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F. M. DABALI
HIGH SCHOOL SHIRHATTI
Library Book No. 744
Section A

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EDITED BY
S. H. STEINBERG

IN TWO VOLUMES · VOLUME I

~~F. M. DABALI~~
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EDITOR
S. H. STEINBERG

ASSISTANT EDITORS
HELEN ANDERSON
F. H. L. FITCH

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PREFACE

THE Encyclopaedia of Literature owes its conception to the Literary Director of Messrs Cassell & Co., its plan to the undersigned editors, and its execution to the contributors whose names are given below.

Literature, for the purpose of this book, has been taken as comprising those writings which, at least partly, in form or content, have an aesthetic value; or which, though themselves lacking in this respect, have had an influence, direct or indirect, upon literary climate and production.

The articles are arranged in three alphabetical parts. While the alphabetical arrangement has been chosen to serve the reader's need for obtaining quickly any information sought, it necessarily obscures to some extent the editorial design of the work. The following classification shows the system on which the editors have proceeded; it may be of assistance to readers when the book is used for comprehensive study as distinct from its occasional use when information is sought on a particular topic. Throughout the Encyclopaedia the guiding principle of presentation has been common sense and the reader's convenience rather than any attempt at theoretical consistency.

PART I, under the title of 'General Subjects', contains the following categories of subject-matter:

(A) HISTORIES OF THE LITERATURES OF THE WORLD.

For the greater part, the headings have been chosen on linguistic grounds: Catalan, French, Italian, Latin, Portuguese, Romansch, Rumanian, Spanish literatures. Other headings are chosen on regional or political grounds: Belgian, Brazilian, Canadian (French), Provençal, Spanish-American, Swiss literatures. Others have a social or historic bearing, e.g. Gaucho literature, the Félibrige movement, Minstrelsy. The examples quoted are from the Romance literatures; all the other literatures are treated on similar lines.

While naturally the bulk of the available space has been allotted to the major literatures—English, French, German, Greek, Indian, Italian, Latin, Russian, Spanish—particular care has been taken to provide fair representation of literatures which are not always dealt with in works of reference, e.g. Armenian, Basque, Breton, Cornish, Eskimo, Ossetic, Polynesian, Tibetan, Yiddish.

Each of these histories carries a bibliography of standard works. To save space such general biographical reference books as are included here are not generally repeated in the biographical sections of the Encyclopaedia. Therefore, for bibliographical purposes, the bibliographies of historical articles should always be consulted in addition to the bibliographies of the biographies.

(B) TOPICS OF GENERAL LITERARY IMPORTANCE.

These embrace on the one hand substantial and scholarly articles on serious matters such as Bibliography, Printing and Publishing, Sacred Books, Textual Criticism, and on the other hand articles in lighter vein (though no less scholarly) on such topics as Aphorisms, Epigrams, Humour and Wit, Science Fiction; on the one hand, articles which transcend the boundaries of the national literatures—e.g. Classicism, Courtly Literature, Mythology, Romanticism—and, on the other hand, articles which pinpoint schools and movements which are peculiar to one country—e.g. Modernista, Pléiade, Stilnovismo; on the one hand, articles which are concerned mainly with form and style—e.g. Prosody, Rhetoric, Essay—and, on the other hand, articles concerned mainly with subject-matter—e.g. Detective Stories, Supernatural Stories, Utopias. There are in addition articles on the various genres—e.g. Alliterative Verse, Epic, Lyric, Novel, Short Story—as well as a general essay on Poetry and a comprehensive group of articles on the literature of the stage—Drama, Tragedy, Auto Sacramental, Commedia dell'arte, Miracle Plays etc. Falling outside these general categories are such topics as Censorship, Copyright, Dramatization, Translation. In all there are 555 articles in Part I, ranging in length from two lines on Bob-and-Wheel to 10,000 words on the Bible.

PART II contains the biographies of writers who died before 1 August 1914; **PART III** the biographies of those who were living at the outbreak of the first world war or who were born after it. This partition has been made in order to simplify the revision of the biographies of present-day writers when reprints or new editions are called forth.

In Parts II and III our aim has been to include the maximum number of articles consonant with giving a useful amount of biographical information and reasonably detailed bibliography.

The allocation of proportionate lengths to articles covering some 80 literatures presents manifold problems of diverse kinds—editorial, scholarly, technical—and the result will inevitably be debatable. If, for instance, there are occasionally biographies of little-known Central-European and Asian writers which seem disproportionately large, this is because these people are not to be found in any other book of reference in English or in the more familiar European languages. Care has been taken not to give undue space to writers in English.

Various devices have been adopted in order to save space. These are all readily discernible, but it may assist the reader if the following are noted:

(1) Each biography and its bibliography must be considered jointly, as a unit; minor facts which can be discovered from the bibliography are frequently not remarked on in the text—e.g. it may be left to the reader to deduce, from revealing titles in the bibliography, the cricketing propensities of a poet, the travels of a dramatist, an important lawsuit of a critic. Inversely, works which have been quoted in the text, with dates, are not repeated in the bibliography.

(2) In the bibliography itself the place of publication is given only when of special interest (e.g. incunabula) or required for purposes of identification. A Czech book is assumed to have been published in Prague, a Portuguese one in Lisbon, etc. But for a book by an Englishman written in French or published in Germany the place of publication is included.

The articles in Part III have been kept short in comparison to those in Part II because of the difficulty of seeing contemporary writers in perspective and assessing their importance in relation to pre-20th-century authors.

Contributors to all three parts have been apprised of the editors' general conception of the work and of the way in which their particular contributions would fit into the whole and dovetail with cognate articles. And, while including the work of 217 contributors, the Encyclopaedia has a shape and coherence that could only have been made possible by the ready and skilful co-operation of the authors concerned. Each is a specialist in his field and the fruits of the latest research have been incorporated. Indeed, in acknowledging their debt to advisers, helpers and critics, the editors might almost begin with a reprint of the list of contributors nearly all of whom have supported our work beyond the writing of their contributions. Of those whose names do not appear in the list of contributors, the following have deserved the readers' as well as the editors' gratitude for the help they have given in one way or another:

Mr Geoffrey Keynes, F.R.C.S.
Mr John Kooy, Editor of Encyclopaedie voor Iedereen, The Hague.
Mr C. S. Lewis, Magdalen College, Oxford.
Dr N. C. Nikolaev, Professor of Slav Literature, Uppsala University.
Mr Alan Pryce-Jones, Editor of The Times Literary Supplement.
The Dean of King's College, Cambridge (The Rev. I. E. St. C. Ramsay).
Mr Nicolas Sollohub, Assistant Master, Royal Naval College, Dartmouth.
Sir Frederick Whyte, K.C.S.I.

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Jews' College, University of London.
School of Oriental and African Studies, University of London.
Swedish Institute for Cultural Relations, London.
The Cultural Attachés of various High Commissions, Embassies and Legations.
The staff of the Central Reference Library, Westminster; and, *semper iidem*, the officials of the British Museum.

The editors also wish to express their thanks to Messrs Gerald Duckworth & Co., Ltd, and Messrs Macmillan & Co., Ltd, for permission to use quotations from copyright material published by them.

In finally taking leave of the work, the editors hope it may be found not only a useful source of reference but a pleasant field in which to browse.

Helen Anderson
F. H. L. Fitch
S. H. Steinberg

THE CONTRIBUTORS

Agg, HOWARD. Author of plays and dramatized versions of novels for broadcasting.—BROADCASTING; DRAMATIZATION.

Anderson, HELEN (decd. 1953), B.Sc. (Lond.). Assistant Editor, *Cassell's Encyclopaedia of Literature*; formerly Assistant Editor, *Chambers's Encyclopædia.*—TASTE; SEMANTICS; *English biogs.*

Armstrong, WILLIAM ARTHUR, M.A., Ph.D. (Lond.). Lecturer in English Literature, King's College, London.—*English biogs.*

Auerbach, SALOMON. Critic and essayist.—*Hebrew biogs.*

Auty, ROBERT, M.A. (Cantab.), Dr. Phil. (Münster). Fellow of Selwyn College, Cambridge, and University Lecturer in German and Czech.—CZECH LITERATURE; SLOVAK LITERATURE; *Czech biogs; Slovak biogs.*

Balyuzi, H. M.—*Persian biogs.*

Bamborough, JOHN BERNARD, M.A. (Oxon.). Dean of Wadham College, Oxford, and University Lecturer in English Literature.—*English biogs.*

Barker, JOHN REGINALD, M.A. (Cantab.), A.L.A. Superintendent, University Library, Bristol; Lecturer in Bibliography, College of Commerce, Bristol.—*English biogs.*

Barkey Wolf-Berkelbach van der Sprenkel, ANNA MARIA, Litt. Doct^{a}. (Utrecht). —*Dutch biogs.*

Batista i Roca, JOSEP MARIA, Ph.D. (Barcelona), LL.D. (Madrid), M.A. (Cantab.). Assistant Lecturer in Catalan, Emmanuel College, Cambridge. CATALAN LITERATURE; *Catalan biogs.*

Beare, MARY, M.A. (Belfast), M.A. (Cantab.), Ph.D. (Bonn). Head of Dept. of German, Westfield College; Reader in German, University of London.—FAUST.

Beare, ROBERT L.—*German biogs.*

Beare, WILLIAM, M.A. (Dublin). Professor of Latin, University of Bristol.—FARCE.

Bell, Sir HAROLD IDRIS, C.B., O.B.E., M.A. (Oxon.), Hon. LL.D. (Liverpool), Hon. D.Litt. (Wales, Michigan, Brussels). Keeper of MSS. and Egerton Librarian, British Museum, 1929–44. Author of *The Development of Welsh Poetry; Egypt from Alexander the Great to the Arab Conquest.*—WELSH LITERATURE; MABINOGION.

Bettex, ALBERT W., Ph.D. (Basel). Lector in German, University of Cambridge, 1936–39. Author of *Der Kampf um das klassische Weimar 1788–1798; The German Novel of Today.*—SWISS LITERATURE; AUSTRIAN LITERATURE.

Bezzola, RETO RADUOLF, Dr.Phil. (Zürich). Professor of Romance Languages and Literatures, University of Zurich.—COURTLY LITERATURE; ROMANSCH LITERATURE; PROVENÇAL LITERATURE; *Romansch and Provençal biographies.*

Birkett, The Rt. Hon. Sir NORMAN, P.C., M.A. (Cantab.), Hon. LL.D. (Lond.). Chairman of the Court of the University of London; one of Her Majesty's Lords Justices of Appeal.—ESSAY.

Bouquet, The Rev. ALAN COATES, Hon. C.F., D.D. (Cantab.). Hulsean Lecturer, Cambridge, 1923–24; Stanton Lecturer, Cambridge, 1931–34; Lecturer in the History and Comparative Study of Religions, Cambridge, from 1945; Upton Lecturer, Oxford, 1946.—SACRED BOOKS; MYTHOLOGY.

Brand, CHARLES PETER, M.A., Ph.D. (Cantab.). Assistant Lecturer in Italian, University of Cambridge.—*Italian biogs.*

Brandt, GEORGE WILLIAM, B.A. (Lond.), M.A. (Manitoba). Fellow in the Dept. of Drama, University of Bristol; Drama Tutor at the Folk House, Bristol.—PLOT.

Bredsdorff, ELIAS LUNN, cand. mag. (Copenhagen), M.A. (Cantab.). Lecturer in Danish, University of Cambridge.—DANISH LITERATURE; *Danish biogs.*

Brereton, GEOFFREY, B.A. (Oxon.), D.-ès-L. (Paris). Author of *Jean Racine*; etc.—FRENCH LITERATURE; COMEDY; MIRACLE AND MYSTERY PLAYS; *French biogs.*

Brown, ARTHUR, M.A. (Lond.). Lecturer in English, University College, London.—FOLK LITERATURE; LEGEND.

Browning, DAVID CLAYTON, M.A. (Glasgow), B.A., B.Litt. (Oxon.). Leader writer, Glasgow Herald, 1925–31; member of staff of *The Times Educational Supplement*, 1943–44; editor of *Everyman's English Dictionary; Everyman's Dictionary of Quotations and Proverbs*; etc.—ANONYMOUS AND PSEUDONYMOUS LITERATURE.

Browning, ROBERT, M.A. (Oxon.). Lecturer in Greek and Latin, University College, London.—*Greek biogs.*

Bryson, JOHN, M.A. (Oxon.). Fellow, Librarian and tutor in English Literature, Balliol College, Oxford.—ENGLISH LITERATURE (in part).

Burchfield, ROBERT WILLIAM, M.A. (N.Z.), B.A. (Oxon.). Lecturer in English Language, Christ Church, Oxford.—CANTERBURY TALES; ALLITERATIVE VERSE; BEOWULF; *English biogs.*

Callaway, HELEN LUND, B.A. (Univ. of Washington), M.A. (Smith College). —*American biogs.*

Ceadel, E. B., M.A. (Cantab.). Lecturer in Japanese, University of Cambridge.—JAPANESE LITERATURE; *Japanese biogs.*

Chadwick, The Rev. HENRY, M.A., Mus.B. (Cantab.). Fellow and Dean of Queens' College, Cambridge; University Lecturer in Divinity.—GREEK LITERATURE, EARLY CHRISTIAN.

Chadwick, NORA KERSHAW, M.A. (Cantab.). Lecturer in the Early History and Culture of the British Isles, University of Cambridge; author of *Poetry and Prophecy; Russian Heroic Poetry; The Growth of Literature* (with the late Prof. H. M. Chadwick).—NEGRO LITERATURE (in part).

Clark, JAMES MIDGLEY, M.A. (Lond.), Ph.D. (Heidelberg). Professor of German, University of Glasgow.—DANCE OF DEATH.

Clarke, ARTHUR CHARLES, B.Sc. (Lond.), F.R.A.S. Chairman, British Interplanetary Society, 1949–53; author of *The Exploration of Space; The Sands of Mars*; etc.—SCIENCE FICTION.

Clissold, STEPHEN, M.A. (Oxon.). Sometime Lecturer in English, Zagreb University; Press Attaché, British Embassy in Belgrade; British Council Representative in Chile and Denmark.—YUGOSLAV LITERATURE; *Yugoslav biogs.*

Collinson, WILLIAM EDWARD, M.A. (Lond.), Dr.Phil. (Heidelberg). Fellow of University College, London; Professor of German, Honorary Lecturer in Comparative Philology, John Buchanan Lecturer in Esperanto, University of Liverpool.—FRISIAN LITERATURE; *Frisian biogs.*

Cordes, GERHARD, Dr.Phil. (Hamburg). Professor of Low German Language and Literature, University of Kiel.—*Low German biogs.*

Coutie, GEORGE W., M.A. (Edin.). Assistant Master, English Dept., Leith Academy, Edinburgh.—*Scottish biogs.*

Cullis, JOHN FOWLER, B.A. (Cantab.).—*Italian biogs.*

Cunningham, MARGARET LOVELL, B.A. (Oxon.). Lecturer in Classics, University College, London.—*Greek biogs.*

Cushing, GEORGE FREDERICK, M.A. (Cantab.), Ph.D. (Lond.). Lecturer in Hungarian Language and Literature in the School of Slavonic and East European Studies, University of London.—HUNGARIAN LITERATURE; *Hungarian biogs.*

Davies, Reginald Thorne, M.A. (Oxon.). Lecturer in English Literature, University of Liverpool.—Allegory.

Davin, Daniel Marcus, M.B.E. Assistant Secretary to the Delegates of the Clarendon Press.—New Zealand Literature; *New Zealand biogs.*

Davis, Albert Richard, M.A. (Cantab.). Lecturer in Classical Chinese, University of Cambridge.—Chinese Literature; Confucian Classics; *Chinese biogs.*

Dekker, Gerrit, M.A. (Univ. of S.A.), D.Litt. et Phil. (Univ. of Amsterdam). Professor of Dutch and Afrikaans Literature, University of Potchefstroom, S.A.—Afrikaans Literature; *Afrikaans biogs.*

Denholm-Young, Noël, F.R.Hist.S., M.A., B.Litt. (Oxon.). Senior Lecturer in Medieval History, University College of North Wales; sometime Fellow of Magdalen College, Oxford, and Reader in Latin and English Palaeography, University of Oxford.—Textual Criticism (MSS).

Dillon, Myles, M.A. (N.U.I.), Ph.D. (Bonn). Professor of Irish, University of Wisconsin 1937–46; Professor of Linguistics and of Celtic Philology, University of Chicago, 1946–47; Professor of Celtic, University of Edinburgh 1947–49; Senior Professor in the School of Celtic Studies of the Dublin Institute for Advanced Studies, from 1949.—Irish Literature.

Dingwall, Eric John, D.Sc., Ph.D. (Lond.), M.A. (Cantab.). Honorary Assistant Keeper of Printed Books, British Museum.—Erotic Literature.

Dionisotti, Carlo, M.A. (Oxon). Professor of Italian, University of London.—Italian Literature.

Diverres, Armel Hugh, M.A., L.-ès-L., Docteur de l'Université de Paris. Lecturer in French, University of Manchester.—*French biogs.*

Dixon, Meredith Vibart, B.A. (Cantab.). Assistant Editor, *Chambers's Encyclopædia.—English biogs.*

Drake, Evelyn Christina Mervyn, M.A. (Oxon.). Assistant Lecturer in Italian, University of Leeds.—*Italian biogs.*

Dunston, Arthur John, B.A. (Reading), M.A. (Cantab.). Lecturer in Classics, University of Reading.—*Latin biogs.*

Dyer, Denys George, M.A., Ph.D. (Cantab.). Assistant Lecturer in German, University of Manchester.—Chapbooks; Epistolae Obscurorum Virorum; *German biogs.*

Elbo, John Gregers, B.A. (Cantab.). Assistant, Scandinavian Studies, Scott Polar Research Institute, Cambridge.—Eskimo Literature.

Ewart, Kenneth, B.A. (Oxon.). Solicitor to University of London and to Society of Authors.—Copyright; Censorship and Law.

Fernando, Palamandadige Eberg Edwin, M.A. (Lond.). Lecturer in Sinhalese, School of Oriental and African Studies, University of London.—Sinhalese Literature.

Ferrier, Janet M., M.A. (Oxon.). Sometime Assistant Lecturer in French, University of Manchester.—*French biogs.*

Flower, Desmond John Newman, M.C., Chevalier de la légion d'honneur, M.A. (Cantab.). Literary Director and Deputy Chairman, Cassell & Co., Ltd; editor of *Poetical Works of Dowson.*—Printing and Publishing; Best Seller; Voltaire.

Forster, Leonard Wilson, M.A. (Cantab.), Dr.Phil. (Basel). Professor of German, University of London; sometime Fellow of Selwyn College, Cambridge.—German Literature; *German biogs.*

Foster, The Rev. Kenelm Francis, O.P., M.A., Ph.D. (Cantab.). Lecturer in Italian, University of Cambridge.—Sicilian School; *Italian biogs.*

Fox, The Rev. Adam, M.A. (Oxon.), Hon. D.D. (St. Andrews). Canon of Westminster Abbey; formerly Fellow of Magdalen College, Oxford; sometime Professor of Poetry, Oxford.—Humour and Wit.

Francis, FRANK CHALTON, M.A. (Liverpool), F.S.A. Keeper, Department of Printed Books, British Museum; Hon. Sec. Bibliographical Society; editor of *The Library*; joint editor *Journal of Documentation*; etc.—LIBRARY; BIBLIOGRAPHY.

Freeman, JOHN DEREK, Dip. Anthrop. (Lond.), Ph.D. (Cantab.).—POLYNESIAN LITERATURE.

Freeman, ROSEMARY, M.A., Ph.D. (Cantab.). Lecturer in English Literature, Birkbeck College, London.—*English biogs.*

Furley, DAVID JOHN, M.A. (Cantab.). Lecturer in Greek and Latin, University College, London.—*Greek biogs.*

Gallop, MARJORIE DOROTHY CARMICHAEL.—BASQUE LITERATURE.

Garland, HENRY BURNARD, M.A., Ph.D. (Cantab.). Lecturer in German, University of Cambridge, 1934–46; Professor of German, University College, Exeter, from 1947; Vice-Principal from 1953.—HAINBUND; STURM UND DRANG; *German biogs.*

Gaudon, JEAN ACHILLE MAURICE, L.-ès-L. (Paris). Assistant Lecturer in French, University of Manchester.—VICTOR HUGO.

Girard, MARCEL, Agrégé des Lettres. Director of Advanced Studies, Institut Français du Royaume-Uni.—*French biogs.*

Glanville, STEPHEN RANULPH KINGDON, M.B.E., F.B.A., F.S.A., M.A. (Cantab.). Fellow of King's College, Cambridge; Professor of Egyptology, University of Cambridge.—EGYPTIAN LITERATURE.

'sGravesande, GOVERDUS HENRICUS, Ridder Oranje-Nassau. Author of *E. du Perron; Arthur van Schendal*; etc.—*Dutch biogs.*

Grimsditch, HERBERT BORTHWICK, M.A. (Liverpool). Assistant Editor, Amalgamated Press Encyclopedias; contributor to *Cambridge Bibliography of English Literature* and *Dictionary of National Biography*.—LITERARY PERIODICALS.

Gurney, OLIVER ROBERT, F.S.A., M.A., D.Phil. (Oxon.). Shillito Reader in Assyriology, University of Oxford.—ASSYRIAN AND BABYLONIAN LITERATURE; SUMERIAN LITERATURE; HITTITE LITERATURE.

Haezrahi, YEHUDA, M.A. Extension Lecturer in Hebrew, University of London.—HEBREW LITERATURE; *Hebrew biogs.*

Hamilton, Sir GEORGE ROSTREVOR, F.R.S.L., B.A. (Oxon.). Author of *Bergson and Future Philosophy; Poetry and Contemplation*; etc.—EPIGRAM; APHORISMS, PROVERBS AND MAXIMS.

Handley, ERIC WALTER, M.A. (Cantab.). Lecturer in Latin and Greek, University College, London.—*Latin biogs; Greek biogs.*

Hannay King, CAROLYN, M.A. (Cantab.). Translator of various scientific and literary works from Swedish.—*Swedish biogs.*

Hardy, BARBARA, M.A. (Lond.). Assistant Lecturer, Birkbeck College, London.—PARODY; *English biogs.*

Hay, DENYS, M.A. (Oxon.). Lecturer in Medieval History, University of Edinburgh.—LEARNING AND LITERATURE; *biogs.*

Hayes-McCoy, GERRARD A., M.R.I.A., M.A., Ph.D. (Edinburgh), D.Litt. (N.U.I.). Officer in Charge of Historical Collections, National Museum of Ireland; editor of The Irish Sword (journal of the Military History Society of Ireland).—HISTORICAL FIGURES IN FICTION.

Haynes, RENEE ORIANA, B.A. (Oxon.). Director, Reviews Department, British Council.—UTOPIAS.

Heard, RICHARD GRENVILLE (decd. 1952), M.B.E., M.C., M.A. (Oxon.). Sometime Fellow and Dean of Peterhouse, Cambridge; Lecturer in Theology, University of Cambridge.—BIBLE.

Hitti, PHILIP K., La Medaille d'Honneur du Merite Libanais en Vermeil, Officier de l'Ordre du Cedre, Lebanon; A.B. (American Univ. of Beirut), Ph.D. (Columbia University). Professor of Semitic Literature; Chairman, Department of Oriental Languages and Literatures; Director, Program in Near-Eastern Studies, Princeton University.—*Arabic biogs.*

Hobling, RUBY MARGARET, B.A. (Oxon.).—*English biogs.*

Hole, CHRISTINA STANLEY. Co-founder and Hon. Secretary of the Oxfordshire and District Folklore Society; author of *English Folklore; Witchcraft in England; Historic Oxfordshire*; etc.—THE DEVIL IN LITERATURE.

Hopkins, GERARD WALTER STURGIS, M.C., Chevalier de la légion d'honneur, B.A. (Oxon.). Translator of works by Rousseau, Flaubert, Zola, Mauriac, Maurois, Jules Romains, Sartre, etc.—Translator of BIOGRAPHY and French biographies.

Hudson, ARTHUR KENNETH, M.A. (Lond.). Dept. of Adult Education, University of Bristol, Resident Tutor in Somerset.—PAMPHLETS; CONTROVERSIES.

Hunter, GEORGE KIRKPATRICK, M.A. (Glasgow), D.Phil. (Oxon.). Lecturer in English, University College, Hull.—*English biogs.*

Hussey, JOAN MERVYN, M.A., B.Litt. (Oxon.), Ph.D. (Lond.). Professor of History, Royal Holloway College, London.—GREEK LITERATURE, MEDIEVAL; *Medieval Greek biogs.*

Inebnit, ANDRÉE MARIE, B.A. (Leeds).—*French-Swiss biogs.*

Inebnit, JEAN P., L.-ès-L. Senior Lecturer in French Language and Literature, University of Leeds.—*French-Swiss biogs.*

Ing, CATHERINE MILLS, M.A., D.Phil. (Oxon.). Lecturer in English, Lady Margaret Hall and St. Hilda's College, Oxford.—LYRIC; ODE; EPIC.

Iz, FAHIR, B.A. (Istanbul). Docent in Turcology, Istanbul University; sometime Lecturer in Turkish Literature, Istanbul University; sometime Lecturer in Ottoman Turkish, University of Oxford; Lecturer in Turkish, School of Oriental and African Studies, University of London.—TURKISH LITERATURE; ORHON INSCRIPTIONS; *Turkish biogs.*

Jenkins, ROMILLY JAMES HEALD, M.A. (Cantab.). Sometime Research Fellow of Emmanuel College, Cambridge and Lewis-Gibson Lecturer in Modern Greek, University of Cambridge; Koraës Professor of Modern and Byzantine Greek, King's College, London.—GREEK LITERATURE, MODERN; *Greek biogs.*

Jones, MARION. Editorial secretary, *Cassell's Encyclopaedia of Literature.—English biogs.*

Joseph, BERTRAM LEON, M.A., D.Phil. (Oxon.). Lecturer in English Literature, University of Bristol; author of *Conscience and the King: A Study of Hamlet.*—PATRONAGE; RHETORIC; *English biogs.*

Kaufman, CHAYA. Literary critic; author of poetry in Israeli literary publications; translator.—*Hebrew biogs.*

Keene, DONALD LAWRENCE, M.A. (Cantab.), Ph.D. (Columbia).—Lecturer in Japanese and Korean, University of Cambridge.—KOREAN LITERATURE.

Kells, JOHN HENRY, M.A. (Cantab.). Lecturer in Greek and Latin, University College, London.—*Greek biogs.*

Kemsley, JAMES GOMER BERRY, 1st Viscount Kemsley of Dropmore, K.St.J., Officier de la légion d'honneur, Grand Cross of St. George I (Greece), Hon. LL.D. (Manchester and Univ. of Wales). President, University College of S. Wales and Monmouthshire, 1945–50; Chairman, Kemsley Newspapers Ltd.; Editor in Chief of *The Sunday Times*; author of *Kemsley Manual of Journalism.*—JOURNALISM.

el Khalidi, WALID AHMED SAMIH, B.A. (Lond.), B.Litt. (Oxon.).—*Arabic biogs.*

King, ALEXANDER HYATT, M.A. (Cantab.). Superintendent of Music Room, British Museum.—LIBRETTO.

Kinsley, JAMES, M.A., Ph.D. (Edin.), M.A. (Oxon.). Lecturer in English Language and Literature, University of Wales.—SCOTS LITERATURE; BALLAD; *Scottish biogs.*

Kitto, HUMPHREY DAVY FINDLEY, B.A. (Cantab.). Professor of Greek and Head of Department of Drama, University of Bristol; author of *Greek Tragedy; The Greeks.* —TRAGEDY.

Knight, ARTHUR HAROLD JOHN, M.A. (Cantab.). Fellow of Trinity College, Cambridge; Lecturer in German, University of Cambridge; sometime Director of Scandinavian Studies, University of Cambridge.—*Swedish biogs; German biogs.*

Knight, KENNETH GRAHAM, M.A., Ph.D. (Cantab.). Assistant Lecturer in German, University College of North Staffordshire.—*German biogs.*

Knox, EDMUND GEORGE VALPY, Hon. M.A. (Oxon.), F.J.I. Sometime editor of Punch; author of books of parody, light verse, or satirical essays, etc.; Leslie Stephen lecturer University of Cambridge, 1951.—NONSENSE; CLERIHEW; LIMERICK.

Lang, DAVID MARSHALL, M.A. (Cantab.), Ph.D. (Cantab.). Sometime Fellow, St. John's College, Cambridge; Lecturer in Georgian, School of Oriental and African Studies, University of London; sometime British Vice-Consul, Tabriz, Persia.—GEORGIAN LITERATURE.

Lavrin, JANKO MATTHEWS, M.A. (Nottingham). Emeritus Professor of Slavonic languages and literature of Nottingham University.—RUSSIAN LITERATURE; UKRAINIAN LITERATURE; *Russian biogs.*

Law, MARGARET DOROTHY, O.B.E., M.A. (Cantab.). Managing Editor, *Chambers's Encyclopædia.*—ENCYCLOPAEDIA.

Leary, LEWIS, B.S. (Vermont), A.M., Ph.D. (Columbia Univ.). Professor of English, Columbia University.—*American Literature.*

Leonhardt, RUDOLF WALTER, Ph.D. (Bonn). Sometime German lector at the University of Cambridge; author of *Charles Dickens und Gustav Freytag. Ein Beitrag zur Formfrage des Romans.*—*German biogs.*

Lewis, GEOFFREY, M.A., D.Phil. (Oxon.). Lecturer in Turkish, University of Oxford.—HADITH.

Lightburne, SYLVIA JOAN, B.A. (Cantab.).—*Medieval Latin biogs.*

Limentani, UBERTO, M.A. (Cantab.), Ph.D. (Lond.), Dott. in Lettere (Milan), Dott. in Giurispr. (Milan). Lecturer in Italian, University of Cambridge.—*Italian biogs.*

Lissens, RENÉ-FELIX, Dr. Phil. (Louvain). Editor of De Periscoop; author of *Het Impressionisme in de Vlaamsche Letterkunde; Rien que l'homme. Aspects du roman flamand contemporain.*—FLEMISH LITERATURE; *Flemish biogs.*

Liu, JAMES JO-YU, B.A. (Peking), M.A. (Bristol). Assistant Lecturer in English, National Tsing Hua University, Peking; Lecturer in Chinese, University of London. —*English biogs.*

Lockwood, JOHN FRANCIS, M.A. (Oxon.), Ph.D. (Lond.). Master of Birkbeck College, University of London; Public Orator of the University of London.—LATIN LITERATURE, ANCIENT.

Longrigg, STEPHEN HEMSLEY, O.B.E., M.A. (Oxon.). Chief Administrator of Eritrea 1942–44; author of *Four Centuries of Modern Iraq; Short History of Eritrea*; etc.—ETHIOPIAN LITERATURE.

Lucas, HARRY HILLGROVE, B.A. (Reading), Dr. de l'Univ. (Strasbourg). Senior Lecturer in French, University of Aberdeen.—RUTEBEUF.

Lyons, MARIANNE FAITH, M.A. (Oxon.), Docteur de l'Université de Paris. Lecturer in French, University of Manchester.—*French biogs.*

Macartney, FREDERICK THOMAS BENNETT. Poet and Critic. Author of *Australian Literature* (with E. Morris Miller); etc.—AUSTRALIAN LITERATURE; *Australian biogs.*

MacKinnon, Malcolm Hugh Murdoch, M.A., Ph.D. (Toronto). Associate Professor of English, University of Western Ontario.—Canadian Literature (in English); *Canadian biogs.*

Macqueen-Pope, Walter James. Theatrical historian and lecturer on the Theatre; author of *Theatre Royal, The Biography of Drury Lane Theatre; Carriages at Eleven; Ghosts and Greasepaint*; etc.—Burlesque; Extravaganza.

Mak, Jacobus Johannes, Litt.D. (Leiden). Author of *De Rederijkers; Het Kerstfeest*; etc.—Carol; Reynard; *Dutch biogs.*

Mann, Stuart Edward, M.A. (Bristol). Senior Lecturer in Czech, School of Slavonic Studies, University of London; author of *A Historical Albanian and English Dictionary; A Short Albanian Grammar*, etc.—Albanian Literature.

Manvell, Roger, B.A., Ph.D. (Lond.). Director, British Film Academy; sometime member of staff of the University of Bristol and British Film Institute; critic; author of *Film; A Seat at the Cinema*; etc.—Cinema.

Manzalaoui, Mahmoud Ali, B.A. (Cairo), B.Litt., M.A. (Oxon.). Assistant lecturer, Department of English Literature, University of Alexandria.—Arabic Literature; Arabian Nights.

Martínez Nadal, Rafael, Lic.-in-Law (Madrid). Lecturer in Spanish, King's College, London.—*Spanish biogs.*

Matheson, Angus, M.A. (Edin.). McCallum-Fleming Lecturer in Celtic, University of Glasgow.—Scottish Gaelic Literature.

Matthews, William Kleesman, Order of the Three Stars (Latvia), M.A., B.Com. (Manchester), Ph.D. (Lond.). Professor of Russian Language and Literature, University of London; Head of the Department of Language and Literature at the School of Slavonic and East European Studies; sometime Reader in English Philology, University of Latvia (Riga).—Finnish Literature; Tatar Literature; *Latvian biogs; Estonian biogs; Lithuanian biogs.*

Maurer, Karl Werner, Ph.D. (Tübingen). Associate Professor, German Department, University of Manitoba. General Editor of Duckworth's German Texts.—Dialogue; Anthology.

Maurois, André, Commandeur de la légion d'honneur, K.B.E., D.C.M., LL.D. (Oxon., Princeton, Edin.); D.C.L. (St. Andrews); etc. Member of French Academy. Author of *The Silences of Colonel Bramble; Ariel, or the Life of Shelley; Byron; Chateaubriand; Lélia or the Life of George Sand; A là recherche de Marcel Proust*; etc.—Biography.

Maxwell, James Coutts, M.A. (Oxon.). Lecturer in English, King's College, Newcastle-upon-Tyne, University of Durham.—Textual Criticism (printed books).

McHugh, Roger, M.A., Ph.D. (N.U.I.). Lecturer in English, University College, Dublin; Extension Lecturer, Royal Dublin Society.—*Irish biogs.*

McNair, Philip Murray Jourdan, M.A. (Oxon.).—*Italian biogs.*

Mortensen, Brita Maud Ellen, M.A. (Cantab.). Lecturer in Swedish, University of Cambridge.—Swedish Literature; *Swedish biogs.*

Muir, Percival Horace. Sometime President of Antiquarian Booksellers' Association; author of *Points for Collectors; Book Collecting as a Hobby*; etc.—Book Illustration.

Murphy, Gerard, M.A. (N.U.I.). Professor of the History of Celtic Literature, University College, Dublin.—Bards.

Onions, Charles Talbut, C.B.E., F.B.A., M.A. (Lond.), Hon. D.Litt. (Oxon.), Hon. Litt.D. (Leeds), Hon. LL.D. (Birmingham). Sometime Reader in English Philology, University of Oxford; co-editor of the *New (Oxford) English Dictionary*; editor of the *Shorter Oxford English Dictionary*; author of *A Shakespeare Glossary; Modern English Syntax*; etc.—Prosody; *articles on verse forms.*

Opie, PETER. Joint editor, *Oxford Dictionary of Nursery Rhymes.*—NURSERY RHYMES.

Owst, GERALD ROBERT, Litt.D. (Cantab.), D.Lit., Ph.D. (Lond.), F.S.A. Fellow of Emmanuel College, Cambridge; Professor of Education, University of Cambridge; Fellow of King's College, London; sometime Assistant Editorial Secretary to the Medieval-Latin Dictionary Committee of the British Academy.—SERMON.

Padev, MICHAEL A. Sometime Correspondent of *The Times* in Sofia; sometime Literary Editor and Parliamentary Correspondent of the Sofia daily "Slovo"; broadcaster; author of *Escape from the Balkans; Marshal Tito; The Petkov Case; Communist Trials.—Bulgarian biogs.*

Painter, GEORGE DUNCAN, B.A. (Cantab.), M.A. (Cantab.). Assistant Keeper, Department of Printed Books, British Museum; author of *André Gide; The Road to Sinodum*; etc.—PROUST.

Parry, THOMAS, M.A. (Wales). Professor of Welsh, University College of North Wales, Bangor.—*Welsh biogs.*

Pe, HLA, Ph.D. (Lond.), M.A. (Rangoon). Lecturer in Burmese, School of Oriental and African Studies, University of London.—BURMESE LITERATURE.

Phillips, HELEN AURELIA.—*German biogs.*

Pickering, FREDERICK P., B.A. (Leeds), Ph.D. (Breslau). Professor of German, University of Reading; sometime Head of German Department, University of Sheffield. —NIBELUNGENLIED; MASTERSINGERS; *German biogs.*

Pine-Coffin, RICHARD SYDNEY, B.A. (Cantab.). Assistant Keeper, Department of Printed Books, British Museum.—ACADEMIES, LITERARY; PRIZES, LITERARY; SOCIETIES, LITERARY.

Popperwell, RONALD GEORGE, M.A., Ph.D. (Cantab.). Lecturer in Scandinavian Studies, University of Cambridge.—NORWEGIAN LITERATURE; ICELANDIC LITERATURE; SAGA; *Norwegian biogs.*

Price, CECIL, M.A. (Wales). Lecturer in English Literature in the University College of Wales, Aberystwyth.—*Welsh biogs.*

Rabin, CHAIM, M.A., D.Phil. (Oxon.), B.A., Ph.D. (Lond.), Dipl.O.S. Cowley Lecturer in Post-Biblical Hebrew, University of Oxford.—*Hebrew biogs; Arabic biogs.*

Raby, FREDERICK JAMES EDWARD, C.B., Litt.D. (Cantab.), F.B.A., F.S.A. Fellow and Lecturer of Jesus College, Cambridge; author of *History of Christian Latin Poetry; History of Secular Latin Poetry in the Middle Ages*; etc.—LATIN LITERATURE, MEDIEVAL; FRANCISCAN LITERATURE; GOLIARDS; *Latin biogs.*

Rawlinson, HUGH GEORGE, C.I.E., M.A. (Cantab.). Sometime Principal, Deccan College, Poona, India; author of *India: a Short Cultural History; A Concise History of the Indian Peoples*; etc.—INDIAN LITERATURE; RAMAYANA; *Indian biogs.*

Raymo, ROBERT ROWLAND, M.A. (Columbia Univ.). Instructor in English, University of California, Los Angeles.—GESTA ROMANORUM; *Latin biogs.*

Rees, BRINLEY, M.A. (Wales). Lecturer in the Department of Welsh, University College of North Wales, Bangor.—*Welsh biogs.*

Rees, ROGER JOHN OWAIN, M.A. (Oxon.). Lecturer in Italian, University of Oxford. —Translator of ITALIAN LITERATURE.

Reynolds, BARBARA, B.A. (Lond.), M.A. (Cantab.), Ph.D. (Lond.). Lecturer in Italian, University of Cambridge.—*Italian biogs.*

Ribbans, GEOFFREY WILFRID, B.A. (Lond.). Sometime Assistant Lecturer in Spanish, Queen's University, Belfast; Assistant Lecturer in Spanish, University of St. Andrews.—*Catalan biogs.*

Richard, JEAN PIERRE, Agrégé des lettres. Professor at the Institut Français London.—*French biogs.*

Richards, MELVILLE, M.A. (Wales). Sometime Fellow of the University of Wales; Head of the Department of Celtic and Senior Lecturer in Welsh, University of Liverpool.—BRETON LITERATURE; CORNISH LITERATURE.

Ridley, MAURICE ROY, M.A. (Oxon.), Hon. L.H.D., Bowdoin College, U.S.A. Lecturer in English Literature, Bedford College, London; sometime Fellow and Tutor in English Literature, Balliol College, Oxford.—ENGLISH LITERATURE; KEATS.

Rieu, E. V., C.B.E., Hon. Litt.D. (Leeds), F.G.S., F.R.S.L. Editor, The Penguin Classics; translator of Homer's *Odyssey* and *Iliad*, Virgil's *Pastoral Poems*, and *The Four Gospels.*—TRANSLATION.

Robson, WILLIAM WALLACE, M.A. (Oxon.). Fellow of Lincoln College, Oxford; University Lecturer in English.—SATIRE.

Rose, ERNEST ANDREAS GOTTLIEB, Ph.D. (Leipzig). Professor of German, New York University.—GERMAN-AMERICAN LITERATURE; PENNSYLVANIA-GERMAN; *German-American biogs.*

Rowell, GEORGE RIGNALL, M.A. (Oxon.), B.Litt. (Oxon.). Assistant Lecturer in Drama, University of Bristol.—MELODRAMA.

Royde-Smith, JOHN GRAHAM. Editorial staff, *Encyclopædia Britannica.*—FORGERIES, LITERARY.

Safrastian, ARSHAK. Author of *The Khurri-lands; Kurds and Kurdistan*; etc.—ARMENIAN LITERATURE; *Armenian biogs.*

Sampson, RICHARD HENRY [RICHARD HULL], A.I.C.A. Author of *The Murder of My Aunt; Excellent Intentions; A Matter of Nerves*; etc.—DETECTIVE STORIES.

Samuel, RICHARD HERBERT, Dr.Phil. (Berlin), Ph.D. (Cantab.), M.A. (Melbourne). Sometime lecturer in Universities of Berlin, Durham, Cambridge; Professor of Germanic Languages, Melbourne.—LITERARY GROUPS, SCHOOLS AND MOVEMENTS; CLASSICISM; ROMANTICISM; REALISM; NATURALISM; EXPRESSIONISM.

Sanai, MAHMOUD, Licencié en Droit, Licencié en Philosophie, Licencié ès Lettres (Tehran), B.A., Ph.D. (Lond.). Sometime lecturer in Persian Literature, American College of Tehran; Cultural Counsellor at the Imperial Iranian Embassy in London, 1948–52.—PERSIAN LITERATURE.

Sandwell, BERNARD KEBLE, B.A., LL.D., D.C.L. (Toronto), F.R.S.C. Editor of Canadian paper, *Saturday Night;* sometime Head of English Department, Queen's University, Kingston, Ontario.—CANADIAN LITERATURE (in French); *French-Canadian biogs.*

Sarmiento, EDWARD, B.A., Ph.D. (Lond.). Reader in Spanish and Latin American Studies, University of Durham.—SPANISH-AMERICAN LITERATURE; BRAZILIAN LITERATURE; *Spanish-American biogs.*

Saroyan, WILLIAM. Author.—SHORT STORY.

Saurat, DENIS, Officier de la légion d'honneur, D.-ès-L. (Paris). Fellow of King's College, London; author of *Milton, Man and Thinker; Victor Hugo et les Dieux du peuple; L'expérience de l'au-de là; Modern French literature.*—NOVEL.

Scott-James, ROLFE ARNOLD, M.C. Sometime editor of *The London Mercury*; editor of *Britain Today*; author of *The Making of Literature; Fifty Years of English Literature; Personality in Literature*; etc.—*English biogs.*

Seary, EDGAR RONALD, M.A., Ph.D. (Sheffield). Sometime Senior Lecturer in English, Rhodes University, Grahamstown, South Africa.—SOUTH AFRICAN LITERATURE (in English); *South African biogs.*

Seliga, STANISLAV ROBERT, Ph.D. (Warsaw), LL.B. (Poznań). Lecturer in Polish, St. Andrews University; Professor at The Polish University Abroad, London.—POLISH LITERATURE; *Polish biogs.*

Shaw, ALBERT THOMPSON. Director of Music and Art Master, The Royal Grammar School, Worcester; Chairman of Elgar Festivals Ltd; etc.—HYMNS AND ANTHEMS.

Sitwell, EDITH, Hon. D.Litt. (Leeds, Durham, Oxford). Author of *The Canticle of the Rose; Street Songs; Green Song; The Sleeping Beauty; Façade; A Poet's Notebook; A Notebook on William Shakespeare; Alexander Pope*; etc.—POETRY.

Skelton, ROBIN, B.A. (Cantab.). Assistant Editor, *Science Abstracts*; formerly Assistant Editor, *Chambers's Encyclopædia.—English biogs.*

Sleigh, GORDON FRASER, M.A. (Aberdeen), B.Litt. (Oxon.). Sometime Assistant Lecturer, King's College, London.—*English biogs.*

Slodnjak, ANTON, Ph.D. (Ljubljana). Professor of Slovene Literature, University of Ljubljana.—*Yugoslav biogs.*

Snellgrove, DAVID LLEWELYN, M.A., Ph.D. (Cantab.). Lecturer in Tibetan, School of Oriental and African Studies.—TIBETAN LITERATURE.

Sonntag, JACOB. Editor of *The Jewish Quarterly*, London.—YIDDISH LITERATURE; *Yiddish biogs.*

Speaight, ROBERT WILLIAM, M.A. (Oxon.), F.R.S.L. Author of *Thomas Becket; William Poel and the Elizabethan Revival.*—JESUIT DRAMA.

Speight, KATHLEEN, M.A. (Manchester), M.Litt. (Cantab.), Dott. Lett. (Florence). Senior Lecturer in Italian, University of Manchester.—*Italian biogs.*

Spencer, TERENCE JOHN BEW, B.A. (Lond.). Lecturer in English Literature, University College, London.—CRITICISM.

Starkie, WALTER FITZWILLIAM, Chevalier de la Légion d'Honneur, Knight of the Order of Alfonso XII, Knight of the Order of the Crown of Italy, Litt.D. (Dublin), Hon. D.Lit. (Trinity College, Hartford, U.S.A.). Author of *Luigi Pirandello; Raggle-Taggle; Spanish Raggle-Taggle; Don Gipsy*; etc.—ROMANY LITERATURE.

Stead, PHILIP JOHN, M.A. (Oxon.), F.R.S.L. Author of *Songs of the Restoration Theatre; Mr. Punch; The Charlatan; Farreta; The Memoirs of Lacenaire*; etc.—SUPERNATURAL STORIES.

Steinberg, SIGFRID HENRY. THE EDITOR.—RAHMENERZÄHLUNG; WELTLITERATUR.

Stern, SAMUEL MIKLOS, M.A. (Jerusalem), D.Phil. (Oxon.). Secretary, *Encyclopaedia of Islam.*—BIDPAI; *Arabic biogs.*

Taylor, RACHEL ANNAND, Hon. LL.D. (Aberdeen), F.R.S.L. Author of *Hours of Fiametta; Aspects of the Italian Renaissance; Leonardo the Florentine; Dunbar and his Period*; etc. Articles on classical mythological subjects (e.g. ORPHEUS; ELECTRA).

Tillotson, GEOFFREY, M.A. (Oxon.), B.Litt. (Oxon.). Professor of English Literature, Birkbeck College, London.—POPE; THACKERAY.

Treves, PIERO, Dott. Lett. (Rome). Sometime Research Exhibitioner, St. John's College, Cambridge; author of *Demostene e la libertà greca*; etc.—*Medieval Latin biogs.*

Turnell, GEORGE MARTIN, M.A. (Cantab.). Author of *The Classical Moment; The Novel in France.—French biogs.*

Turquet, GLADYS MILNES, D.Litt., M.A. (Lond.). Professor Emeritus of French Language and Literature, University of London.—*French biogs.*

Vinaver, EUGÈNE, M.A. (Oxon.), (Manchester), D.Litt. (Oxon.), D.-ès-L. (Paris). Professor of French Language and Literature, University of Manchester; President of the British Branch of the International Arthurian Society; Vice-President of the Society for the Study of Medieval Languages and Literature.—ARTHURIAN LEGEND; ADAPTATION; *French biogs.*

Waldron, TERENCE PATRICK, B.A. (Lond.). Assistant Lecturer in Portuguese, University of Manchester.—PORTUGUESE LITERATURE; CANCIONEIROS; *Portuguese biogs.*

Walton, THOMAS, M.A. (Manchester), L.-ès-L., Docteur de l'Université de Paris. Author of *Le Doctrinal du Temps Présent de Pierre Michault*; translator of Zola's *L'Œuvre* and Labiche's *Un Chapeau de Paille d'Italie*, etc.—*French biogs.*

H.A.P.	Phillips, H. A.
H.B.G.	Garland, H. B.
H.B.Gr.	Grimsditch, H. B.
H.C.	Chadwick, H.
H.D.F.K.	Kitto, H. D. F.
H.G.R.	Rawlinson, H. G.
H.I.B.	Bell, Sir Harold Idris
H.L.	Lucas, H. H.
H.L.C.	Callaway, H. L.
H.M.B.	Balyuzi, H. M.
H.P.	Pe, H.
J.A.W.	Willis, J. A.
J.B.	Bryson, J.
J.B.B.	Bamborough, J. B.
J.C.M.	Maxwell, J. C.
J.D.F.	Freeman, J. D.
J.F.C.	Cullis, J. F.
J.F.L.	Lockwood, J. F.
J.G.	Gaudon, J. A. M.
J.G.E.	Elbo, J. G.
J.G.R.-S.	Royde-Smith, J. G.
J.H.K.	Kells, J. H.
J.J.M.	Mak, J. J.
J.J.Y.L.	Liu, J. J. Y.
J.K.	Kinsley, J.
J.L.	Lavrin, J. M.
J.M.B.i R.	Batista i Roca, J. M.
J.M.C.	Clark, J. M.
J.M.F.	Ferrier, J. M.
J.M.H.	Hussey, J. M.
J.P.I.	Inebnit, J. P.
J.P.R.	Richard, J. P.
J.R.B.	Barker, J. R.
J.S.	Sonntag, J.
J.W.W.	Weevers, J. W.
K.	Kemsley, Viscount
K.E.	Ewart, K.
K.F.	Foster, K. F.
K.G.K.	Knight, K. G.
K.S.	Speight, K.
K.W.M.	Maurer, K. W.
L.L.	Leary, L.
L.W.F.	Forster, L. W.
M.A.M.	Manzalaoui, M. A.
M.B.	Beare, M.
M.D.	Dillon, M.
M.D.C.G.	Gallop, M. D. C.
M.D.L.	Law, M. D.
M.F.L.	Lyons, M. F.
M.G.	Girard, M.
M.H.M.M.	MacKinnon, M. H. M.
M.J.	Jones, M.
M.J.P.W.	Weedon, M. J. P.
M.L.C.	Cunningham, M. L.
M.P.	Padev, M. A.
M.R.	Richards, M.
M.R.R.	Ridley, M. R.
M.S.	Sanai, M.
M.T.	Turnell, G. M.
M.V.D.	Dixon, M. V.
M.W.	White, D. M.
M.Y.	Young, M. L. M.
N.B.	Birkett, Sir Norman
N.D.-Y.	Denholm-Young, N.
N.K.C.	Chadwick, N. K.
N.K.W.	Willson, N. K.
N.W.	Whymant, N.
O.R.G.	Gurney, O. R.
P.E.E.F.	Fernando, P. E. E.
P.H.M.	Muir, P. H.
P.J.S.	Stead, P. J.
P.K.H.	Hitti, P. K.
P.McN.	McNair, P. M. J.
P.O.	Opie, P.
P.T.	Treves, P.
R.A.	Auty, R.
R.A.S.-J.	Scott-James, R. A.
R.A.T.	Taylor, R. A.
R.B.	Browning, R.
R.F.	Freeman, R.
R.F.L.	Lissens, R. F.
R.G.H.	Heard, R. G.
R.G.P.	Popperwell, R. G.
R.H.	Sampson, R. H. (Richard Hull)
R.H.S.	Samuel, R. H.
R.J.H.J.	Jenkins, R. J. H.
R.J.O.R.	Rees, R. J. O.
R.L.B.	Beare, R. L.
R.M.	Manvell, R.
R.M.H.	Hobling, R. M.
R.McH.	McHugh, R.
R.M.N.	Martínez Nadal, R.
R.O.H.	Haynes, R. O.
R.O.W.	Winstedt, Sir Richard
R.P.-C.	Pine-Coffin, R. S.
R.R.B.	Bezzola, R. R.
R.R.R.	Raymo, R. R.
R.R.W.	Walzer, R. R.
R.S.	Speaight, R. W.
R.Sk.	Skelton, R.
R.T.D.	Davies, R. T.
R.W.B.	Burchfield, R. W.
R.W.L.	Leonhardt, R. W.

KEY TO CONTRIBUTORS

S.A.	Auerbach, S.
S.C.	Clissold, S.
S.E.M.	Mann, S. E.
S.H.L.	Longrigg, S. H.
S.H.S.	Steinberg, S. H.
S.J.L.	Lightburne, S. J.
S.M.S.	Stern, S. M.
S.R.K.G.	Glanville, S. R. K.
S.S.	Seliga, S. R.
T.B.L.W.	Webster, T. B. L.
Th.W.	Weevers, Th.
T.P.	Parry, T.
T.P.W.	Waldron, T. P.
T.S.	Spencer, T. J. B.
T.W.	Walton, T.
U.L.	Limentani, U.
W.A.A.	Armstrong, W. A.
W.A.el K.	el Khalidi, W. A. S.
W.B.	Beare, W.
W.E.C.	Collinson, W. E.
W.K.M.	Matthews, W. K.
W.M.-P.	Macqueen-Pope, W. J.
W.S.	Saroyan, W.
W.St.	Starkie, W. F.
W.W.R.	Robson, W. W.
Y.H.	Haezrahi, Y.

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* born

□ (in Chinese entries) place where the family register is kept

~ baptized

∞ married

o|o divorced

† died

▯ buried

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PART I

GENERAL SUBJECTS

Abele Spelen, the name by which four Middle Dutch plays are known, i.e. *Esmoreit, Gloriant, Lanceloet van Denemerken* and *Van den Winter ende van den Somer*. They originated in the border district of Belgian Brabant and Limburg *c.* 1350 and, together with 6 farces, were recovered in one MS. 'Abel' means clever, hardly an adequate word to describe the simple structure of these courtly, chivalrous dramas which have love as their theme. No similar plays have been found in any other west European literature; neither are any sources known which the poet(s) may have used.

Ed. P. Leendertz, *Middelnederl. Dram. Poëzie* (1907). Sep. ed. ESMOREIT: R. Verdeyen (14th ed. 1942), A. de Maeyer and R. Roemans (1949); Eng. tr. A. J. Barnouw, *An ingenious play of Esmoreit* (1924); LANCELOET: facs. ed. (1902), Fr. tr. R. Guiette (1940); VAN DEN WINTER: ed. R. Antonissen (1946).

F. G. v. d. Riet, *Le théâtre profane sérieux en langue flamande au moyen-âge* (1935); A. de Maeyer, *Middeleeuwsch-romantisch tooneel* (1942); R. Verdeyen, 'Beschouwingen over de abele spelen', in Versl. Med. Vlaamse Ac. (1927); M. Schlauch, *Chaucer's Constance and accused Queens* (1927). For ESMOREIT: B. H. Peteri, in Tijdschr. Nederl. T. en Lett., 64 (1946); L. J. J. Olivier, *ibid.* 65 (1947); H. Bruch, in Levende Talen, 141 (1947); for GLORIANT: J. Prinsen, in Tijdschr. Nederl. T. en Lett., 11 (1921); M. Ramondt, *ibid.*, 41 (1922) and 42 (1923); for LANCELOET: J. v. Mierlo, in Versl. Med. Vlaamse Ac. (1922).

J.J.M.

Abencerraje, EL or HISTORIA DEL ABENCERRAJE Y DE LA HERMOSA JARIFA, early 16th-century (?) Spanish novel. This charming little story relates the generosity of a Spanish commander who frees his Moorish prisoner so that he can marry his lady. The earliest version is anonymous; revised versions were published in Villegas's *Inventario* (1565) and in Montemayor's *Diana*. It influenced Pérez de Hita and was the source of later ballads and of Lope de Vega's *El remedio en la desdicha*.

Bull. Hispanique, 30 (1928); Antonio de Villegas, *El Abencerraje* (Cambridge, 1924); Montemayor, *Los siete libros de la Diana*, ed. F. López Estrada (1946).—Eng. tr. Bartholomew Young (1598), repr., and rev. J. B. Trend, in *Spanish Short Stories of the 16th Century* (1928).

H. A. De Ferrari, *The Sentimental Moor in Spanish Literature before 1600* (1927).

E.M.W.

Academies, Literary. The word 'academy' is derived from 'Ακαδημεία, the name of a park near Athens where Plato's Greek Academy functioned from 387 B.C. to A.D. 529. The name was adopted in Italy by renaissance scholars who felt the need to meet and discuss their studies.

Modern academies have the following characteristics:

(1) The national academies of most countries have two or more sections engaged on different kinds of research. They deal with literature as a subject for study. As well as the general academies there are others devoted entirely to literature. Many of these are privately organized.

(2) National academies are subsidized from public funds, a form of support which in totalitarian countries may amount to control.

(3) Membership is limited and is acquired by election or appointment in recognition of distinguished achievement. This may be one reason why the word 'academic' is sometimes used in a pejorative sense, in the assumption that academicians are likely to be past their prime. The Académie Française, for instance, has been called the 'hôtel des invalides de la littérature'.

(4) The chief literary activities of academies are the compilation of dictionaries and grammars, the editing of

national classics and the awarding of literary prizes. They also publish their own transactions regularly.

Italy.—The Latin countries have always shown greater readiness than others in organizing academies. The earliest academies founded in Italy were at first small groups formed for the discussion of ancient philosophy or archaeology (e.g. *Chorus Academiae Florentinae*, 1454; *Accademia Platonica*, 1474; *Accademia Pontaniana*, 1433). Many others emerged during the 16th century and later. At first they were occupied principally in editing classical texts but, with the increasing development of the vernacular as a literary medium, they became little more than groups for recitation of verses. The quality of their production was marred by a taste for scurrility and pompous latinisms. At the same time freedom of thought and expression was handicapped by religious and political intolerance, in the face of which the academies found it advisable to adopt bizarre names to demonstrate their harmlessness. There were, for instance, the *Oziosi* (Bologna, 1563), the *Insensati* (Perugia, 1561), the *Fantastici* (Rome, 1625) and many others.

The most important academy founded at this time, the *Accademia della Crusca* (Florence, 1552) has remained the principal Italian literary academy. Its task, implied in its name, was to sift the husks and purify the language. To this end the Cruscani published in 1612 their *Vocabolario*, the first important dictionary of its kind.

A later academy of literary importance was the *Accademia dell' Arcadia* (Rome, 1690), founded with the object of restoring Italian poetry to primitive simplicity. The Arcadi assumed the names and manners of Theocritan shepherds and organized 'Giuochi olimpici', at which contests in pastoral verse were held. By 1726 they had founded some 40 'colonies' in various Italian towns and even abroad. The 13th and last volume of their *Rime* appeared in 1780. The academy remains in existence but was renamed *Accademia Letteraria Italiana* in 1925.

The national academy of Italy is the *Accademia Nazionale dei Lincei* (Rome, 1603). This body lost its identity from 1939 to 1944, when it was forcibly merged with the fascist *Reale Accademia d'Italia* (1926–43). It is a general academy, but is charged with the award of certain literary prizes and its transactions contain matter of literary interest. Other academies engaged at least partly on literary work are:

Arezzo. Accademia Petrarca di Arti, Scienze e Lettere (1810). Florence. Accademia Nazionale 'Luigi Cherubini', primarily a musical body but with sections for literature and the figurative arts. Genoa. Accademia Ligure di Scienze e Lettere (1890). Lucca. Accademia di Scienze, Lettere ed Arti (1584). Mantua. Accademia Virgiliana (1767). Milan. Istituto Lombardo di Scienze e Lettere (1803). Modena. Accademia di Scienze, Lettere ed Arti (1684). Naples. Accademia di Archeologia, Lettere ed Arti (1861). Accademia Pontaniana (1433). Palermo. Accademia di Scienze, Lettere ed Arti (1718). Venice. Istituto Veneto di Scienze, Lettere ed Arti (1838).

France.—The first publicly instituted academy was Baïf's *Académie de Poésie et de Musique* (Paris, 1570). The *Académie du Palais* (1576), of which Ronsard was the leading member, was an extension of Baïf's, but these early academies did not survive the upheavals of the civil wars. The *Académie Florimontane*, founded at Annecy in 1607 by St François de Sales, also had a short life. The most ancient surviving academy in France is the *Académie des Jeux Floraux* (Toulouse), which traces its descent to the traditional contests of the troubadours as early as 1323, though it was not constituted as an academy until 1694. Its 'Recueil' is published regularly.

The *Académie Française*, which originated about 1626 as a small private literary circle, received letters patent from Louis XIII in 1635 when Richelieu, aware of the value of the allegiance of men of letters, offered it his protection. Its functions were to 'donner des règles certaines à notre langue et la rendre pure, éloquent et capable de traiter les arts et les sciences'. This was to be achieved through the compilation of a dictionary, a grammar, a 'Poétique' and a 'Rhétorique'. The last two have never been written, but the dictionary was issued in 1694 and reached its 8th edition in 1931–35. The grammar was not published until 1932.

The *Académie Française* was suspended at the Revolution, when its activities became suspect, but it was re-created at the foundation of the Institut de France in 1795. The four other academies which, with the *Académie Française*, form the Institut, are the *Académie des Inscriptions et Belles Lettres*, founded by Colbert in 1663; *Académie des Sciences* (1666); *Académie des Beaux Arts* (1803); and *Académie des Sciences Morales et Politiques* (1795). Each has 40 members. The function of the *Académie Française* remains that of a general surveillance over the French language and it also awards certain literary prizes.

In 1815 the *Académie des Inscriptions et Belles Lettres* took over from the Benedictines of St Maur the publication of their *Histoire littéraire de la France*. This work is not yet complete.

Many provincial academies were founded in France during the 18th century and after. Their work is now mostly archaeological and historical. Today the most important are:

Académie de Nîmes (1682). Académie des Sciences, Belles Lettres et Arts de Lyon (1701). Académie des Sciences, Belles Lettres et Arts de Bordeaux (1712). Académie des Sciences, Belles Lettres et Arts de Marseille (1726). Académie des Sciences, Belles Lettres et Arts d'Aix (1750).

In more recent times a number of strictly literary academies have been privately organized. The most famous of these is the *Académie Goncourt*, endowed by Edmond de Goncourt, who died in 1896. It was to provide yearly allowances of 6,000 fr. each for 10 members, who were to be young writers of promise as opposed to the more mature 'immortals' of the *Académie Française*. A prize of 5,000 fr., now the most highly esteemed in France, was to be offered annually for the best work of fiction.

Other recent foundations are:

Académie Mallarmé (Paris, 1936). Académie Ronsard (Paris, 1946; also called 'Académie des Poètes de Langue Française'). Académie Montaigne (Sillé-le-Guillaume). Académie de Province (Vitry-sur-Seine. Members are drawn from all French provinces. The purpose of the academy is to spread French literature and culture in French-speaking countries). Académie de Franche-Poésie (Paris). Académie des Lettres et des Arts (Paris). Académie Verlaine (Paris, 1944). Académie des Lettres Pyrénéennes. Académie Bretonne (Saint-Brieuc, 1922). Académie de la Ballade Française (Nice). Académie du Var (Toulon, 1800). Académie Rhodanienne des Lettres (Avignon).

SPAIN.—Early foundations were the *Academia de los Nocturnos* (Valencia, 1591–93) and the *Academia Valenciana* (1742–51). Today the principal literary academy in Spain is the *Real Academia Española* (Madrid, 1714. 36 members). As well as editions of Cervantes, Lope de Vega and others, it has produced a *Diccionario* (17 editions between 1726–39 and 1947) and a *Gramática* (first issued in 1771). It was grouped with the other 5 Reales Academias to form the Instituto de España in 1938. Nineteen academies, correspondents of the *Real Academia Española*, have been founded in Spanish America since 1871.

Other academies doing literary work in Spain are:

BARCELONA. Academia de Buenas Letras (1729). BARCELONA. Institut d'Estudis Catalans (1907). CADIZ. Real Academia Hispanoamericana (1910). CORDOVA. Real Academia de Ciencias, Bellas Letras y Nobles Artes (1810). CORUNNA. Real Academia Gallega (1905). SEVILLE. Real Academia Sevillana de Buenas Letras (1751).

The activities of all learned bodies in Spain are controlled by the Consejo Superior de Investigaciones Científicas, an organization set up by the government in 1939. Its members are drawn from the 6 Reales Academias.

PORTUGAL.—During the 17th and 18th centuries many small literary groups which adopted the name 'Academy' were little more than clubs for the exchange of literary pleasantries. Examples are the *Academia dos Generosos* (1649–68) and the *Academia dos Singulares* (1663–65). More important were the *Arcádia Lusitana* (1756–70) and the *Nova Arcádia* (1790–94), both of which aimed to free Portuguese literature from Spanish influence. The national academy of Portugal today is the *Academia das Sciências de Lisboa* (1779).

GREAT BRITAIN.—The northern countries have been less prompt in organizing literary academies. Matthew Arnold, in his essay on 'The Literary Influence of Academies' (*Essays in Criticism*, 1865), complained of the lack in Britain of any body similar to the *Académie Française*. This need was remedied in 1901 by the foundation of the *British Academy* in London. It is composed of 175 fellows, 40 of whom form the literary section. Its 'Proceedings' have been issued since 1903 and include the texts of various lectures which are a regular feature of its work. The *Royal Society* (London, 1662) and the Royal Societies of Edinburgh, Dublin, Australia, New Zealand and South Africa are concerned only with the sciences. The *Royal Society of Canada* (Ottawa, 1882) includes literature in its studies.

IRISH REPUBLIC.—The *Royal Irish Academy* (Dublin, 1786) has been at work on the *Dictionary of the Irish Language* since 1913. In Dublin also is the *Irish Academy of Letters* (1932), which produces plays by Irish authors or dealing with Irish themes at the Abbey Theatre.

UNITED STATES OF AMERICA.—The *American Academy of Arts and Letters* (1904) forms a group of 50 members within the National Institute of Arts and Letters (New York, 1898), but most literary research is done in the universities and by various societies. The American Council of Learned Societies (New York, 1919) represents the U.S.A. in the International Union of Academies. The *Academy of American Poets* (New York, 1934) helps to encourage talent by offering annual fellowships. The *American Academy of Arts and Sciences* (Boston, 1780), the *Connecticut Academy* (New Haven, 1799) and the *Wisconsin Academy* (Madison, 1870) are engaged at least partly on literary work.

Germany.—During the 17th century various 'Sprachgesellschaften' were formed to purify and standardize the language. The best known was the *Fruchtbringende Gesellschaft* (Weimar, 1617–80), modelled on the *Accademia della Crusca*. These were followed by such bodies as Gottsched's *Deutsche Gesellschaft* and by the various societies incorporated into the *Deutscher Sprachverein* (1885), but Germany has produced nothing comparable with the *Académie Française*. An attempt to remedy this has been made by the foundation in 1949 of the *Deutsche Akademie für Sprache und Dichtung* (Hamburg), the *Akademie der Wissenschaften und der Literatur* (Mainz) and the *Freie Akademie von Künstlern und Schriftstellern* (Munich). Contemporary general academies are:

Deutsche (formerly Preussische) Akademie der Wissenschaften (Berlin, 1700). Bayrische Akademie der Wissenschaften (Munich, 1759). Sächsische Akademie der Wissenschaften (Leipzig, 1846). Akademie der Wissenschaften (Heidelberg, 1909).

Other European Countries.—The national academies are:

Austria. Österreichische Akademie der Wissenschaften (Vienna, 1847). Belgium. Académie Royale des Sciences, des Lettres et des Beaux Arts de Belgique (Brussels, 1772). Académie Royale de Langue et de Littérature Française (Brussels, 1920). Koninklijke Vlaamse Akademie voor Taal- en Letterkunde (Ghent, 1886). Bulgaria. Bălgarska Akademiya na Naukite (Sofia, 1869). Czechoslovakia. Česká Akademie Věd a Umění (Prague, 1888). Denmark. Kongelige Danske Videnskabernes Selskab (Copenhagen, 1742). Finland. Suomalainen Tiedeakatemia (Helsinki, 1908). Greece. *'Ακαδημια 'Αθηνων.* (Athens, 1926). Hungary. Magyar Tudományos Akadémia (Budapest, 1825). Netherlands. Koninklijke Nederlandse Akademie van Wetenschappen (Amsterdam, 1851). Norway. Norske Videnskapsakademi (Oslo, 1857). Poland. Polska Akademia Umiejętności (Cracow, 1873). Rumania. Academia Republicii Populare Române (Bucharest, 1948; formerly Academia Română, 1866). Sweden. Svenska Akademien (Stockholm, 1786. Awards the Nobel Prize for Literature). Switzerland. Institut National Génévois des Sciences, des Lettres, des Beaux Arts, de l'Industrie et de l'Agriculture (1852). USSR. Akademiya Nauk SSSR (Moscow, 1725). Yugoslavia. Akademia Nauka (Belgrade, 1886). Jugoslovenska Akademiya (Zagreb, 1866).

Outside Europe.—Argentina. Academia Argentina de Letras (Buenos Aires, 1936). Brazil. Academia Brasileira de Letras (Rio de Janeiro, 1897). Egypt. Institut d'Egypte (Cairo, 1857). Académie Royale de la Langue Arabe (Cairo, 1932). Iran. Académie d'Iran (Tehran, 1935). Japan. Imperial Academy of Japan (Tokio, 1879). Syria. Académie Arabe (Damascus, 1919).

International.—The International Union of Academies was founded in 1919 and holds congresses regularly.

General: *The World of Learning* (London, 1947; annual); *Minerva. Jahrbuch der gelehrten Welt* (Berlin, 1891–1939); *Index generalis. Annuaire . . . des universités . . . académies, etc.* (Paris, 1919–39); J. L. Myres, *Learned societies. A lecture* (Liverpool, 1922).

Austria: R. Meister, *Geschichte der Akademie der Wissenschaften in Wien* (Vienna, 1947). —Belgium: *L'Académie Royale de Belgique depuis sa fondation* (Brussels, 1922).—France: *Trois siècles de l'Académie Française. Par les Quarante* (Paris, 1935); *Les Travaux de l'Académie des Inscriptions et Belles Lettres* (Paris, 1947); F. A. Yates, *The French academies of the 16th century* (London, 1947); L. Deffoux, *Chronique de l'Académie Goncourt* (Paris, 1929); P. Caron and M. Jaryc, *Répertoire des sociétés françaises de sciences philosophiques, historiques, philologiques et juridiques* (Paris, 1938).—Germany: A. Harnack, *Geschichte der Königlich Preussischen Akademie der Wissenschaften zu Berlin* (Berlin, 1901).—Great Britain: *Scientific and Learned Societies of Great Britain*, pub. British Council (London, 1951; continuation of *Yearbook of the Scientific and Learned Societies of Great Britain*, 1884–1939).—Italy: M. Maylender, *Storia delle accademie d'Italia* (5 vols, Bologna, 1926–30); *Accademie e istituti di cultura. Cenni storici*, pub. Ministero dell'Istruzione Pubblica (Rome, 1938); G. Gabrieli, 'L'accademia in Italia', in Accademie e biblioteche d'Italia, No. 5/6 (1928); G. Toffanin, *L'Arcadia. Saggio storico* (Bologna, 1946).—Portugal: C. Aires, *Para a historia da Academia das Sciências de Lisboa* (Lisbon, 1927).—Sweden: J. H. E. Schück, *Svenska Akademiens historia* (Stockholm, 1935–39). R.P.-C.

Acatalectic, not catalectic (q.v.); of a metrical line or metre complete in the syllables of the final foot. C.T.O.

Accent, prominence given to a syllable in a word or a phrase, especially as marking metrical rhythm, distinguished as (1) tonic or pitch accent, (2) stress accent; 'hovering accent' is often applied to the level or even stress of two contiguous syllables.

C.T.O.

Acta Sanctorum: see Bolland, J.

Adaptation is a literary process which accounts for both the continuity and the variety of literary creation throughout the ages. It can be defined as an attempt to achieve individual expression through the medium of inherited material. The term is thus analogous to the one applied in the theory of evolution to the process by which organisms are adjusted to the conditions of their life. Just as in the physical world the perfected result of adaptation is a life in harmony with its environment, so in the sphere of literary creation a successful adaptation has the effect of placing an existing body of oral or written material in conditions which warrant its survival. No doubt, the distinction between the material and its treatment cannot be absolute, for the latter may necessitate alterations in the former: a change of emphasis, a fashion in taste or style, or the incidence of a new set of ideas may require corresponding modifications in the traditional theme. But adaptation in the true sense is only practicable where such modifications can be limited to peripheral elements. Medieval epic poetry had a much smaller capacity for survival than medieval romance precisely because it depended for its existence on local and historical data which any consistent adaptation would naturally tend to remove. In the same way certain classical legends which were inseparable from their mythological background have only survived in works of poetry whose evocative power makes that background real and significant; hence, on the one hand, the disappearance of the legends of Charlemagne and of Beowulf, and on the other the poetic validity of Racine's adaptation of the legend of Phaedra and Hippolytus. By far the easiest material for adaptation is that which can be thought of in terms of its universal content. It is this quality that explains the diffusion of folk-tales in widely varying forms, and the persistence in literature of such themes as Tristan and Iseult, Don Juan and Faust. But what matters at least as much as the flexibility of inherited subjects and themes is the attitude of writers and readers towards them. It has been said that when literary civilization reaches its peak the writers who benefit by it care less for the stories they tell than for the way they tell them. And it is certainly true that the great periods of literary activity have been those in which adaptation played a prominent part. Athenian tragedy is the first obvious example of this, since, with the possible exception of Aeschylus' *Persae*, it depended for its success on the spectator's knowledge of the heroic traditions and on the poetic handling of those traditions by the author. No less significant is the fact that the two genres for which European literature is indebted to medieval France—romance and lyric—were created by authors who devoted their skill to the remodelling of existing themes, not to the invention of new ones, with the result that the main literary achievements of the middle ages were achievements in adaptation. The same may be said of the French classical dramatists of the 17th century who behaved as though originality of subject-matter needed an apology; what they took to be the real task of the poet was the handling of the traditions of the past in a way which was suited to their own thought and taste. Such too was the view of all those dramatists, lyricists and novelists from the Renaissance onwards who valued 'imitation' and artistry so far above invention that they appeared to have lost all sense of plagiarism. The legend of Faust (q.v.), treated by some as a tragedy of character, by others as the tragedy of intellect, the one reaching its fullest expression in Marlowe's drama, the other in Goethe's, is perhaps the most remarkable instance of creative adaptation. In our own times there is probably less room for it than in the preceding centuries because of the emphasis placed on episodic interest in novel and drama and the resulting tendency away from interpretation and towards narrative invention. But history shows that the human mind looks to literary production for the deepening rather than for the widening of experience —a need best fulfilled by a return to the themes capable of reflecting the most vivid realities and the profoundest conquests of the mind.

The story of Tristan and Iseult as interpreted by French, German and English writers from the 12th century to the 19th might illustrate this brief analysis. The folk-lore themes which had clustered round the hero's name, and which are still recognizable in certain Irish legends, were incorporated in a 12th-century French romance now lost. The most faithful extant derivatives of it are two late 12th-century texts, a French poem by Béroul and a German poem by Eilhart von Oberg, both of which tell the story of the tragic love of Iseult, wife of king Mark of Cornwall, for Tristan, her husband's nephew and vassal. This love, caused by a magic potion, is such that they cannot live apart, conscious though they are of a deep sense of loyalty to Mark. Death alone releases them from their suffering and symbolically unites them when the trees growing out of their tombs intertwine their branches. A contemporary Anglo-Norman poet, Thomas, altered the story in two important respects: he shifted the emphasis from the tragic conflict to a lyrical elaboration of the love theme and at the same time gave less prominence to the supernatural. It was on Thomas's version that one of the greatest medieval German poets, Gottfried von Strassburg, based his own, developing it further in the direction of courtly lyricism; but enough of the original character of the tale had been preserved to enable Gottfried's 19th-century *remanieur*, Wagner, to revive its tragic and supernatural elements and give them a new significance. In Wagner's *Tristan und Isolde* the love potion is conceived as a *Todestrank*, the source and symbol of a love which is striving to release itself from earthly bonds; and the tragedy, which originally arose from a sense of feudal loyalty, springs from life itself. It is hardly necessary to stress the discrepancy between this attempt to endow the story with a deeper meaning and the way in which it was treated by Wagner's English contemporaries. But if one had to account for the difference in terms of the evolution of the legend one would have to go back to the second quarter of the 13th century when a French prose writer adapted the Tristan story to an Arthurian setting (see Arthurian Legend) and, following in the footsteps of Thomas, abandoned the two essentials of its primitive conception. There was neither magic nor tragedy in the French prose romance; Tristan became the perfect knight, famous for his valour, loyalty and other chivalric virtues, and his love for Iseult, now inseparable from his vow of allegiance to her, was sanctioned by the courtly code of behaviour. This was the version Malory used for his great collection of Arthurian romances. Slight though Malory's own contribution was, he successfully removed some of the courtly trappings and gave the story a less sophisticated character; and it was through him that it became what it is in the modern English tradition: an idyll of perfect human love. Hence Matthew Arnold's tearful and righteous *Tristram and Iseult*, Tennyson's disquisitions on 'purity' in *The Last Tournament* and Swinburne's profusely decorated and sentimentalized *Tristram of Lyonesse*—examples of the remarkable resilience of the theme and of the range of its possibilities. E.V.

Adiyārs, the Saivite contemporaries of the Ālvārs. Their hymns are collected in the *Devāram* ('divine garland') and *Tiru Murai* ('holy sayings'); among their writers were Appar, Sambandar and Sundarar. H.G.R.

Adonius, a metrical group consisting of a dactyl followed by a spondee or a trochee (– ⏑ ⏑ – ⏓); in stress verse / × × / ×, e.g. 'Owning her weakness' (Hood). C.T.O.

Æolic or Lesbian measures, in which dactyls and trochees are juxtaposed, are so named because they figure prominently in the poetry of Æolian Lesbos (Alcaeus and Sappho). C.T.O.

Aesthetics: see Taste.

Afrikaans Literature: see South African Literature.

Aghani, Kitab al– ('Book of Songs'), a collection by Abu'l-Faraj of Isfahan (887–967) of 100 passages from Arabic poetry that were used as texts for famous melodies. Each poetical passage is followed by biographies of the author of the verses and the composer of the airs attached to them. As the biographies are very elaborate, the book is an inexhaustible store-house for the history of Arabic literature and civilization. S.M.S.

Albanian Literature. From the obscurity of ancient Illyria and Epirus two literary currents emerge in the 16th century under the common name of Albanian—Geg, or northern Albanian, Tosk, or southern. They are the religious didactic writings of the Geg bishops of the Roman Catholic north (Scutari, Antivari and Skoplje), and the religious books and folksongs of the Albanians in southern Italy and Sicily. The latter, Tosks, are the descendants of the refugees from the Turkish invasions after the defeat and death of their king, Skanderbeg, in 1468.

Of the 15th century only a MS. fragment of St Matthew in Tosk and some phrases recorded by a Rhenish traveller Harff in 1496 survive. The oldest book, bishop Gjon Buzuk's liturgy (1555), exists in a single copy at the Vatican. Bishop Pjetër Budi (1566–1623) wrote a *Christian Doctrine* and a *Mirror of the Confession*, both containing original verses. Bishop Fran Bardhi (1606–43) wrote a Latin–Albanian dictionary, and bishop Pjetër

Bogdani (1630–88) a *Phalanx of the Prophets* embodying the religious belief, philosophy and astronomy of his time.

In the Tosk tradition Llukë Matranga (†1619), a Sicilian Albanian, adapted a *Christian Doctrine* to Orthodox ritual (1592) and added an original hymn. Nikoll Brancato of Palermo (1675–1741), Nikoll Figlia (†1769) and three generations of the Dara family wrote religious and secular poetry based on folksong. To the 18th century belongs the versified *Life of the Virgin* (1762) by the Italo-Albanian Gjul Variboba.

Father of the Tosk revival, which reached its peak after the treaty of San Stefano (1878), was the Italo-Albanian Jeronim de Rada (1813–1903), tireless collector of folksongs which he wove into disjointed epics entitled *Milosao* and *Skanderbeg*. His shortlived journal, Flag of Albania (1883–87), was smuggled into Albania when Albanian printed books were banned by the Turks. The Sicilian Albanian Zef Schirò (1865–1927) took up the nationalist theme with two epics and many fiery verses.

In 1878 the three Frashëri brothers—Abdyl, Sami and Naim—politician, educator and poet respectively, formed a committee of liberation at Prizrend. After its disbandment by the Turks the movement lived on in Istanbul where Albanian books were allowed to be printed but not to be introduced into Albania. The core of the movement were Naim and Sami Frashëri, Kristoforidhi, the Bible translator and lexicographer, and the activist Jan Vreto. Routed once more, the literary movement spread to Egypt where it was propagated by the folk-poets Thimi Mitko and Spiro Dine, both exiles from southern Albania. Books now banned in Turkey were reprinted in Bucharest. In Sofia the patriot and indefatigable educator and journalist Mid'hat Frashëri (1880–1949), son of Abdyl, published a literary almanac of pocket size to facilitate smuggling into Albania.

Revival in the Roman Catholic north was late and never joined hands completely with the Tosk movement. Zef Jubani's folksongs are dated 1871, Filip Shiroka, a Scutari writer of nostalgic lyrics, lived exiled in Egypt, while Anton Zanoni and Ndre Mjedja wrote meditative and didactic verse on religious and secular themes. The Tosk poets, Gjergj Bubani and Lasgush Poradeci, continued the work of the Bucharest school, the latter in symbolist vein.

Since Albania's liberation in 1912 Father Fishta, political essayist, satirist and folk-poet, L. Gurakuqi, essayist, poet and activist, Hil Mosi, translator of the German poets, Viç Prennushi, the elegiac and allegorical poet, E. Koliqi, poet and short-story writer on highland themes, have enriched Geg literature, while the Tosks have benefited by the plays of K. Floqi, the novels of Foqion Postoli, and the tales of Teto Petro. Essayists include Eqrem Çabej, D. Pasko, Namik Resuli, Filip Fishta and many more. Later writers include Shefqet Musaraj, Aleks Çaçi, Andre Varfni, Z. Sako and Dh. Shuteriqi, whose themes are the partisan movement and communism.

P. G. Petrotta, *Popolo, lingua e letteratura Albanese* (2nd ed. 1932); S. E. Mann, *A Short Albanian Grammar* (with an anthology; 1932), *Albanian Literature* (1953); M. Lambertz, *Albanisches Lesebuch* (1948). S.E.M.

Alcaic, a metre attributed to Alcaeus, being a four-line stanza arranged thus: ⏓–⏑–⏓–⏑⏑–⏑⏒ (twice) || ⏓–⏑–⏓–⏑–– || –⏑⏑–⏑⏑–⏑–⏓. Tennyson has imitated this form in:

> O mighty-mouth'd inventor of harmonies,
> O skill'd to sing of Time and Eternity,
> God-gifted organ-voice of England,
> Milton, a name to resound for ages.

C.T.O.

Alcestis and Admetus. Alcestis, in Greek legend, was the youngest daughter of Pelias of Iolcus. She was beloved by Admetus, king of Pherae, whom Apollo helped to win for her. The couple lived happily, but the king was doomed to an early death, to be avoided only if another were to die in his stead. Alcestis alone freely offered herself as substitute, dying at the appointed time. Heracles, arriving as a guest, learned the truth, wrestled with Death and, victorious, brought Alcestis back to her husband. Phrynichus wrote a lost satyr-play on Heracles' intervention, and Sophocles composed an *Alcestis*. The ironical drama of Euripides, a kind of substitute for a satyr-play, seems to expose Admetus as an egoist but does not attack him directly.

As the queen of true lovers Alcestis was canonized in medieval literature. In the prologue to *The Legend of Good Women* queen Alceste intercedes with Cupid, who deplores the heresy of *Troilus and Criseyde*, and bids Chaucer write of these who were *trewe in lovynge*. Renaissance scholars like Buchanan petrified the story into Senecan Latin plays. Hans Sachs absorbed it and Alcestis wandered down even into the puppet-plays of Germany. Milton in his 23rd sonnet beheld her in the Euripidean

way, veiled and unearthly. England, France, Italy and Germany during the 17th and 18th centuries produced at least 14 plays on the theme; but Wieland's rococo operetta *Alcestis* exasperated Goethe into his *Götter, Helden und Wieland*, exalting Admetus as a man living an ideal Greek life. In 1798 Alfieri broke a vow to write no more tragedies for the sake of an *Alcestis*. Browning, in the transcript of Euripides' drama given in *Balaustion's Adventure*, characteristically altered its values. William Morris's *Love of Alcestis* is woven into the *Earthly Paradise*. Some implications of the story appealed to Rilke: Hermes the Messenger, for him, appears at Admetus' wedding-feast; and a white-veiled and virginal Alcestis passes to the tomb as to her marriage-chamber. Hugo von Hofmannsthal's *Alkestis* (1911) was set to music by Egon Wellesz (1924).
R.A.T.

Alexander the Great. The empire won by Alexander III of Macedon (356–323 B.C.), stretching over the known world from his native country southward into Egypt and eastward into northern India and what is now Turkistan, surpassed in magnitude any conquest previously recorded. It is therefore not surprising that there should have grown up, beside the more or less historical accounts of his life (by Diodorus, Justin, Curtius, Plutarch and Arrian, who could use as sources the documents of eyewitnesses such as Eumelus of Caria, Callisthenes and the soldiers Ptolemy Lagus, Aristobulus and Nearchus), a polyglot mass of much more highly imaginative literature depending for its interest on the marvels, miracles and romantic episodes readily associated in the popular mind with one who had in fact been willing to pass during his lifetime not only for a hero but even for a god. Pagans, Jews, Christians and Moslems were in the course of time to vary the legend to suit their several prejudices.

The 2nd-century Alexandrian romance of Pseudo-Callisthenes, a work replete with wonders, was to be the primary source of western Alexander-literature. Latin versions of this work could be supplemented with apocryphal letters of Alexander to his mother Olympias and to Aristotle and with the 4th-century *Alexandri Magni iter ad Paradisum*. The *Chanson d'Alexandre* of Alberic of Besançon in the 12th century inspired both the *Alexanderlied* of the German poet Lamprecht and, through a Poitevin version, the *Roman d'Alexandre* of Lambert le Tort, which was composed in the dodecasyllabic verse now called alexandrine. The *Roman*, after Alexandre de Bernai's final revision, called forth a number of imitations and sequels: e.g. the Spanish *Libro de Alexandre*; the *Vengeance Alexandre*; and the *Lai d'Aristote* (in which Alexander derides an amour of Aristotle's). Eustache de Kent summarized the legend in the *Roman de Toute Chevalerie*. *Perceforest* (15th cent.) shows Alexander sailing along the British coast.

The renaissance had rediscovered Plutarch's *Alexander*; but the king's role is slight in Lyly's *Campaspe* (1584), and in Racine's *Alexandre le Grand* (1665) he is almost *précieux*. La Calprenède's ten-volume *Cassandre*, which merely puts Alexander in the midst of the amorous intrigue essential to novels of the period, was to serve to some extent as the model for Nathaniel Lee's *The Rival Queens* (1677).

Dryden's pindaric 'Alexander's Feast' describes rhetorically the burning of Persepolis; and subsequent authors were to concern themselves likewise with depicting historical or at least psychologically possible incidents in Alexander's life rather than with using him as a lay figure for fantasy. Landor gives him a paradoxical interview with an Egyptian priest. Browning (*With Gerard de Lairesse*) and Maurice Baring (*Diminutive Dramas*) speculate on his death. Jacob Wassermann's *Alexander in Babylon* (1905) is full of exotic splendours. Mary Butts in *The Macedonian* (1919) vividly presents the crises in his life. E. M. Forster in *Pharos and Pharillon* (1923) deals with the visit to Siwa. Laurence Binyon's 'Bacchanals of Alexander' is a decorative poem on the celebration of the escape from the Gedrosian desert. A last reflection of the medieval view is to be caught in Walter de la Mare's *Sunken Garden* (1917).
R.A.T.

Alexandre, LIBRO DE, mid-13th century Spanish poem. The 2675 quatrains of *cuaderna vía* recount the life of Alexander the Great. Gautier de Chatillon's French poem is one of its principal sources. The poem is rather prolix but contains some good descriptions. It is sometimes attributed to a Juan Lorenzo de Astorga.

Ed. Willis (Princeton-Paris, 1934).—R. Menéndez Pidal, 'El Libro de Alexandre', in *Cultura española*, V (1907); E. Alarcos Llorach, *Investigaciones sobre el libro de Alexandre* (1948).
E.M.W.

Alexandrine. The standard metre, since the 16th century, of French poetry, especially dramatic poetry. It is a 12-syllable line having, in its 17th-century 'classic' form, a caesura or sense-pause after the 6th syllable, as:

> *Le jour n'est pas plus pur | que le fond de mon cœur* (Racine).

The rule of the caesura, never absolute, was deliberately broken by romantic poets, who popularized the ternary alexandrine with two pauses:

> *J'ai disloqué | ce grand niais | d'Alexandrin* (Hugo).

Later poets have used the alexandrine with increasing freedom, so rejoining its original users. It is first found in *Le Pèlerinage de Charlemagne*, a *chanson de geste* of the early 12th century, but is believed to take its name from Lambert le Tort's *Roman d'Alexandre* (*c.* 1200). Neglected by later medieval poets, it was revived in the 16th century by J. A. de Baïf and its adoption was assured by Ronsard.

Outside France it became the chief Dutch metre from *c.* 1600 to *c.* 1850. Probably introduced by Weckherlin, it occurs frequently in 17th-century German poetry of the school of Opitz. A medieval Spanish alexandrine developed from French models to become the 14-syllable line of the *cuaderna vía* (q.v.). In English poetry, the alexandrine has conquered a permanent place as the final line of the Spenserian stanza, in which it follows eight decasyllables, e.g.

> All things decay in time and to their end do draw.

H. P. Thieme, *The Technique of the French Alexandrine* (1898) and *Essai sur l'histoire du vers français* (1916, contains good biblio.); L. E. Kastner, *A History of French Versification* (1903). G.B.

Alfonso Onceno, POEMA DE (*c.* 1350), Spanish poem. This work consists of 2459 octosyllabic quatrains and is a verse chronicle of the life of Alfonso XI of Castile. It is learned rather than popular in style. The narrative is sometimes lively.

Bibl. Autores Esp., 57; Yo Ten Cate, *El Poema de Alfonso Onceno* (with pref. and vocab., Amsterdam, 1942). E.M.W.

Allegory. An allegory exists when one or more meanings, additional and parallel to the literal sense, and distinct from it, are embodied in story or image. The form may be either literary or pictorial, or both, as in the emblem literature of the counter-Reformation period. Some short allegorical tales teaching a moral, especially through the conduct of animals, are called fables. Others, called parables, are characteristically pithy and didactic, but, in so much as they do, in general, explicitly liken one thing to another, are perhaps rather analogies than allegories.

Nowadays allegory is rarely written or read. But even so it has been suggested that Orwell's *Animal Farm* is a true successor of Swift's *Gulliver's Travels,* while C. S. Lewis's *Pilgrim's Regress* by its very title suggests comparison with the allegory of Bunyan. It might be argued that there was allegory in the novels and short stories of Franz Kafka, used with true high-seriousness.

Much Victorian literature, perhaps especially that for children (e.g. the *Water Babies*, the *Alice* books of Lewis Carroll), has allegorical elements. The same is true of several poems of the romantic period (e.g. *Prometheus Unbound, Hyperion,* the prophetic books of William Blake).

It is mainly the satirical allegory of the late 17th and early 18th centuries in England that is read today. *Gulliver's Travels* is a model of ironic satire, the literal sense of which is in itself a delight; but the very different *Tale of a Tub* is obviously an allegory, crude and abusive. Dryden magnanimously allegorizes away false politics, religion and stupidity in *Absalom and Achitophel, Mac Flecknoe* and *The Hind and the Panther.*

Of that age's moral allegories Bunyan's *Pilgrim's Progress*, for example, an allegory of the Christian life and death, lives on for unsophisticated and literary alike; but those of Addison are deservedly forgotten.

Spenser's *Faerie Queene*, most monumental of such works of the English renaissance, modifies the Italian epic form into a 'continued allegory or dark conceit'. It is, literally, a story of chivalry, and of its moral sense Milton said that it showed Spenser was a better teacher than Scotus or Aquinas. Spenser had several successors. His romantic allegory is on several levels and stems from the medieval theological allegory.

The medieval practice of talking about secular allegory in terms used more often of religious persisted in England until at least the preface of R. Blackmore to his epic *Prince Arthur* (1695). Bacon, in his *Advancement of Learning*, Book ii, also evinces medieval characteristics, not only in making special mention of allegory in 'divine Poesie', but also in his idea that its purpose there as well as in that 'Heathen Poesie', whose subject is 'Pollicy or Philosophy', is 'to retire and obscure' what is taught.

The allegorical exposition of the poets which such a theory of them made necessary began long before the middle ages. In ancient Greece there was a tendency to read into the works of the revered Homer and Hesiod symbolical expressions of the latest philosophical opinions. Some philosophers themselves used a sort of 'poetic' expression of their thought (Parmenides, Heraclitus). Thus there developed, especially in the later 5th century B.C., the belief—not altogether groundless, for he has some few allegorical passages—that Homer had philosophized in poetry and that allegorical interpretation could reveal his meaning. Plato rejected the method, requiring reasoned argument and not such merely poetic authority (even if it could be 'revealed'). It was rejected also by some of the Stoics (e.g. Seneca), though it was used by others (e.g. Chrysippus). Furthermore some grammarians, beginning in the 6th century B.C., used allegorical interpretation to defend passages in Homer that were held to be morally offensive.

Deliberately written allegories in Greek, however, are few and generally brief, but Plato's parable of the cave (*Republic*, 514) is well known among them.

Nor was there in early Latin any really sustained allegory. The allegory of the belly and other members in Livy ii. 32 (and in Plutarch's *Life of Coriolanus*) is well known. In some degree the shepherds of Virgil represent contemporary people, but allusions in the *Aeneid* to contemporary events, and the equivalence (argued by some) between Aeneas himself and Augustus, do not amount to the full-blown allegory which this epic was thought to be in the middle ages. It was the first of the pagan poems to be so interpreted by Christian grammarians when treated by Fulgentius in the early 6th century. Another very influential example of this practice was the 'moralization' of Ovid's *Metamorphoses*.

The importance in the development of medieval allegory of these attempts to christianize pagan literature, and of the false example given by the classics so misunderstood, is perhaps surpassed by that of certain methods of Scriptural interpretation. Our Lord's parables on the one hand, and the concrete imagery of the Old Testament on the other (e.g. Psalm lxxx: Israel=vine), together with the example of New Testament writers in their treatment of the Old Testament (e.g. Galatians iv, 22–26), supported the use of such methods by the church. These were also the methods used, for example, by the Jew, Philo of Alexandria, in the 1st century.

Many elements of the Old Testament were interpreted as 'types', or symbolic fore-shadowings, of the New (cf. Romans v. 14): the paschal lamb is a 'type' of Christ. Such Scriptural allegory was not a rhetorical device. It was not a matter of words but of things and was based on a view of the universe. Two worlds, one physical, the other spiritual, were held to correspond because they had been created by God. The visible thus revealed the invisible, but the exact correspondence had to be divinely revealed for it was not obvious to the reason. Such allegorical interpretation therefore was theological.

Thomas Aquinas made a clear distinction between this and merely literary allegory, an affair of words not things. The theory of literary allegory was differently derived, namely from the rhetoricians of the ancient world. But both theological and literary allegory were said to give aesthetic pleasure through the discovery, with surprise, of a multiplicity of unsuspected relationships.

Theological allegory could have, according to some (e.g. Origen), three, and according to others, four, levels of meaning. Fourfold allegory is treated at length by Thomas Aquinas (*Summa*, Question 1, Article 10), and summarized in the tag

> Littera gesta docet; quid credas, allegoria;
> Moralis quid agas; quo tendas, anagogia.

A stock example of exegesis on this pattern is that of Jerusalem, which is, on the literal or historical plane, the holy city; allegorically, the church militant; tropologically or morally, the just soul; and anagogically or analogically, the church triumphant.

Dante (*Convivio* II, 1) talks of this fourfold allegory as a theory of poetical creation as well as of theological exegesis, but makes little use of it to explain his own *Divina Commedia*, which is on the other hand hardly an allegory in any simple modern sense of the word. The meaning of *Piers Plowman* (late 14th century), however, is enriched and clarified by interpreting the poem as a deliberately written fourfold allegory, at least in parts.

But the allegory of many medieval poems is quite different. Most of them derive in some degree from the *Roman de la Rose*, a 13th-century French poem begun by Guillaume de Lorris. The poet dreams on a May morning of a garden in the centre of which is a rose (symbol of the love of his beloved), which he strives to achieve, and the characters he meets represent the varying moods and aspects of his 'lady' and the impact of other people. It is an allegory of sexual love, and the expression of erotic psychology is closely bound up with the growth of medieval secular allegory.

Though this first part of the poem was very influential, the encyclopaedic and digressive continuation by Jean de Meun better typifies the character of many later works in which the fashionable form of allegory is in some degree merely a token framework for homily, politics or learning (e.g. Deschamps, Froissart, Lydgate, Dunbar). For some late medieval allegorists other precedents are Martianus Capella's *De Nuptiis Philologiae et Mercurii* (really a text-book of the seven liberal arts) and the allegories of the 12th-century humanist school of Chartres, in fantastically rhetorical Latin prose and verse. Stock allegory is modified and enlivened by Gower and more especially by Chaucer, while the allegory of Gavin Douglas (early 16th century) is altogether more spacious, disturbing and well-proportioned.

For the inception of such secular allegory in the middle ages it has been suggested that two things were especially responsible: the increasing late-Roman confusion, seen, for example, in Statius or Claudian, between abstract notions and mythological figures; and an apparently new consciousness among moralists, such as Seneca and St Paul, and poets, such as Prudentius, of inner conflict between good and evil dispositions, which are personified (cf. also St Augustine's *Confessions*). The development of allegory must have been affected by the figures of vices and virtues, the seven deadly sins and other current coin of medieval religion, and by the visual embodiment of its teaching in stained-glass windows, murals, sculpture and miracle plays.

G. Highet, *The Classical Tradition* (1949); C. S. Lewis, *The Allegory of Love* (3rd ed. 1948); E. de Bruyne, *L'esthétique du Moyen Age* (Louvain, 1947); N. Coghill, 'The pardon of Piers Plowman', in Proc. Brit. Ac., 31 (1945; on religious allegory). R.T.D.

Alliterative Verse. Alliteration is a consonance or agreement of sounds (not necessarily of letters) usually at the beginning of a word or syllable, as in *b*ig, *b*old, and am*b*er; *kn*ife, *gn*arled, and *n*ote. In the Germanic languages, alliteration could exist between all vowels indiscriminately: in Old English, for example, not only does *e*llen alliterate with *e*nde and *ē*ac with *ē*age, but *e*cg alliterates with *ī*ren and *ī*sig with *ū*tfūs.

Throughout the ages, in the speech and writing of many countries, alliteration has been used for various special effects, whether for humour, as in Voltaire's

Non, il n'est rien que Nanine n'honore,

for emphasis, as in Victor Hugo's

La Marseillaise ailée et volant dans les balles,
Les bombes, les obus, les tambours, les cymbales . . .

or for delicate effects of sound, as in Shakespeare's

Full fathom five thy father lies.

It is not infrequent in Latin verse, as in Ennius's

at tuba terribili sonitu taratantara dixit.

The old Germanic rune-carvers evidently believed it would help the magic of their runes, for the famous 5th-century golden horn of Gallehus, Denmark, bears the runic inscription

ek hlewaȝastiR. holtijaR. horna. tawiðo.

It is common in many types of prose, as in that of Ælfric and Lyly and Carlyle. And the gnomes, ballads and proverbs of many countries as well as ordinary speech abound in alliterative collocations.

Alliterative verse (as distinct from alliteration in verse) is the term usually applied to poetry where alliteration is but one of several formal metrical elements bound by strict rules. As so defined it is restricted to the literatures of early Germanic and Celtic peoples; and to the more recent revivals in these literatures, some of them the short-lived experiments of antiquarians, as, in German, W. Jordan's *Niebelunge* (1874):

Von Hildebrants Heimkehr und Hadubrants Ausfahrt . . .

GERMANIC.—It is highly probable that when Tacitus, in the *Germania* (chs 2–3), written A.D. 98, refers to several kinds of poetry cultivated by Germanic peoples in his day, alliterative verse was one of them. The earliest surviving Germanic poem, the hymn on the Creation written by Cædmon in Northumbria in the 7th century, shows that the alliterative form was by then firmly established and conventionalized. And the same basic pattern with comparatively minor variations from country to country is found in the other early Germanic monuments—Old English heroic poems like *Beowulf* and Christian poems like *Elene* and *Andreas* have it, and so do the Old Norse heroic lays of the poetic *Edda*, the Old High German *Hildebrandslied* and *Muspilli*, and the Old Saxon *Heliand*.

The metrical basis of the greater part of this Germanic verse is a long alliterative line composed of two balanced word-groups or 'halves' separated by a caesura.

Each long line has a definite number of strongly accented syllables and a less definite number of unstressed, unemphatic syllables. Within the half-line there are five basic rhythmic patterns and several more sub-patterns, each of which is of approximately equal weight, and consists of 'strong' and 'weak' elements ('lifts' and 'dips'). The lift is normally a long stressed syllable, the dip one or more unstressed syllables, long or short. The two separated and balanced half-lines are linked into a complete line by alliteration or 'head-rhyme'. So in Old Norse a typical line runs

> *á*r vas *á*lda   þars *Ý*mir býgði

and in Old English

> on *st*éfn *st*ígon: *st*rḗamas wúndon.

End-rhyme is uncommon—Old English has only one complete rhyming poem and scattered examples of rhyme elsewhere (e.g. *Elene*, 1236–50)—and, with the exception of Old Norse, Germanic poetry is normally non-stanzaic. On the other hand Old Norse heroic poetry is written in four main types of stanzas (*fornyrðislag, málaháttr, ljóðsháttr, galdralag*). And the later Norse scaldic verse has several points of difference. Whereas the Eddaic poetry is rhythmical, scaldic poetry is syllabic. The line of the commonest form, the court metre (*Dróttkvætt*), contains three stresses compared with the normal two of the heroic metre. There are elaborate and ingenious internal rhymes, whether full rhymes (*aðalhending*) or half-rhymes (*skothending*); and it is invariably written in stanzas. In addition to the simple type of kenning, or circumlocutory expression, used by Old English and Eddaic poets, the scalds use a complex type which often combines a metaphor or simile with an allusion to myth or legend. For example, traditionally the gold of the Niflungs had been immersed in the Rhine; since gold glitters like fire, the scalds could (and did) call gold 'fire of the Rhine'.

The kenning and another important device of Germanic alliterative verse—parallelism or variation—are also found in other literatures. Kennings occur, for example, in various types of *waiatas* (poems) composed by the Maoris of New Zealand. Thus when reference is made to *E koro i Tongariro* ('You old man of Tongariro'), the audience would immediately understand that Te Heuheu is meant, a chief and holy man buried on Mount Tongariro. And there are more complex types as in scaldic verse. Again, parallelism of several kinds is found in Hebrew verse (see PROSODY) and also in Maori *waiatas*. For example,

> Haere i te ara takimano,
> Haere i te ara takitini,
> Haere i te ara
>   karere kore ki muri!
>
> Proceed along the path of the thousands,
> Proceed along the path of the myriads,
> Proceed along the path
>   from which no messenger returns!

CELTIC.—To a degree unknown in most literatures Irish and Welsh poets have, from earliest times to the present day, been fascinated by the interplay of rhyme, alliteration and assonance. These metrical elements have always been subject to rule—though not to the rules of Germanic poetry—and not merely to fancy, and in that sense much of their work is 'alliterative verse'.

An early Irish poem in the encomiastic tradition, the famous *Amra Choluim Chille* ('Eulogy of Colum Cille') composed by Dallán Forgaill *c.* 597, is an alliterative sequence (*reicne dēchubaid*) without regular rhythm and without rhyme:

> *Nī dīsceoil duae Nēill. Nī uchtat ōenmaige mōr mairg . . .*

The lyric poetry of the ancient court poets (*filid*) usually combined alliteration with rhyme and a regular rhythm. And the so-called classical poetry (*dān dīreach*), which dates from the 8th century and which in a great variety of stanzaic forms and with many modifications of subject matter was written throughout the middle ages and as late as the 17th century, observes quite definite rules of rhyme (*comhardadh*), assonance (*amus*), consonance (*uaithne*) and alliteration (*uaim*). An early specimen will illustrate some of its characteristics:

> *Labraid lūam na lergge,*
> *faglaid fri fūam fairgge,*
> *glass glūairgrinn fri gente,*
> *blass būainbinn na bairddne.*

The earliest Welsh poetry has the beginnings of the complicated system known as *cynghanedd*—a combination of internal rhyme, alliteration and assonance. *Cynghanedd* was reduced to a system in the 14th century and the four main varieties of it have been used in 'strict' poetry ever since. It depends essentially on the repetition in the correct order of similar consonantal sounds, which need not, as in Germanic poetry, stand at the beginning of a word or syllable. So a typical line in *cynghanedd groes* runs

> Y *g*ŵ*r m*a*r*w, e *g*a*r m*ó*r*wyn.

and in *cynghanedd sain*, where alliteration is combined with internal rhyme,

> Ac ádl*a̅i̅s̅* *m*ẃynl*a̅i̅s̅* eu *m*awl.

Much of the poetry of the great classical period, the *Gogynfeirdd*, combines *cynghanedd* with innovations imported from other lands. The unit of the *cywydd* metre, used extensively by Dafydd ap Gwilym, is a rhymed couplet where each line consists of seven syllables with *cynghanedd*. The 18th–century antiquarians, notably Goronwy Owen, kept this and other traditional metres alive, and they are still employed by poets in the present day.

ENGLISH AND SCOTTISH.—The Old English alliterative tradition survived, probably in an unbroken sequence of poems, most of them unhappily lost, into the Middle English period. Laȝamon's *Brut* (*c.* 1200) is written in a metre which, with some modifications and innovations, is essentially that of the Anglo-Saxon poets. In the 14th century a great corpus of alliterative poetry was written in the west and north-west Midlands. It showed itself especially suited to brisk narrative and to storm and battle descriptions (which Chaucer evidently realized, for in the *Knight's Tale* the passage describing the tournament is heavily alliterative); but *Piers Plowman* and *Pearl* show that the measure was not unsuitable for allegory and the expression of complex thoughts and emotions. Most of this verse is non-stanzaic but *Gawain and the Green Knight* and, more especially, *Pearl* combine alliteration with stanzaic form and rhyme.

Northern English models of stanzaic alliterative poetry were introduced into Scotland in the 15th century. The most successful of these Scottish poems was perhaps Richard Holland's *Buke of the Howlat* (*c.* 1450). But the movement was shortlived and the long alliterative line was last used there *c.* 1580 in part of the curious 'flyting' between Alexander Montgomerie and Sir Patrick Hume of Polwarth.

The great cycle of English alliterative verse—stretching from the 7th to the 16th century—ended with the fine poem *Flodden Field* (1513). In modern times G. M. Hopkins's 'sprung rhythm' owes something to the Anglo-Saxon accentual metre; and W. H. Auden, in his *Age of Anxiety* (1948), recaptures the movement of *Beowulf* itself:

> Untalkative and tense, we took off
> Anxious into air; instruments glowed, . . .

GERMANIC: E. Sievers, *Altgermanische Metrik* (1893); A. Heusler, *Deutsche Versgeschichte* (1925); J. C. Pope, *The Rhythm of Beowulf* (1942); J. R. R. Tolkien's *Preface* to C. L. Wrenn's modern rendering of *Beowulf* (rev. ed. 1950).—ENGLISH AND SCOTTISH: J. Schipper, *A History of English Versification* (1910; an abridged version of an earlier work in German); J. P. Oakden, *Alliterative Poetry in Middle English* (2 vols, 1930–35); W. A. Craigie, 'The Scottish Alliterative Poems', in Proc. Br. Acad., 28 (1942).—CELTIC: K. Meyer, *A Primer of Irish Metrics* (1909) and *Über die älteste irische Dichtung* (1913); Myles Dillon, *Early Irish Literature* (1948); H. I. Bell, *The Development of Welsh Poetry* (1936); I. Williams, *Lectures on Early Welsh Poetry* (1944).—MAORI: Te Rangi Hiroa (Sir Peter Buck), *The Coming of the Maori* (1949).

R.W.B.

Amadís de Gaula (date uncertain), a Spanish novel of chivalry. Garci Ordóñez (or Rodríguez) de Montalvo published 4 books of *Amadís* in 1508. He claimed to have revised 3 books and to have written the 4th. There are references to Amadís in several 14th-century writers. The theory that it was originally written in Portuguese cannot be proved; probably it was composed in Castilian between 1304 and 1312. The first 3 books relate Amadís's birth, how he overcame enemies, enchanters and Oriana's suspicions. Many details derived from Arthurian romances; Entwistle remarks that scenery and setting are Arthurian, Don Galaor is Gawain, Arcalaus a more sinister Merlin and Urganda la Desconocida Morgane la Fée. The hero is a splendid knight who never suffers defeat; his love for his lady is not adulterous. The novel is readable, although the style and narrative are rather monotonous. Sequels were published by Montalvo himself (*Las sergas de Esplandián*, 1510), by Feliciano de Silva (*Amadís de Grecia*, 1530), and by others about Amadís's offspring. The vogue produced a series of imitations: the Palmerín cycle —*Palmerín de Oliva* (1511), *Primaleón* (1512), *Palmerín de Inglaterra* (1547), etc. All these novels and others were translated into French, Italian and English and enjoyed European popularity. Serious-minded men like Vives disapproved of them; several attempts were made to turn them into religious allegories (e.g. *Caballería celestial*, 1554). The vogue in Spain was already declining when Cervantes wrote *Don Quixote* to satirize it, but occasional plays based on the novels were written later by Villamediana, Paravicino, Antonio Hurtado de Mendoza and Calderón.

Bibl. Autores Esp. 40; Nue. Bibl. Autores Esp., 6 and 11; *The First Booke of Amadís of Gaule*, tr. A. Munday (1590); *The Seconde Book . . .*, tr. L. Pyott=Munday (1595 etc.); *Amadís of Gaul*, tr. and abbr. Southey (1803, 1872); *A Knight Errant and his Doughty*

Deeds (adap. from Southey, 1911); *A Child of the Sea* (adap. from Southey, 1915, 1936).

G. S. Williams, 'The Amadís Question', in Rev. Hispanique, 21 (1909); Sir H. Thomas, *Spanish and Portuguese Romances of Chivalry* (1920); W. J. Entwistle, *The Arthurian Legend in the Literatures of the Spanish Peninsula* (1925). E.M.W.

American Literature. Literature of America begins perhaps with legends of the lost Atlantis, with sagas of Norse adventuring, and with Welsh tales of Madoc. It grows and multiplies through accounts of 16th- and 17th-century explorers, until it merges with a new kind of writing which may be described as literature from America: accounts of colonies established or perished, descriptions of strange wonders of a new, strange land, and disputatious writings also, dashed off in the wilderness by the strangely quarrelsome, pious folk who settled there. Literature in America, written for American consumption, came later.

Historians of American culture find important beginnings in the theological writings of John Cotton, Roger Williams, Nathaniel Ward and Increase Mather, because the notions of these men, though detailed principally for the edification of readers in England, seem to have been woven into American intellectual patterns. Sometimes less important seem the legends which burly John Smith created of his misadventures in the new world, the pathetic tale of Virginia Dare and the lost colony, or the bumbling activities in love and war of Miles Standish. Yet things like these, and native instances of providence, of witch-craft, of Indian treachery, merged in colonial America with old wives' tales and superstitions, with ballads and folksongs imported from the homeland until there seems to have existed by the end of the 17th century something of a cultural tradition, colonial, in part derivative, which seemed none the less native.

Historians of American verse often find their first established poet in Mistress Anne Bradstreet whose *The Tenth Muse Lately Sprung Up in America* was printed in London in 1650, but perhaps the first native poet to address himself successfully at length to a native audience was Michael Wigglesworth, a clergyman whose ailing throat prevented his preaching, so that he threw homilies into doggerel, and whose vision of *The Day of Doom* (1662) became the first of America's best-sellers. On the other hand, Edward Taylor, of whom students of colonial literature are currently proud, wrote in a metaphysical, baroque tradition for no readers at all, but hid his fervid verses away with an injunction that they never be published. Rhymes were written copiously in colonial America, but there seem to have been few mute, inglorious Miltons.

Prose developed more expertly, pompously and self-consciously among people like Cotton Mather, the bulk of whose writings lies heavily even on his bibliographers, and who may be remembered, if for nothing else, as the last confident voice of the theocracy his grandfathers had established in New England. It developed more simply in the solid fervour of a man like John Wise whose dogged congregationalism was harbinger of the enlightenment in America. But the three most distinguished 18th-century writers of prose, representing three emerging American traditions, were Benjamin Franklin, William Byrd and Jonathan Edwards. The first was a practical man, a philosopher and a politician; his pragmatic maxims, homespun observations, and insistence on simplicity in style make him seem now in many respects the first exemplar of the American self-made man. William Byrd, a patrician if not aristocratic representative of the wealthy Virginia planter, wrote sprightly essays—in verse as well as prose—in the manner of the London wits of the age of Queen Anne, and condescending, satirical accounts of his less-favoured countrymen in a manner not far from that of Washington Irving or the urbane paragraphs of The New Yorker today. Jonathan Edwards's coldly logical, Lockeian applications of later-day Calvinism in tract and sermon, in addition to their theological importance, helped establish in America the notion that writing need not amuse, but that it certainly must uplift and instruct.

For all the development of printing in America since 1639, the establishment of hundreds of newspapers and scores of short-lived periodicals during the 18th century, the rash of American imitators of Pope and Addison, the travellers' accounts of adventure and exploration, tales of Indian massacre and captivity, little distinctively native in belles-lettres appeared before the war for independence. Poets limped in confident imitation of shop-worn English models, essayists unblushingly produced revisions of The Spectator and The Tatler, writers of brief tales wallowed in much the same sentimental and moralistic sloughs as their transatlantic betters. Even versified sketches of native landscape and such poetical musings as William Livingston's *Philosophic Solitude* or Benjamin Church's *The Choice* were faint carbons of better poems from abroad. In disputation, in politics and still occasionally in religion the colonial found a voice of his own, when his purse was pressed or his traditional English liberties threatened. At collegiate exercises young men like John Trumbull and Philip Freneau wrote this patriotism into Popean or Miltonic flights which sang the future and the glory of the new world.

The prose of Thomas Paine, the verse of Freneau, shrilled above the larger chorus which during the American revolution urged laggard colonials to rebellion. And during these years the prose of Thomas Jefferson, John Adams, James Madison and others of the founding fathers created documents, derived from Locke and Rousseau and English common law, which every American cherishes as the ground plan of his democratic freedom. But it was not until after the war, in the mid-1780s, that American literature in any truly national sense can be said to have emerged.

Young men like Freneau, Timothy Dwight and Joel Barlow got together then the poems over which they had been working many years but which the war had prevented from publication. Dwight's *The Conquest of Canaän*, though he repudiated allegorical intention, was received by his countrymen as symbol of American conquest. Barlow's *The Vision of Columbus* was among the first and best of many epic efforts in which patriotic poets sang optimistically of the new United States. Literature looked inward, reached self-consciously for expression of native ideas, native idiom, the voice of the common man, as Freneau asked plaintively, 'Shall we ever be thought to have learning or grace/Unless it be brought from that damnable place'—by which he meant England. At best, however, it was new wine in very old bottles, for the forms—indeed many of the ideas—were imported.

Literature in the early 19th century followed patterns set by the turbulent last years of the preceding century as politics called the turn. Nativists were generally aligned with the Jeffersonian, pro-France factions. In opposition to their levelling tendencies rose strong advocates of what is most simply designated as cultural aristocracy. Literary nationalists maintained some strength through the first two decades as patriots like Dwight and James Kirk Paulding hammered replies to attacks on America by European critics. But Joseph Dennie in Philadelphia and shortly afterwards Washington Irving in New York and then Henry Wadsworth Longfellow in New England established a new pattern which endured much longer.

Irving successfully re-established literary relationships with England and Europe; he wrote with little regard for didactic effect; but he also effectively discovered American legend and locale as material for belles-lettres. His urbanity contrasts with the self-consciousness and national-consciousness of his fellow townsman James Fenimore Cooper, who resented being known as the American Scott, who scolded Americans and Europeans alike for their lack of true democracy. But Cooper and William Gilmore Simms and John Pendleton Kennedy, James Hall on the western frontier and Augustus Longstreet in the deep South, like Charles Brockden Brown before them, each explored American legend and locale in their fiction. From New England, Nathaniel Parker Willis and Longfellow fed the hunger of their countrymen for more cosmopolitan fare by limiting their sketch books—as Irving in the main did also—to European subjects. As poet, Longfellow filled his books of song with tunes filched from abroad, but with sentimental verses also which found moral values in local scenes. William Cullen Bryant wove into his solemn verses much the same concern with philosophic aspects of nature which Wordsworth in England had begun to write into his verse, while Burns, whose influence was pervasive among newspaper poets, was part of the inspiration behind the simpler, bucolic lines of John Greenleaf Whittier.

It is commonly said that there was no romantic movement in America, in the sense that there was one in England and in France, that American writers lagged a generation behind their peers abroad so that romanticism became confused with elements which in England belonged to a later period. This is only partly true and is perhaps a matter of quality rather than quantity: popular minor writers like James Gates Percival and John Pierpont, even the Wordsworthian Thomas Odiorne, all justly forgotten today, rolled ecstatically in genuine romantic frenzy. Among American writers of stature before the 1830s, however, only Freneau and Bryant in verse and Cooper in prose seem to fit the pattern at all adequately, and they may seem pigmy indeed beside their English contemporaries. Joseph Rodman Drake, once called the American Keats, seems today to have deserved that title principally because he was born in 1795 and died young.

Later, more authentically romantic, Edgar Allan Poe in the 1830s and 1840s borrowed poetic theory from Coleridge, but also borrowed from Mrs Browning and from lesser writers. A magazinist, who wrote short fiction, criticism and verse against editorial deadlines, his writing sometimes seems fevered exaggeration, even parody, of other writing already popular in his day. Poe's despair, his melancholy concern with transience and disease, derived partly from his own personality, partly from a tradition which stretched back to the century past. It fitted badly into the sprawling optimism which characterized expanding America. His agile rhythms, his sensuousness, his insistence that poetry was concerned with beauty alone, with truth at best a by-product, fitted even less the self-conscious, moralistic, reforming concerns of most of his contemporaries. Nor did he always seem himself a moral man, and 19th-century Americans demanded personal morality of their writers. He was one of America's greater artists, yet he had no immediate influence. He became important only after his writings had travelled abroad, particularly to France, and then returned a generation later.

Philadelphia, then New York were the literary capitals of the new country during the first two decades of the 19th century, but they submitted soon to the superior claims of New England, whose writers centred in Boston, in Cambridge and in Concord. There from what remained of the theological heritage of the colonial Puritan, modified by English rationalism and the romanticism of revolutionary France, three distinct strands of intellectual activity emerged: that which became known as transcendentalism, which encouraged intelligent individualism; that which was concerned with reform, which encouraged the betterment of the individual through the betterment of his environment; and that which has been called Brahminism, which postulated an intellectual aristocracy, a patrician point of view not unlike that which William Byrd and Irving had earlier represented. It seems sometimes convenient to place Longfellow in the latter group, along with the later James Russell Lowell and Oliver Wendell Holmes who gave it a name. And it may be possible to derive from it those minor poets and essayists of the later century, sometimes called escapists, belated romanticists, or—more recently—defenders of ideality. It is even possible to find in them seeds of such modern litterateurs as T. S. Eliot and the erstwhile southern agrarians John Crowe Ransom and Allan Tate.

More important, though productive of few large literary figures, is the second group—the reformers. Education must be done over, and diet; slavery must be abolished, prisons reformed; women must be emancipated, child labour examined. Among the humanitarian impulses which tortured the century none was more controversial than that which pled abolition of negro slavery. It had troubled American conscience for generations before it caught the pens of William Lloyd Garrison and Whittier and fed the sympathies of Harriet Beecher Stowe, whose *Uncle Tom's Cabin* became the best known, most loved, most attacked and parodied book in America. So powerful was feeling on slavery that it became to many the reason and the excuse for the great civil war of the 1860s. But reforms led along other paths also, and the dozens of utopian, socialistic, Fourieristic colonies which sprang up over the country, like Brook Farm with which Hawthorne was briefly associated and Bronson Alcott's unprofitable Fruitlands, were simply another manifestation of the same well-meaning good will. Reform in America was not even then new, nor has it yet become an old-fashioned activity.

Kant, Carlyle, Plato and the Neo-Platonists, Oriental philosophy and Protestant liberalism combined with the Yankee common sense of Ralph Waldo Emerson to produce what was called transcendentalism in America. Except that it became latterly perverted to what seemed particularly local themes of rugged individualism and laissez-faire, it was not very different from transcendentalism anywhere else. In Emerson and in Henry David Thoreau, neither of whom enjoyed this or any other label, it found expression which struck deep into American thinking and which, in spite of opposition and even parody, has never quite lost its hold. It spoke for self-reliance, clear thinking and consistent aspiration. It was religion in the deepest, most liberal sense, giving play to the American individualist's confident assumption that he could find divinity for himself and in himself. Its emphasis on the dignity of self-assurance fitted neatly the necessities of life on the expanding American frontier. Its insistence on the inherent goodness of all men was comforting to ambitious men who found themselves forced to ruthlessness.

In the early 1850s diverse forces which had been disturbing literary America came to focus in the production of four literary works remembered as American classics. Nathaniel Hawthorne's *The Scarlet Letter* (1850) and Herman Melville's *Moby Dick* (1851), each brooding on man's relation to sin, his responsibility for expiation, were forceful denials of Emerson's philosophic optimism. Thoreau's *Walden* (1854), however, was a detailed report of one man's experiment in living as an individualist complete, and Walt Whitman's *Leaves of Grass* (1855) was a strident underlining and expansion of Emerson's most popular notions.

Emerson stood in the middle, attacked or defended. And with these works America's first great period of literary production came to an end. The civil war effectively cut across activity of all kinds, leaving behind the debris of the past, opening the way to new applications of old themes. By 1865 when the war was over, Hawthorne and Thoreau were dead, Melville was in retirement, and such older favourites as Longfellow, Emerson and Whittier, though their influence was still pervasive, had done their most effective work. Literary New England was on the wane. From the Middle States came Whitman's *Drum Taps* and Melville's *Battle Pieces*—in poetry certainly the only works of literary importance to derive from the war. Whitman wrote on, writing into his barbaric yawp new elements of nationalism and native pride, but elements of internationalism also which called tenderly, boisterously for the brotherhood of all men. Melville wrote on also, very quietly, publishing when he could; but his *Clarel*, seldom read, may be remembered as one of the important poems of the century. Soon the limpid voice of Sidney Lanier would be raised in the South, in songs in which the melody sometimes obscured his meaning.

At the war's end new areas of literary activity were discovered. Bret Harte startled magazine readers of the East with tales of California which, though leaning hard on Dickens, seemed freshly native. After him came a rush of local colourists who did for New Orleans, for the South, for the Middle West, for out-of-the-way places in New England what he had done for the Pacific gold coast, as American readers discovered for the first time the unplumbed possibilities for romance within their national borders. At the same time Mark Twain emerged from the ranks of American humorists, to drawl funny stories from the lecture platform, and then artfully to produce books which sold better than almost any American books before.

As expanding America began to discover herself—her prairies, her plains, her mountain villages, her colourful seaport towns, her strange, simple and good people—she found not only romance and quaint sentiment, but also began to find opportunities for writing realistically about some of the less attractive aspects of provincial life. Joseph Kirkland, Edward Eggleston and then Hamlin Garland worked over tales of small towns and lonely farms in the Middle West, inhabited by small people and lonely people, frustrated and repressed, to begin the kind of candid self-examination which reached its climax decades later in Edgar Lee Masters's *Spoon River Anthology*, Sherwood Anderson's *Winesburg, Ohio*, and Sinclair Lewis's *Main Street*.

At the same time that America began to discover herself she continued also to look abroad for the stimulus of older, more established cultures, so that the early novels of William Dean Howells and almost all the writings of Henry James became studies of American as opposed to European standards. There is no question in many minds that James is America's most penetrating novelist, but there is also no question that he has been serenely left unread by most Americans who have found even his earlier novels more productive of literary discussion than of aesthetic pleasure, or even instruction.

For meanwhile American education had spawned perhaps the largest group of potential readers ever found in any country, and American magazines and American publishers rose manfully to meet the demand for simple stories and cheap books appropriate to the minds and pockets of American readers. Literature became profitable, and men like Mark Twain who wrote what people paid to read became national heroes. Even the literature of protest, in the tentative realism of Howells and the angry social criticism of the ageing Mark Twain, was produced, it has been said, by members in good standing of the gilded age they attacked. America grew too fast and in too many directions at once. Something was lost of an old cohesiveness, and Henry Adams and Mark Twain and Sidney Lanier were among the many who mourned its passing. The low-pitched verse of Emily Dickinson and the sharply etched impressionism of Stephen Crane in the 1890s had little effect on most American readers. Nor did the naturalism of Theodore Dreiser who greeted the new century with the painstaking, shocking realism of *Sister Carrie*.

More exciting than these seemed the swift-flowing prose of O. Henry, the glib adventuring of Richard Harding Davis, and the brave historical novels in which people like F. Marion Crawford provided unashamed escape. Kipling and Stevenson and Barrie crowded American writers. The pace was terrific. Beside these, serious novelists like Dreiser and Robert Herrick seemed unimportant. Ellen Glasgow wrote of the South, Booth Tarkington of the Middle West, and Joseph Lincoln of New England, each with some care for reality, and Edith Wharton seemed to follow the steps of the master as she wrote of New York much as Henry James wrote of London and Paris. Critics tolled the death knell over each succeeding popular book of Upton Sinclair. Jack London and his manly imitators wrote tales of action and romance which nearly everyone read.

Poetry had not fared well amid such competition. William Vaughn Moody wrote bravely as Milton, he thought, might have written; the reception of Edwin Arlington Robinson's more original verse, unnoticed and unread, drove its author toward despair. Then during the second decade of the century there was a sudden flowering of verse, nurtured from abroad by the husbandry of Ezra Pound, nurtured at home by the persistent care of Harriet Monroe who in Chicago in 1912 established Poetry, the most consistently successful of America's 'little magazines'. There in the Middle West she discovered such men as Carl Sandburg and Vachel Lindsay who seemed to contemporaries to sing more originally than any poets since Whitman; there she encouraged Edgar Lee Masters as he turned from derivative verse to the graveyard monologues of his *Spoon River Anthology*. The recognition in England of Robert Frost, who had been writing, virtually unpublished, in America for many years, the activities of Amy Lowell as patron and publicist of imagism, the emergence of T. S. Eliot and many another young man under the aegis of Ezra Pound or Harriet Monroe, helped finally to remind both public and critic that Edwin Arlington Robinson had continued in distinguished verse since the beginning of the century.

As the years between 1912 and 1922—which saw publication of Eliot's *The Waste Land*—marked new vigour in poetry, so the years from 1919 to 1929 saw an equally intense quickening in prose fiction. America's sudden baptism to affairs beyond her boundaries in the first world war, the closing of her industrial and physical frontiers made the time seem right for novels again intensely self-conscious both in relation to America herself and to ideals which Americans had inherited. It was a time of disillusionment, of stock-taking, in which the harsh voice of H. L. Mencken in criticism and the tragedy-stricken voice of Eugene O'Neill in the drama joined in unison with the novelist's. From Anderson's *Winesburg, Ohio* and James Branch Cabell's *Jurgen* at the beginning of the period to Thomas Wolfe's *Look Homeward, Angel* and William Faulkner's *The Sound and the Fury* at its close, there was an unprecedented production of stimulating prose. Sinclair Lewis's satirical attacks on native mores seemed for a while to lead all the rest, and Dreiser's double-volumed study of *An American Tragedy*. Soon younger men like Ernest Hemingway, E. E. Cummings, John Dos Passos and F. Scott Fitzgerald, fresh from disillusioning war experiences, were recognized as the voice of what Gertrude Stein, who encouraged them, called the 'lost generation'. Edith Wharton and Ellen Glasgow produced novels which, though critical, seemed yet to catch glimpses which their male contemporaries missed, of the kind of American strength and sturdiness which Henry James had portrayed and to which even Sinclair Lewis in *Dodsworth*, at the end of the period, paid tribute. Willa Cather, perhaps more artist than any of them, saw most clearly through the conflict between pride in strength and dedication to ideal.

Developing from the self-consciousness of the 1920s, the next decade may be roughly characterized by its social consciousness, the turning of writers like John Dos Passos to study of the social scene, the emergence of John Steinbeck and James T. Farrell, and the rush into print of hundreds of self-styled proletarian novelists. Then, still categorizing more than is proper, the 1940s developed, deteriorated perhaps, into a period of criticism more artistically self-conscious, as new critics found new meaning in old works and when the principle of design—perhaps better illustrated in such things as the Empire State building and the George Washington bridge—was applied to the analysis, if not the creation of literature. The second world war seems so far to have developed few writers in America not harvesting the sere remains of other men's plantings, except that William Faulkner, the father of many, continues to justify his receiving of the Nobel Prize. And in the 1950s, as in the 1770s, the 1830s, the 1870s and the 1920s, America is still sure that she will develop a literature which is great literature and distinctively her own.

V. L. Parrington, *Main Currents in American Thought* (3 vols, 1927–30); A. H. Quinn and others, *Literature of the American People* (1950); Robert E. Spiller and others, *Literary History of the United States* (3 vols, 1948); W. F. Taylor, *A History of American Letters* (1936); W. P. Trent and others, *The Cambridge History of American Literature* (4 vols, 1917–21).—20TH CENTURY: *Twentieth Century Authors* (1942); J. W. Beach, *American Fiction, 1920–1940* (1942); H. Gregory and M. Zaturenska, *A History of American Poetry, 1900–40* (1946); A. Lowell, *Tendencies in Modern American Poetry* (1917); B. Mantle, *Contemporary American Playwrights* (1938); F. Millet, *Contemporary American Authors* (1944); M. D. Zabel, *Literary Opinion in America* (1951). L.L.

For American Negro literature see NEGRO LITERATURE.

Amphibrach ('short on both sides'), the metrical foot having a long syllable between two short syllables (⏑ – ⏑). C.T.O.

Amphimacer ('long on both sides'), or cretic, the metrical foot consisting of a short syllable between two long syllables (– ⏑ –). C.T.O.

Amphitryon and Alcmena. Alcmena, in classical legend, was the wife of Amphitryon, a Theban soldier who made her so happy that Zeus, himself enchanted by her, could steal access to her only by assuming her husband's shape in his absence. The god's night of love was prolonged to suit his pleasure and Hermes, watching without, prevented intrusion; but Amphitryon's return caused great perplexity, till Zeus explained the essential innocence of Alcmena and foretold the birth of a world-famous hero, Heracles.

Heracles' conception is celebrated in the Hesiodic poem of *The Shield of Heracles* and in one of Pindar's Pythian Odes. Aeschylus and Euripides both wrote an *Alcmena*, Sophocles an *Amphitryon*: all three plays are lost. Plautus adapted his vivacious *Amphitruo* from a Greek original. In Ovid's *Metamorphoses* Alcmena describes the childhood of Heracles. The renaissance rediscovered Plautus; and Camões adapted *Amphitryon* for a festival in Coimbra (1540). Some believe that Shakespeare borrowed from the Latin play for his *Comedy of Errors*. In Molière's *Amphitryon* (1668), which borrows some scenes from a fairly effective comedy by Rotrou, the situation is touched with much finesse. Dryden's *Amphitryon* (1690) based on Plautus and Molière, is comparatively coarse. But the pathos of the story was stressed in Heinrich von Kleist's nearly tragic *Amphitryon* (1807). Jean Giraudoux took up the tradition of Molière in *Amphitryon 38* (implying that 37 versions had preceded this): his delightful Alcmène refuses to betray her humanity for any bribe of immortality, reducing Jupiter to the plaintive and unprecedented role of a friend. R.A.T.

Anaclasis, the interchange of the final syllable of one metron with the initial syllable of another following. The adjective is *anaclastic*. C.T.O.

Anacreontic, the Greek metrical group ⏑ ⏑ – ⏑ – ⏑ – –, often combined with the ionics. C.T.O.

Anacrusis (Greek *ἀνάκρουσις*, beginning of a tune, from *ἀνακρούειν* 'to strike up'), one or more syllables in a metrical line introductory to the first stress of a falling rhythm; e.g. in Old English '*ic wæs* éndesæta' (Beowulf); in Old High German '*thaz sie* lásun er in ríhti/*in thero* búahstabo slíhti' (Otfrid). In modern verse, where analysis is often uncertain, anacrusis is recognized by some in such lines as:

'*Or* wás there a déarer one
Stíll, and a nearer one?'
(Hood). C.T.O.

Anapaest, the metrical foot consisting of two short syllables followed by one long (⏑ ⏑ –); in stress verse a group of two unstressed syllables followed by one stressed syllable; the adjective is *anapaestic*. An example of anapaestic rhythm combined with iambic is:

'The Assyrian came down like the wolf on the fold,
His cohorts were gleaming in purple and gold'
(Byron). C.T.O.

Anglo-Saxon Chronicle, a series of annals made in a number of recensions (seven survive) at several centres (Winchester, Peterborough etc.) from the 9th century to the mid-12th, intended, in its earliest form, to give a West Saxon reader of king Ælfred's time an outline of history. Ælfred himself perhaps inspired the project. From 891 the *Chronicle* is the fundamental source of contemporary history. Some annals are in verse, notably

937 (*Battle of Brunanburh*); and the prose annals for 755 and 979–1017 are especially vivid.

B. Thorpe, *The Anglo-Saxon Chronicle* (2 vols, 1861); C. Plummer, *Two of the Saxon Chronicles Parallel* (2 vols, 1892–99); J. Ingram's rendering (1912).

F. M. Stenton, *Anglo-Saxon England* (2nd ed. 1947); G. K. Anderson, *The Literature of the Anglo-Saxons* (1949; with full biblio.).

R.W.B.

Anisometric(al)—verse (e.g. a stanza) composed of lines of unequal lengths.

C.T.O.

Anonymous and Pseudonymous Literature. If 'anonymous literature' is taken to include all writing of which the authorship is unknown, the field is obviously a very large one; the author, as in the case of the Homeric poems, may be so shadowy a figure that the proverbial seven cities claim the honour of being his birthplace; or, as in the case of *Beowulf*, there may be no clue to the authorship at all. 'Anonymous' in this sense is a term that can be applied to folk literature (q.v.) of all kinds, to ballads and to the medieval *chansons*, *sagas* and *fabliaux*, as well as to proverbs and nursery rhymes (q.v.). Here the terms 'anonymous' and 'pseudonymous' will be confined to literary compositions of which for one reason or another the authorship has been deliberately concealed. In the vast majority of cases the secret is a temporary one only, but there are some disputed questions of authorship that have never been satisfactorily cleared up.

To treat the subject chronologically is neither practicable nor desirable, for anonymous and pseudonymous works are so inextricably mingled with ordinary acknowledged productions that anonymity might almost be reckoned a normal preliminary stage in the development of a famous writer. One thinks first of Sir Walter Scott, whose *Waverley* and other early novels appeared anonymously and caused an exciting controversy about their authorship; or of Fanny Burney, whose *Evelina* was fathered on various people before the secret leaked out. But when we investigate further, the list becomes endless. The first genuine novel in English, Richardson's *Pamela*, was published anonymously; so was Fielding's skit on it, which developed into the novel *Joseph Andrews*. Smollett's *Roderick Random* was anonymous, and Sterne's *Sentimental Journey* was 'by Mr Yorick'. All Jane Austen's early novels were anonymous. Dickens's *Pickwick Papers* was announced as 'by Boz'. Thackeray wrote at one time under the pretentious pseudonym of Michael Angelo Titmarsh. Our greatest school story, *Tom Brown's Schooldays*, was first published as 'by an Old Boy', and the author of the most amusing Oxford novel, *Verdant Green*, disguised himself as 'Cuthbert Bede', his real name being Edward Bradley.

The same thing holds good for poets. Once the days of patronage were past and writers no longer looked to wealthy backers to support them, but were able to earn a living in their own right, it became customary for poets to test their untried wings under a false name. It was for political reasons that Dryden's *Absalom and Achitophel* appeared without his signature. But Pope's first great work, the *Essay on Criticism*, originally appeared anonymously. So did Gray's *Elegy*, Beattie's *Minstrel*, Cowper's *John Gilpin* and Young's *Night Thoughts*. Byron's *Don Juan* appeared without the name of either author or publisher. Elizabeth Barrett Browning commenced author with her anonymous *Essay on Mind*, and her intensely personal *Sonnets from the Portuguese* were disguised under the pretence of being translations. Her husband's *Pauline* was published anonymously, as was also Tennyson's *In Memoriam*, while Matthew Arnold's first book of poems appeared as 'by A'.

The reasons for anonymity have varied greatly from age to age. In the case of a pamphleteer fear of the consequences was one of the main deterrents to revealing his identity. In Tudor times, when to be a conscientious adherent of either religious faith was to court martyrdom, writers on religion had to walk warily. When Alexander Leighton wrote his *Appeale to the Parliament against the Prelacie* he was condemned to life imprisonment, maiming and a fine of £10,000. The most famous theological pamphlets of that time were the *Marprelate Tracts*, 'Martin Marprelate' being the pseudonym adopted by a group of Puritan pamphleteers who attacked episcopacy. The punishment meted out included the execution of John Penry, their supposed leader, and several others.

A piece of controversial irony which almost defeated its own ends was Defoe's *Shortest Way with the Dissenters*, which professed to be by a 'high-flying' churchman, and satirized the Church of England's policy by suggesting that the quickest way of getting rid of the nonconformists would be to massacre them. On the author being discovered he was fined 200 marks and sentenced to be stood in the pillory. Like this work in its frivolity is one of the most famous European anonymous publications, the *Epistolae Obscurorum Virorum* (q.v.), a brilliant skit composed in the early 16th century by the scholars of the university of Erfurt in Thuringia. The subject was the proposed suppression of all Jewish theological literature except the Old Testament, a measure which had been opposed in a series of writings entitled *Clarorum Virorum Epistolae*.

Politics, like religion, has always been a dangerous subject and anonymous political pamphlets are legion; but the vast majority possess only ephemeral interest. An exception must be made of the famous *Letters of Junius*, which constitute one of the greatest unsolved mysteries of English literature. They appeared in the Public Advertiser, the most popular newspaper of its day, between 1769 and 1771. They attacked all the government's supporters, not sparing even the king, and commanded attention by their intimate knowledge of the most private scandals and their brilliant and merciless invective. Every effort to discover the author of these writings was unsuccessful, though they were attributed at different times to nearly every prominent figure of the day, including Burke, Lord Shelburne, Lord George Sackville, Wilkes, Barré, Horace Walpole, Horne Tooke, Gibbon and Lord Lyttelton. Halkett and Laing's *Dictionary* prints a list of 46 claimants to the authorship, in addition to a number of wholly absurd conjectures. The candidate most favoured by modern historians is Sir Philip Francis, but though there is strong evidence in support of this theory it cannot be regarded as conclusive. Besides making such an extraordinary impression at the time, the *Letters of Junius* have left a permanent mark on English writing by setting the fashion for the unsigned leading articles of the modern newspaper.

A minor motive for the adoption of a pen-name may be the desire for euphony. To take an extreme case, the respectable surname of Twaddle would not add to the dignity of an advanced treatise on science or philosophy. Here literature finds an obvious parallel to the stage, where flowery names are often selected in order to make the play-bills more imposing. One may conjecture that Desiderius Erasmus, a doubtful latinization of his real name Gerard, was chosen by the great renaissance scholar for its air of distinction. The same may well be true of 'Novalis', the pen-name chosen by Friedrich Leopold von Hardenberg, the German prophet of romanticism. This pseudonym was part begetter of another, for James Thomson (not the poet of *The Seasons* but the author of *The City of Dreadful Night*) signed himself 'Bysshe Vanolis', combining Shelley's second name with an anagram of Novalis. A more felicitous romantic note was struck by 'Saki', the pen-name that Hector Hugh Munro borrowed from a stanza of *The Rubáiyát of Omar Khayyám*.

In modern times diffidence is the commonest reason for anonymity, but the ultimate motive behind this may vary greatly. The usual objective is of course that of finding out how the wind of popular favour blows before acknowledging a work. Then if it is a failure it can be disowned by its begetter. But there are many variants of this attitude. The author may, for example, be a distinguished public figure, and be anxious that his book should stand or fall on its own merits, and not achieve success through reflected glory; or he may, like Dr O. H. Mavor, who gained fame as the playwright James Bridie, be a professional man who thinks it better to keep his literary and professional careers apart. Such an attitude is even found among writers of established reputation who feel, when striking out a new line, that the adoption of a separate identity will prevent the issue from being confused by the public's estimate of their previous work. There is an unreasoning prejudice against an author leaving his recognized field, and a poet, for instance, who turns to writing sensational fiction may find it advisable to live a literary Jekyll and Hyde existence. A notable example of this is Cecil Day Lewis, professor of poetry at Oxford, whose identity as a detective-story writer is covered by the name of Nicholas Blake.

The different types of anonymity or pseudonymity make an interesting study. There is, at one extreme, the writer who gives no clue at all to the authorship of his book. The classic example of this is Sir Walter Scott, whose early novels were published as 'by the author of *Waverley*', after this novel had itself come out anonymously. At that time the art of the novelist was still reckoned rather trifling, and Scott was doubtful whether as a Clerk of the Session it would be considered 'quite decorous' for him to engage in it. A passage from one of his letters provides some interesting reflections on the subject in general: 'I do not see how my silence can be considered as imposing on the public. If I gave my name to a book without writing it, unquestionably that would be a trick. But, unless in the case of his averring facts which he may be called upon to defend or justify, I think an author may use his own discretion in giving or withholding his name. Harry Mackenzie [the author of *The Man of Feeling*] never puts his name in a title-page till the last edition of his works; and Swift only owned one out of his thousand-and-one publications'. An interesting modern parallel to the Laird of Abbotsford was Mary Annette Countess von Arnim, subsequently Countess Russell, whose books appeared as 'by the author of *Elizabeth and her German Garden*', the most popular of her early works.

Next in order among types of the pseudonymous may be placed those writers who identify themselves by a description. For example J. Fenimore Cooper signed himself 'An American', Cobden appeared as 'Manchester Manufacturer', and more fantastically there were some years ago political works by 'A Gentleman with a Duster'. This type of pen-name, by which the writer identifies himself with a whole class, is commoner now in the correspondence columns of the daily press than in books, and even there the signatures 'Paterfamilias' or 'Indignant Ratepayer' have an old-fashioned ring. It is surprising to learn from statistics that the commonest of all pseudonyms in England (reckoning by the number of entries in library catalogues) is 'A Lady'. This of course dates from the time when it was considered barely respectable for a woman to be a writer, or indeed to earn her living at all.

The same feeling lies behind that large class of pseudonyms which consist of a male name adopted by a woman writer. One thinks at once of Mary Ann Evans, whose pen-name of George Eliot is so familiar. Though the name is masculine the reasons for choosing it were essentially feminine. George was her husband's Christian name, and Eliot was 'a fine short, full-sounding name that matched her style and story'. Similar reasons caused the pseudonym 'John Oliver Hobbes' to be adopted by Mrs Craigie. John was the first name of her father and her son; Oliver was chosen 'because of the warring Cromwell, and Hobbes because it was homely'. Very different were the motives of Queen Elizabeth of Rumania in signing herself 'Carmen Sylva'; here the reason was the poetic feeling that she drew her inspiration from woods and forests. Like the pseudonyms of the Brontë sisters, 'Currer, Ellis and Acton Bell', this is a name that could belong to either sex. Cases of a man writing under a woman's name are rare, though 'Fiona Macleod' (William Sharp) is a well-known example. Naturally there has been confusion at times through duplication. 'George Douglas' is a pen-name that has been used by three people. It was first taken by George Douglas Brown, author of *The House with the Green Shutters*, and subsequently by Lady Gertrude Georgina Douglas and by Mrs George Ferme.

In many of the cases the pseudonym has displaced the real name. This might be taken as the mark of another division of pseudonyms, common in both English and foreign literatures. George Eliot has a French counterpart in George Sand (Armandine Lucile Aurore Dupin) who took the name from that of her friend Jules Sandeau, with whom she wrote her early novels; and it was perpetuated by her son, who called himself Maurice Sand and became a man of letters on his own account. Two American authors always referred to by their pen-names are Mark Twain and Artemus Ward. Many admirers of *Tom Sawyer* have never heard of Samuel Langhorne Clemens, who took his fanciful pseudonym from the call of the leadsmen on the Mississippi, where he himself had been a pilot, 'mark twain' signifying two fathoms deep. Charles Farrar Browne chose the name Artemus Ward less romantically from certain old records of land surveyed by one of his forbears. This American tradition was carried on by O. Henry, the pen-name finally adopted out of several used by William Sydney Porter.

Among French and German writers there are many similar instances. Not many would recognize Molière if he were referred to by his real name as Jean Baptiste Poquelin, or Stendhal as Marie Henri Beyle, or Pierre Loti as Louis Marie Julien Viaud. The ultimate motive for the adoption of a pseudonym is not always clear, but often the immediate reasons for a particular choice can be shown. Thus de Montcorbier took the name of François Villon from the surname of the chaplain who brought him up. Jacques Anatole François Thibault called himself Anatole France from the name used by his father, a bookseller, who signed himself 'France, libraire', and it has been ingeniously suggested that 'Voltaire' is a modified anagram of the writer's real name, François Arouet, since it is made up of the letters 'Arouet l(e) j(eune)', U being interchangeable with V, and I with J. A simpler device was that of Jean Paul Friedrich Richter, who stopped short at his second name and signed himself Jean Paul.

This use of the second name is a fairly common one: Anthony Hope Hawkins wrote as Anthony Hope and John Hay Beith appeared as Ian Hay. The famous name Lewis Carroll represents a more complicated stage of the process, for it is a latinized form in reverse order of the first two names of Charles Lutwidge Dodgson. The ingenuity of authors in thinking out anagrams, transpositions and so on of their names has covered about every conceivable alteration. John Taylor, the Water Poet, wrote under the anagram 'Thorny Ailo'; George MacDonald signed himself 'Dalmocand'; Ralph Thomas, the bibliographer, appears as 'Olphar Hamst'; and Anne Lake wrote herself in reverse as 'Ekalenna'.

Similar variety is shown with initials, which range from the straightforward 'A' used by many authors to Robert Lynd's fanciful 'Y.Y'. With some it is a sign of greatness to be referred to familiarly by initials only, so that we have 'S.T.C.' (Coleridge), 'R.L.S.' (Stevenson), 'G.K.C.' (Chesterton) and 'G.B.S.' (Shaw), but these are nicknames rather than pen-names. A better example of initials used as a pseudonym is the imagist poet 'H.D.' (Hilda Doolittle). Instead of initials, the finials may be used, as in the case of John Dury, who signed himself 'N.Y.', and Richard Bentley went a stage further in complexity by using the second letters of his names, 'J.E.' Again, the initials may be formed into a word, as in 'Eha' (Edward Hamilton Aitken), 'Arrelsea' (Robert L. Cope) or that clumsy pseudonym 'Smectymnuus', which stood for the combined efforts of Stephen Marshall, Edmund Calamy, Thomas Young, Matthew Newcomen and William Spurstowe. Another pseudonym which covers more than one author is 'Michael Field', which stands for two women writers who worked together, Katherine Harris Bradley and Edith Emma Cooper. A pseudonym that defies classification is that of 'Mrs Markham', author of a once famous history of England; Mrs Elizabeth Penrose took the name because she lived at the village of Markham.

S. Halkett and J. Laing, *Dictionary of Anonymous and Pseudonymous English Literature* (rev. James Kennedy, W. A. Smith and A. F. Johnson, with comprehensive biblio., 1926); *Writers' and Artists' Year Book* (with list); Olphar Hamst, *Handbook of Fictitious Names* (1868), *Aggravating Ladies* (1880); W. Cushing, *Initials and Pseudonyms* (2 vols, 1885–88), *Anonyms* (2 vols, 1890); W. P. Courtney, *The Secrets of our National Literature* (1908); V. Placcius, *Theatrum Anonymorum et Pseudonymorum* (1708); A. L. Barbier, *Dictionnaire des Ouvrages Anonymes et Pseudonymes* (4 vols, 1872–78; suppl. by J. C. Brunet, 1889); G. Melzi, *Dizionario di Opere Anonime e Pseudonime di Scrittori Italiani* (3 vols, 1848–59; suppl. by G. B. Passano, 1887 and E. Rocco, 1888); M. Holzmann and H. Bohatta, *Deutsches Anonymen-Lexikon* (6 vols, 1902–28), *Deutsches Pseudonymen-Lexikon* (1906); A. Taylor and F. J. Masher, *The Bibliographical History of Anonyma and Pseudonyma* (1951). D.C.B.

'Antar, ROMANCE OF: see 'ANTAR (part II).

Anthology, a popular collection or an appreciative and critical selection of poems or of prose in any language. The literal meaning of the word signifies 'flowers' or 'garland of flowers'; but in the course of time many additional meanings came to be associated with it. Anthologies can look back upon a famous and unbroken history from ancient times to the present. In a general way they aim at offering the quintessence, or what is taken to be the best, in verse or prose of a particular literature or period of literature. An anthology can be concerned with literary schools, movements, groupings of poets or with one particular poet: it may serve to expound and illustrate a critical theory or literary taste, reflect conspicuous or hidden trends and tendencies whether aesthetic, social, religious or political: it may more ambitiously help in an original and illuminating way to appreciate or even interpret poetry; in this way an anthology can imply judgements by one generation of poets on their own or bygone generations: besides it may be representative of the variegated impulses and multifarious poetic experiments discernible over short or long periods. In our own age it offers frequently an exceptional and valued opportunity to the work of new and unknown writers who would not otherwise be brought to the attention of interested readers. Numerous examples can also be given of world-famous anthologies which have led effectively to a revival of, or a return to, forgotten forms of poetry.

The first anthologies were collections of epigrams by various poets and date back to the *Garland* of Meleagar (*c.* 90 B.C.) who collected epigrams which have been attributed to approximately fifty poets beginning with Archilochus (*c.* 650 B.C.)

and ending with Meleager himself; his method of presenting his collection is noteworthy in that he kept to short pieces averaging eight lines and particular themes; even an attempt at an alphabetical arrangement was made. Philippus of Thessalonica (*c.* A.D. 40) collected a less comprehensive anthology consisting of Greek epigrams, all of them elegiac in tone and substance. The greatest and most important classical anthology is the *Anthologia Palatina* consisting of Greek poetical epigrams and so called because the only extant MS. was found in the Elector Palatine's library at Heidelberg. It was made *c.* 925 by Constantine Cephalas who used previous anthologies and added a considerable number of poems of his own choice. This anthology was revised and edited many times and survived in its ever-changing form all the variegations of Greek civilization.

From Latin anthologies should be singled out the following: Jos. Scaliger, *Catalecta veterum poetarum* (Leiden, 1573); P. Pithöus, *Epigrammata et poëmata vetera* (Paris, 1590); P. Burman's *Anthologia Latina* (Amsterdam, 1759–75); finally the unsurpassed *Anthologia Latina* by A. Riese and F. Bücheler (Leipzig, 1894–1906).

No attempt is here made to list the all too numerous anthologies which exist in all languages, but of the early English examples the following should be mentioned: *Tottel's Miscellany* (1559; comprising the chief works of Wyatt and Surrey); *The Paradice of Dainty Devices* (1576); *The Phoenix Nest* (1593); *England's Parnassus* (1600); *England's Helicon* (1602; containing Sydney, Spenser, Greene); *Poetical Rhapsody* (1602); Percy's *Reliques of Ancient English Poetry* (1765); Southey's *Select Works of the British Poets* (1831); Palgrave's *Golden Treasury* (1861); T. H. Ward's *English Poets,* with intro. by Arnold, Swinburne, Pater etc. (1883).

K.W.M.

Antistrophe, the return movement of a Greek chorus, from left to right; lines of choric song accompanying this, in the same metre as the preceding strophe.

C.T.O.

Antwerps Liedboek, modern name of *Een schoon Liedekens Boeck,* printed by Jan Roelans at Antwerp in 1544, the oldest known as well as the richest collection of (221) Dutch songs. As the book was placed on the Index in 1546 only one copy has survived.

Ed. W. Gs. Hellinga (1941); S. Hirsch, *Studien zum A. L.* (1923); J. Koepp, *Untersuchungen über das A. L.* (Antwerp, 1929); N. B. Tenhaeff, 'De Bourgondische historieliederen in het A. L.', in *Verspreide Geschriften,* I (1949).

J.J.M.

Aphorism, Maxim and Proverb.—Aphorism and maxim may alike be briefly defined as pithy sentences with a general bearing on life: maxim is the slightly narrower term, being more appropriate when confined to a principle by which the author would guide himself or seek to guide others—e.g. Lao Tse's 'I would meet trust with trust: I would likewise meet suspicion with trust'. A proverb is an aphorism (often of extreme brevity and the easier to remember) which has passed into wide currency and become a byword. The distinction may be illustrated from Goethe, who takes a proverb common to many languages and develops it with an aphorism: 'A burned child shuns the fire. An old man who has often been singed is afraid to go and warm himself'.

These compact sayings can only contain a fragment of the whole truth. Yet, as flashes of insight coming from the author's experience, they derive value from a silent context: the reader too must supply a context from his knowledge of life. 'Know thyself'—the Greek admonition means little to the young, but often tragically much to the old: and, rightly understood, there is justice in Tolstoy's observation that 'to tell the truth is very difficult, and the young are rarely capable of it'. The aphorism, saying one thing clearly and leaving much unsaid, is a fit weapon to prick vanity or to expose vice. It is less adequate to epitomize virtue, which is no cage-bird. At its best, as in the *Maxims* of La Rochefoucauld, it is often caustic and disillusioned. Even so it may be salutary. '*Si nous résistons à nos passions*'—a master of prose in a language unrivalled for this art must be quoted in the original—'*c'est plus par leur faiblesse que par nôtre force*'. Cynical, no doubt: but it may induce humility in the reader and charity towards more passionate natures.

Aphorism and proverb come down from remote antiquity and every country: as Lord Morley noted, 'the partakers in Graeco-Roman civilisation, whether in Athens, Rome, Paris, Weimar, Edinburgh, London, Dublin,' are 'the heirs of a great common stock of thought and speech'. Further, the Hebraic tradition, with its Book of Proverbs, etc., links Europe to the Orientals; indeed aphorism is a timeless and international mode of expression. It was particularly suited to early thinkers whose intuitions were as yet too isolated for system. Thus Heraclitus—'We cannot step twice into the same river'—overleaps the classical Greek philosophy of 'being' prevalent in European tradition, to be taken up in Bergson's philosophy of 'becoming'. Not that aphorism can be superseded by connected reasoning: whether to introduce or clinch an argument or give point and liveliness to its progress, it remains an element in all the persuasive arts, including oratory and conversation. When the attempt to cull specimens from an author fails, it indicates that his wisdom is deficient in wit.

First place must be allowed to the French masters, ruthless in observing men and manners, adept at appreciating fine distinctions and devoted to creating the most finished and appropriate style. La Rochefoucauld pierces deep into self-love as the spring of human action: '*Nous aurions souvent honte de nos plus belles actions si le monde voyait tous les motifs qui les produisient.*' But he himself did not choose to see all the motives, and Vauvenargues sought to vindicate the nobler side of man —'*La magnanimité ne doit pas compte à la prudence de ses motifs.*' In the line of aphorists among whom La Rochefoucauld, Pascal, Chamfort, Vauvenargues, La Bruyère and Joubert are representative, the exposure of folly and baseness (as by the first three) is the more striking achievement and gives the sharper relish, but some success has attended the more difficult task of turning the spotlight on to goodness without being trite or heavily sententious. '*L'impartialité*', so Joubert believed, '*naît d'une disposition à juger favorablement des hommes et des choses.*'

Of men, and also of things: for aphorism extends not only to human nature in solitude and society, not only to the moralities and the arts, but to the whole setting seen objectively, the impersonal forces of fate and fortune, the nature of the superhuman and divine. Germany, not usually successful in the brief saying, and England, with more natural aptitude, have provided in Goethe and Dr Johnson two aphorists of the most comprehensive scope. The following is typical of Goethe's outlook—'It would not be worth one's while to live to the age of seventy if all the wisdom of the world were folly in the sight of God.' As for Johnson, he dominates with his massive wit and sense from the most diverse points of view, no one of which is dominant—'I may perhaps have said this', he answers Boswell, 'for nobody, at times, talks more laxly than I do.' But whatever he did say has his characteristic and formidable tone.

English aphorists, although '*les grands fauteuils anglais conviennent à une somnolence presque muette*' (Maurois), stand high for varied excellence. Bacon's maxims have for the most part a prudential flavour, being more concerned with rules of success than questions of conscience. Many have memorable authority, such as the well-known 'Reading maketh a full Man; Conference a ready Man; and Writing an exact Man'. In the more polished manner afterwards taught by the French, Halifax and Chesterfield are pre-eminent. Here are two examples of the first, followed by two of the second:

> 'He that leaveth nothing to Chance will do few things ill, but he will do very few things.'
>
> 'Liberty can neither be got, nor kept, but by so much Care, that mankind are generally unwilling to give the Price for it.'
>
> 'Modesty is the only sure bait when you angle for praise.'
>
> 'The preposterous notions of a systematical man, who does not know the world, tire the patience of a man who does.'

Halifax and Chesterfield are exponents of a ripe worldly wisdom, the latter more elegant, the former with greater breadth of imagination. English aphorism, while continuing to be much occupied with rules for success, has always been liable to break out in gleams of poetry. And the full light burns in Sir Thomas Browne—'There is all Africa, and her prodigies, in us'—and some 150 years later in Blake—'Eternity is in love with the productions of time'. For America, too, Emerson can rise to a high power of poetic expression —'We think our civilization near its meridian, but we are yet only at the cock-crowing and the morning star.'

Such flights are far from the art of conversation, cultivated to its finest point in France, which has been the chief training-ground for the aphorist. In their use of image, they are more akin to the countless homely proverbs struck out by the mother-wit of unlettered men. These proverbs—'Too many cooks spoil the broth', 'A bird in the hand is worth two in the bush'—bring a certain relief after the abstract utterance of sage or cynic and, though the sentences of the latter may become proverbial, they stand a better chance if confined to a few words with some appeal to the senses.

In medieval times proverbs flowered freely alike from the shrewdness of the plain close-to-earth man and from the deliberate artifice of his teachers. Everywhere in Europe schools of rhetoric were strenuous in enjoining their use, and by the 13th century many were reaching England from abroad. Proverbs were profusely employed by writers, Chaucer, above all, handling them with vivid point and humour. The vogue was lasting and reached its climax in the age of Elizabeth. Shakespeare used proverbs as he willed, even to transmuting them with tragic irony.

From the 17th century onwards is a tale of decline with occasional revival, as notably by Sir Walter Scott. Many old sayings continue to be cherished but, so far as English literature is concerned, it may be said with a grain of truth that love of proverb has today finally yielded to fear of cliché.

J. Morley, *Aphorisms* (1887); A. Maurois, *La Conversation* (1927); L. Pearsall Smith, *A Treasury of English Aphorisms* (1928); H. G. Bohn, *Polygot of Foreign Proverbs* (1857); B. J. Whiting, *Chaucer's Use of Proverbs* (Harvard, 1934); M. P. Tilley, *Elizabethan Proverb Lore with parallels from Shakespeare* (1927); *Oxford Dictionary of English Proverbs* (1935).
G.R.H.

Apolonio, LIBRO DE, mid-13th-century Spanish poem. This charming version of the Pericles story was probably imitated from the French. It may well be the earliest Spanish poem in *cuaderna vía* (q.v.).

Bibl. Autores Esp., 57; *Libro de Apolonio*, ed. Marden (Baltimore-Paris, 1917).
E.M.W.

Apophthegmata Patrum, a collection of anecdotes and sayings, mainly relating to the Egyptian desert Fathers (*c.* 300), probably originally compiled in Greek during the second half of the 5th century. It was constantly used in monastic circles throughout Christendom, and many different compilations are extant in Latin, Syriac, Coptic, Armenian and Slavonic as well as Greek.

Greek: Migne, *Patr. Gr.*, 65; Latin: Rosweyd, *Vitae Patrum*, Bks V, VI; Migne, *Patr. Lat.*, 73; Syriac: *Acta Martyrum*, VII, ed. Bedjan (1897); English: E. A. Wallis Budge, *The Wit and Wisdom of the Christian Fathers of Egypt* (1934).
W. Bousset, *Apophthegmata* (1923).
J.M.H.

Arabian Nights, an Arabic collection of tales, well known in Europe in translation, in Arabic called 'The Book of the Thousand and One Nights'. Untypical of the main trends of Arabic literature, it belongs as now extant to a late, decadent period. Narrative, when not possessing moral or didactic purpose, was somewhat despised in Arab critical assessment; until the recent revaluation resulting from European influence, the attractiveness of this collection had not saved it from neglect.

From various studies (cited by Chauvin and Éliseeff—see bibliography) a tentative sketch of the history of the *Nights* can be attempted:

(1) The frame-tale, of Indian origin, was transmitted first to the Persians, then to the Arabs.

(2) In Persian tradition, it appears to have been partially assimilated to the traditions surrounding the *Book of Esther*. The names Shahrazad and Dinazad (or Dinarzad), given in the *Nights* to the heroine and her sister, occur in Arabic references to Persian history, in connexion with the Jewish consort of a much-married king—a woman considered as the liberator of her people. (E.g. al-Ṭabari, ed. de Goeje, i. 688.)

(3) References in Arabic works (al-Mas'udi, *Murūj al-Dhahab*, ed. Barbier de Meynard, iv. 89; al-Nadim, *Fihrist*, ed. Flügel, 304 *seq.*) point to a Persian collection called *Hazar Afsaneh* ('A Thousand Tales'): translated into Arabic already, it appears to have had the present frame-story, and contents similar to those of existing versions; it was already known in Arabic as the Thousand, or the Thousand and One, Nights. A fragment of a 9th-century Arabic version is extant.

(4) The first four tales or tale-groups, unlike subsequent ones, are found in all recensions in the same position, order and form. It seems likely that they belong to the earliest form of the *Nights*, especially as they contain elements of lore and method which appear to be of Indian origin.

(5) D. B. Macdonald argued that *The Merchant and Genie* (Tale I) is of Arab and desert origin and saw in it evidence of a recension which used the Indian-Persian frame to gather together a set of specifically Arab tales. The evidence is inconclusive and *The Merchant and Genie* is embedded in a cycle of further-eastern pattern, containing stories with undoubtedly Persian and Indian elements. It seems safer to assume that the *Nights* existed for long in an amorphous state; different recensions would add different tales in their attempts to complete the 1001 nights—the number probably at first merely designating a vague large quantity. The transmission of the opening tales seems to have been stable, the later tales being added according to the taste and repertoire of later compilers.

(6) To the Baghdad period probably

belong tales in which free imagination is at play; well constructed, usually short and simple, they have a middle-class setting, contain love-intrigues, very little of the magical and much interspersed verse.

(7) Reference in Maqrizi's *Khiṭaṭ* show that a version of the *Nights* was popular in 12th-century Egypt. Internal evidence proves that certain stories now in the *Nights* must have been added later, or rehandled: certain passages cannot be dated earlier than the late 13th century; one belongs to the 15th.

(8) To the Cairene period probably belong the picaresque stories and the longer fairy tales, imaginatively conceived, clumsily constructed, with much use of magic. The language is an Egyptian semi-colloquial; detailed knowledge of the topography of Cairo is revealed.

(9) At some period were incorporated originally independent cycles, e.g. *The Seven Viziers*, *Sindbad the Sailor*.

(10) Also added are long epics originally separate (e.g. '*Umar ibn Nu'man*), didactic tales, collections of anecdotes, etc.

(11) One reviser added moral anecdotes containing Jewish elements: he was probably a Jew converted to Islam.

(12) At a late period, probably in the 18th century, the collection was revised in the recension of which one form was printed at Bulaq in 1835. This form is now the Vulgate text.

(13) Although the Vulgate fixed the Arabic form, the dynamic 'metabolism' of the *Nights* was transmitted to its European forms: successive versions have added to it tales from other sources. Translators of Arabic tales have added prestige to them by associating them in some way with the *Nights*, e.g. treating them as quasi-sequels.

As already seen, the tales in the *Nights* are of various types. The fairy tale, the tale of strange voyages or adventures, the courtly love tale, the tale of bourgeois life (including a cycle with Harun al-Rashid as *deus ex machina*), the animal fable—these predominate in the earlier European translations: in addition there are moral and historical anecdotes, scholastic disputations, religious tales, picaresque tales and long romances of epic nature. The tales vary considerably in sensibility, ranging from extreme coarseness or obscenity to the delicate, even over-sentimental; the general tone suggests that, as it stands, the book was intended for the leisure of a middle and lower-class Moslem urban society with little real contact with the ruling classes. The masterly use of eternal wish-fantasies in narrative symbolism of universal appeal is, one supposes, the real secret of the popularity of the *Nights* in its different forms with readers of widely varying types and in different cultural climates.

Scholars discern three MS. traditions, one Asiatic, two Egyptian; in one Egyptian category fall the versions of the Vulgate.

The first translation of any portion of the *Nights* in modern Europe may have been a 'ghost' version of *Sindbad the Sailor*, by Petis de la Croix (1701); it is listed in Zenker's *Bibliotheca orientalis*, I (Leipzig, 1846). With Galland's French version the known history of the *Nights* in Europe begins.

Translations: (1) Galland (12 vols, Paris, 1704–17); based on two incomplete MSS of the Asiatic recension and on stories supplied by a Syrian. Though a scholar, Galland deliberately adapted the tales to current taste, thus providing the main source of the drawing-room pseudo-orientalism of the 18th and early 19th centuries. His translation was reprinted frequently, and translated into the main Western European languages. The anonymous English translation (*c.* 1707 ff.) is undistinguished; some half-dozen revisions and adaptations of the English version appeared between 1785 and 1811.

(2) Chavis and Cazotte, *Suite des mille et une nuits* (4 vols, Geneva, 1788), add further Arabic tales (Eng. tr., *Arabian Tales*, 1792).

(3) Jonathan Scott translated tales from other MSS of the *Nights* in Ouseley's *Oriental Collections* (1797–1800), in his own *Tales* (1800) and in vol. vi of his revision of the English version of Galland (1811).

(4) Caussin de Perceval added two volumes of supplementary tales to his edition of Galland (9 vols, 1806).

(5) Gauttier (7 vols, 1822–23) added others.

(6) The first translation from the Vulgate is Hammer-Purgstall's French version, extant in a German translation of it (1823–24), in turn translated into English by George Lamb (3 vols, 1826).

(7) Habicht's German (15 vols, 1825) contains tales from various sources.

With the printing of Vulgate texts (Calcutta—incomplete—1814; Habicht, 1825–43—mixed text; Bulaq, 1835; Calcutta, 1839–42; Cairo, 1890), Galland's translation lost its central position.

(8) Weil (4 vols, Stuttgart, 1837–41; 3rd ed., expanded, 1866–67) used the Vulgate and other sources.

Partial translations from a Vulgate

printed text are (9) the Danish of Rasmussen (4 vols, 1824) and (10) the English of Torrens (1 vol. only, 1838). Torrens combined scholarship and accuracy with literary qualities; unfortunately, the appearance of the first part of Lane's translation in 1839 made him abandon his project.

(11) Lane (3 vols, 1839–41), with notes on everyday life in the Arab world, is typically mid-19th-century, combining romantic exoticism with detailed realism, and attempting completeness within the limits of established taste.

(12) John Payne (13 vols, 1882–89): the best, but least known of the fuller English versions.

(13) Richard Burton (16 vols, Benares, 1885–88): the fullest; though very good, it has been over-praised. Much of it is plagiarized from Payne; it is vitiated by eccentricities and inaccuracies.

(14) Henning's German (24 vols, 1895–97): expurgated, omitting much of the verse.

(15) Mardrus' French (16 vols, 1899–1906; Eng. tr., E. Powys Mathers, 1923) incorporates much from other sources; Mardrus' method is too free to be considered seriously, and his 'pseudo-oriental' lushness is overcharged.

(16) Littmann's German (6 vols, 1921–28): probably the best translation of all.

(17) Oestrup's rather free Danish version (1927–28) is intended as a popular one.

(18) Sallier's Russian began to appear in 1929; by 1936 8 vols had been issued.

The literary and imaginative impact of the *Nights* was felt in Europe immediately the first volumes of Galland appeared. Some attempt to classify the ways in which it has worked may be made under the following heads:

(1) Direct imitation: pseudo-oriental tales and collections of tales: e.g. Gueullette, *Contes chinois* (1725) and *Contes tatariens, ou les mille et un quarts d'heures* (1759), Beckford, *Vathek* (1786), Cazotte, *Maugraby le magicien* (1792), Marryat, *The Pacha of Many Tales* (1835).

(2) Imitation of the form and motifs in non-oriental tales and tale-cycles: e.g. Stevenson's *New Arabian Nights* (1882) and *More New Arabian Nights* (1885); Prince Florizel is based both on the Harun of the *Nights* and on Edward VII; note also such details as the problem of how to dispose of an unwanted dead body, no doubt suggested by *The Little Hunchback*. Anstey's *Brass Bottle* (1900) uses a *Nights* motif in a modern English setting, for farcical effect.

(3) Role as precedent and incentive for further collecting of genuine tales: e.g. R. Basset, *Mille et un contes, récits, et légendes arabes* (1924), H. I. Katibah, *Other Arabian Nights* (1928).

(4) Oblique uses of the oriental tale: the *Nights*, their background or manner have been used for didactic purposes (e.g. Addison's *Vision of Mirza*) or philosophic ones (*Zadig, Rasselas*). Meredith's *Shaving of Shagpat* puts the form to allegorical use. One oblique use is satire: e.g. the political satires in vol. xi of Dickens's *Household Words* (1855) and those of Sambourne and Beckett (*Modern Arabian Nights*, 1877–78). More distantly there is the reversal of Western interest in oriental 'manners', in Montesquieu's *Lettres persanes*. The oriental tale itself is satirized and parodied: Caylus, *Contes orientaux*, Hamilton, *Fleur d'épine*, Horace Walpole, *Hieroglyphic Tales*, Poe, *The Thousand and Second Tale of Scheherazade*.

(5) Some of the tales have been rehandled for fresh imaginative purposes: e.g. George Croly, 'Aladdin. Irregular Lines on a Picture by Stewardson', in *Angel of the World* (1820); Oehlenschläger: *Aladdin* (1805), a romantic drama (Eng. tr. Sir T. Martin, 1857); J. R. Lowell, *Aladdin* (1st version, Putnam's Monthly Magazine, 1853); see also De Quincey's metaphysical study of a passage in *Aladdin*. G. P. R. James' 'fairy drama' *Camaralzaman* (1848) is inspired by Goethe's *Faust*; there is a short poem 'Camaralzaman' by Rose Terry Cooke (*Old and New*, Boston, Mass., 1871). Meredith wrote a poem on *Schemselnihar* (1862).

(6) Certain episodes have been used imaginatively in other works: e.g., Christina Rossetti's *Dead City* (1847), Meredith's *Sleeping City* (1851) and James Thomson's *Doom of a City* (1857) are inspired by the petrified city of Zubaidah.

(7) Works inspired by enthusiasm for the *Nights*: e.g. a sonnet by Thomas Russell (1792), Tennyson's 'Recollections of the Arabian Nights' (1830).

(8) Adaptations for children: in England the *Nights* was one of the first books specially adapted: e.g. versions by J. Cooper (*c.* 1790) and C. Piguenit (1792).

(9) Pantomime: a specifically British phenomenon. Musical plays based on the *Nights* first appear at the end of the 18th century (*Aladdin*, Covent Garden, 1788).

(10) Literature of the 'pseudo-Orient', a highly coloured version of the true orient: e.g Goethe, *West-Östlicher Divan*;

Platen, *Die Abbassiden* (1830–34); Hugo, *Orientales*; Flecker, *Hassan*. W. F. Kirby's *Ed-Dimiryaht* (1867), is an epic with a pneumatology derived largely from Lane.

(11) The 'lushness' of the European *Nights* tradition has influenced such writings as Hoffmann's *Tales*; it has been suggested that Keats's descriptive passages show a debt to the *Nights*.

(12) The European reader's notion of the East has been coloured by the *Nights* in a manner difficult to gauge: see e.g. Thackeray's *Journey from Cornhill to Grand-Cairo* (1846).

(13) Influence on criticism and scholarship: the *Nights* helped to direct attention, in the second half of the 18th century, to literary criteria wider than those of Augustanism, and contributed to the growth of interest in oriental studies, in folklore and in popular narrative.

(14) Youthful or maturer interest in the *Nights* is revealed by such diverse figures as Crabbe, Wordsworth, Dickens, Disraeli, George Eliot, Shaw and Proust, although the precise way in which their development may have been affected is difficult to assess. A general tendency such as the perfecting of structure in fiction in the 18th and 19th centuries may owe something to close familiarity with these tales, often admirably constructed.

A very full biblio. and analysis is constituted by vols 4–7 of V. Chauvin's *Bibliographie des ouvrages arabes* (1892–1922); for later works and further folklore analysis, N. Elisséeff, *Thémes et motifs des Mille et une nuits* (Beirut, 1949).

N. Abbott, 'A Ninth-Century Fragment of the *Thousand Nights*', in Jour. Near Eastern Studies (1949); R. Hole, *Remarks on the Arabian Nights Entertainments* (1797); O. Rescher, 'Studien über den Inhalt von 1001 Nacht', in Der Islam, 9 (1919); A. Abel, *Les enseignements des Mille et une nuits* (1939); J. Payne, *The Book of the 1000 Nights and a Night* (1884; comm.); A. Müller, 'Zu den Märchen der tausend und einen Nacht', in Bezzenberger's Beiträge, 13 (1888; in reply to M. J. de Goeje, De Gids, 1880); H. Zotenberg, 'Notice sur quelques manuscrits des Mille et une nuits et la traduction de Galland', in Notices et extraits, 28 (1888); D. B. Macdonald, 'Earlier History of the Arabian Nights', in Jour. Roy. As. Soc. (1924); J. Horovitz, 'The Origins of "The Arabian Nights",' in Islamic Culture (1927).

Anon. [S. Lane Poole], 'The Arabian Nights', in Edin. Rev., 164 (1886); D. B. Macdonald, 'On Translating the Arabian Nights', The Nation, N.Y. (1900) and 'A Bibliographical and Literary Study of the First Appearance of the *Arabian Nights* in Europe', Library Quarterly (Chicago), ii (1932); J. Hoops, 'Über den orientalischen Roman in England', Deutsche Rundschau, 128 (1906); M. P. Conant. *The Oriental Tale in England in the Eighteenth Century* (1908).

M.A.M.

Arabic Literature. Extant works date, if genuine, from the early 6th century. The literature has continued since in both what is still the Arab world and, in medieval times, Persia, Spain and Sicily. Throughout, it preserves noticeably certain features of the pre-Islamic period, the *Jahiliyyah*. Much, e.g. panegyrics, may be unattractive to the modern European. A largely 'non-individualized' character is preserved. But Arabic writings boast vividness, choiceness in description, richness of vocabulary, subtlety of 'conceit', a blending of vigour and elegance. Little-used words, intricate imagery, sometimes make them 'difficult' and compact, repetitions can make them flatulent, and writers have often devoted more attention to form than to content.

Arabic prosody is based on the line divided into hemistichs; some 16 varieties of complex quantitative rhythm are used. Normally all lines of one poem have the same rhythm and rhyme; few poems reach any great length. Narrative poetry has rarely reached full literary status. Lines are usually end-stopped and often detachable from their context.

The earliest known literature of Arabia is heroic poetry. The development of themes is emotive rather than logical. Short poems on single subjects existed, but the staple ode-form, the *qaṣidah*, had a traditional order of themes: halting of poet and companions at the deserted camping-ground of the loved one's family; evocation of his love; descriptions of the moving away of the tribe, of the poet's steed, of desert landscape and fauna, *razzias*, journeys, or hunting; finally, straightforward panegyric, satire, exhortation etc. The poet was tribal artist, chronicler, advocate, publicist, philosopher and prophet. There is perceptible variety in the outlook of the poets, best seen in the group of poems called the *Mu'allaqat*. Contemporary critical remarks on technique show a detailed, self-conscious artistry.

The rise of Islam (622) shook the social structure and ethos on which poetry and the poet's personal status had been based. But among Moḥammed's disciples was Ḥassān ibn Thabit, a minor poet who celebrated the Prophet and Islam in the manner of a pre-Islamic poet celebrating lord and tribe, while the continuance of the

Jahiliyyah manner into Islamic times suggests that the claims of Islam and the factions within it roused something of the same responses as the earlier tribal disputes. Nevertheless the conditions peculiar to the Islamic period do appear. Mecca and Medina, under the Umayyads, became provincial towns to which potential claimants to the succession were relegated to luxurious impotence. In this milieu was composed the erotic poetry of ‘Umar ibn abi Rabi‘ah. The desert, now a backwater shorn of dynamic vigour, produced a sentimental literature of passionate, pure love. The special devotion of individual poets to specific themes becomes noticeable. The rivalries between politico-religious factions are paralleled by fierce poetical rivalries; the greatest poets of the Umayyad period are three masters of invective: two bitter rivals, the haughty al-Farazdaq and the coarse Jarir, and their older contemporary al-Akhṭal.

The early prose attributed to the *Jahiliyyah* consists of hortatory or gnomic speeches, sometimes by Christian preachers; in rhythmic rhymed prose (‘*saj*‘’), they are already characterized by the pithy self-assurance of Arabic at its best.

In the Koran (612–34) exhortation, precept and narrative are combined, in a progress which is ‘lyrical’ rather than strictly expository. Unsurpassed in majesty and aural beauty, the book is the centre of Arabic literary and educational tradition: the study of the Koran and of its language created the study of earlier Arabic literature as an ancillary, and it has fixed the written language in an unchanged form paying little regard to divergences of spoken forms.

The golden age of Arab culture (roughly, the 8th to 11th centuries) saw the assimilation of Hellenistic and Persian culture, with the Persian element in Moslem society well-nigh dominant as an aesthetic and literary influence. The Abbasid age is a great age of humanism, of artistic achievement, of analysis and enquiry.

Court poets broke away from the *qaṣidah*-form. Typical of the new phase is the Persian Bashshar ibn Burd, who takes pride in the native Mazdaïsm of his people. A professional panegyrist, he has no claim to the aristocratic status of which earlier, Arab-born poets boasted. His verses spring from an eager, vivid, sensuality. Anacreontics and homosexual erotic verse were much developed by Abu Nuwas. Inferior to him, though more refined in sensibility is Ibn al-Mu‘tazz. In contrast to these poets are the moralizing Ibn al-Rumi and the religious Abu-al-‘Atahiyah; Abu Tammam, the anthologist, is himself a poet of traditional outlook. Syria produced outstanding figures: al-Buḥturi (821–97), finest in descriptive verse, al-Mutanabbi (915–65), whom Arabs consider their greatest poet, and Abu-al-‘Ala’ al-Ma‘arri (974–1057), the philosophical poet. With the ‘conceits’ of alTughra’i (†1119) the main line of Abbasid poetry ends.

In Spain the Arabs developed a school of lyric poetry, delicate and sensuously perceptive. This continued to flourish when eastern poetry had stultified; it was in Spain that the strophic form called *muwashshaḥ* was introduced. The possible influence of Andalusian love-lyrics on Provençal poetry, hence on the European courtly tradition in general, remains an open question.

The utterances attributed to Mohammed and his followers form the starting-point of the classical prose tradition. The Abbasid age is a great age of prose, which was found particularly in the form of the discursive epistle (*risalah*). Not only belles-lettres, but scholarly and specialized writings reached their zenith. The historians in particular ought not to be neglected in assessing the full value of the tradition.

The earliest prose is simple and direct; as it develops, it gains subtlety of analysis and effect, but grows ornate, affected and imitative. Already in the mid-8th century the clear, elegant, but not entirely concise expository prose of ‘Abd al-Hamid al-Katib had introduced something of Persian methods; Ibn al Muqaffa‘ translated from Persian *Kalila va Dimna* (the Fable of Bidpaï, q.v.). The great humanist al-Jaḥiz (†*c.* 865) combines acuteness of observation with exactness of expression, humour, charm and great originality. Al-Hamadhani (957–1007) and al-Hariri (1053–1122) develop the *maqamah*, a carefully wrought narrative essay, telling a picaresque story in an ornate courtly manner.

As a group the philosophers are not outstanding for the quality of their prose; their achievement was to mould the language to the new needs of logic and metaphysics. The great thinker, Qazali, combined Aristotelian logic with orthodoxy and a strong mysticism. The Sufi (mystical) movement produced a line of fine prose writers and poets, which continued into the period of decadence.

From the 13th century the loss of impetus becomes a distinct decay. However, the post-classical period saw the development of narrative: the full version of the *Arabian Nights* dates from Mamluk Cairo. The 'darkness' of these centuries should not be exaggerated: the stream of culture and literature was kept going, particularly in Egypt whose predominance in the Arab hegemony dates from the fall of Baghdad (1258). As late as the early 19th century, the Egyptian chronicler, al-Jabarti, continued in the traditional manner.

Furthermore, to the 14th century belongs Ibn Khaldun, historian and philosopher of history; he worked out a methodology and ontology of history, moving towards a clear expository manner of a 'modern' type. The 19th-century revival in some ways picked up where Ibn Khaldun left off.

Out of the renaissance of the 19th and 20th centuries has evolved a new literature, markedly didactic, showing a search for balance between traditional and European values. The poets are occupied with renovation in form and diction. Their thought-content is, with the possible exception of Ḥafiẓ Ibrahim, none too interesting.

The religious and nationalist revivals aided the revival of prose. Afghani (†1897) and Muḥammad ʻAbduh (†1905) brought new strength to Moslem writings; the Egyptian political leaders Mustafa Kamil and Saʻd Zaghlul (†1927) revived oratory in an intensely vigorous form. The Syrians and Lebanese were pioneers in scholarship, translation and education; their publicists played an important literary role. The Lebanese dispersal has produced, in the United States and South America, a flourishing if somewhat precious literature.

It is in Egypt that European forms have been most successfully assimilated. Ṭāhā Ḥusain is the leading prose-writer of the Arab world, though Tewfik el-Ḥakīm has a greater imaginative vigour. The best imaginative work being produced is perhaps in the shorter works of fiction of some younger Egyptian writers.

The influence of mid-19th-century French values has been both inspiration and blight. Recently there has been some loss of spontaneity; various non-literary criteria threaten to stifle imaginative thought.

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Armenian Literature. Hittite cuneiform inscriptions have shown that the beginnings of Armenian language and literature go back at least to 2000 B.C., at which time the people were called Khurrians. The Khurrian myth of the dragon-monster *Khedammu*, recorded in cuneiforms, finds a parallel in the work of Eznik (5th century A.D.) written in the Armenian alphabet, and in fuller detail, in the national epics of *Sasunc'i Davith* (q.v.). The alphabet was finally shaped by Mesrop Mashtots in A.D. 404–06 and soon afterwards the Bible and most of the church Fathers were translated. In the course of the 5th century there were ten outstanding authors who standardized the classical language. Agathangeghos, Buzand, Zenob Glak, Movses Khorenacʻi, Eghishè, Pʻarpeći wrote histories of permanent value, St Grigor and Mandakuni (theology and ethics) Koriun, (a biography of Mashtots) and Eznik (philosophy).

From the 7th century to the middle of the 19th century, when the modern language finally prevailed as a medium of writing, there was an increasing flow of literature though, with the loss of the monarchy in the 11th century, the standard tended to decline.

Kh. Abovian (1810–48) was the first to write a patriotic prose poem in the modern language. 'Raffi', i.e. I. Melik-Iakobian, laid the foundations of the historical novel.

M. Peshiktashlian (1810–81), K. Patkanian (1817–82), I. Tumanian (1869–1923), A. Aharonian (1868–1947), Varuzhan (1870–1909), Medzarents (1876–1908), G. Zohrab (1860–1915), L. Shant (1869–1951) were all authors associated through their writings with the political upheavals of the time.

In the republic of Armenia since its proclamation in 1918, D. Demirjian, S. Zorian, S. Kaputikian, N. Zarian, Aghavni and others have distinguished themselves as writers, although the emphasis has often shifted in harmony with the political climate.

F. G. Zarphanelian, *Haikakan hin Dprut'ian Patmut́iun* (2 vols, 3rd ed., Venice, 1897); M. Abeghian, *Hin Grakanutian Patmut́iun* (2 vols, Erevan, 1945–49); F. Neve, *L'Arménie Chrétienne et sa Littérature* (Louvain, 1886); K. N. Finck, *Geschichte der Armenischen Literatur* (Leipzig, 1907). A.Sa.

Arsis perhaps originally meant the lifting of the foot in beating time (Greek *ἄρσις*, from *αἴρειν* to lift), thus denoting the weaker element of a metrical foot or unit, but was later taken for the raising of the voice on the strong syllable of a metrical foot or rhythmical group, and hence for its accented or stressed element (this being the use now generally accepted); a similar development has taken place with *thesis*, the meanings of the two terms being inverted. C.T.O.

Arte de Furtar, Portuguese prose work (1652). An ingenious and highly original satire in which every form of dishonesty, corruption and administrative irregularity current in contemporary Portuguese society is laid bare. The treatise, spuriously published under the name of António Vieira, is the work of a penetrating and well-informed moralist. With a technique that has many affinities with the Spanish picaresque novel he reveals the rapaciousness that permeates the whole of society. A stylistic analysis of the work has led to the belief that it was written by Manuel de Melo.

Arte de furtar, espelho de enganos . . . composto pelo Padre António Vieira (Amsterdam, 1652), ed. J. Brasil (1937). S. Leite, *A auctoria da 'Arte de Furtar'* (Rio de Janeiro, 1917); J. Ferreira, *Manuel de Melo escreveu a 'Arte de Furtar'* (1945). T.P.W.

Arte Mayor, Spanish metre, mainly used in the 15th and early 16th centuries. It consists of lines of 9 to 14 syllables (but generally 12) with a caesura in the middle of each line. Each hemistich has, as a rule, two strong accents and an internal dactyl:

Al mūy prĕpŏtente don Juān ĕl sĕgundo.

The rhyme scheme was generally either abbaacca or abbaacac. E.M.W.

Arthurian Legend is the name given to the literary tradition whose protagonists are king Arthur and his knights. There is evidence of the existence of a British warrior called Arthur who in the last years of the 5th century won several battles against the Saxons, but the king bearing his name belongs to legend, not to history. It is possible that before king Arthur's first appearance in literature there were oral accounts of his legendary deeds, though it is difficult to determine either the content of such accounts or the degree of their popularity. The first important literary work dealing with king Arthur is Geoffrey of Monmouth's *Historia Regum Britanniae* (1137) in which Arthur appears as a successful ruler of Britain and conqueror of many other lands; his triumphs are brought to a sudden end by the treachery of his nephew Mordred (the 10th-century *Annales Cambriae* had an entry for the year 539 to the effect that Arthur and Medraut fell in the battle of Camlann). Mordred starts a rebellion during the king's absence, and after a defeat at Winchester retreats to Cornwall and awaits Arthur on the Camel (*Cambula*). Here he is slain, and Arthur is wounded to the death and borne thence for the healing of his wounds to the island of Avalon. This occurred, according to Geoffrey, in 542. But neither this story nor the long narrative of Arthur's wars against the enemies of his kingdom left any deep mark in 12th-century literature. In 1155 a French metrical adaptation of Geoffrey's *Historia*—*Le Roman de Brut*—was produced by Wace, a Norman poet, who expanded and developed it, adding among other things the mention of Arthur's Round Table 'of which Bretons tell numerous tales'. The other 12th-century Arthurian poets borrowed from these pseudo-historical works little more than the names of some of the characters such as Arthur, Guinevere, Gawain and Kay, and proceeded to weave around them a complex web of episodes which bore no relation to Arthur's military exploits or indeed to any part of his legendary biography. The greatest French Arthurian writer was Chrétien de Troyes, author of five verse romances written between 1165 and 1181: *Erec et Enide*, *Cligès*, *Li conte de la charete* (*Lancelot*), *Yvain* and *Li conte del graal* (*Perceval*). Of these only the last three place Arthur's court in the centre of the narrative pattern; and all are concerned not with Arthur himself, but with the romantic adventures of his knights. A code of behaviour inspired by the courtly poetry of the period is imposed upon the protagonists, whose one ambition is to provide illustrations of the way in which a knight should act in the service of love. In Chrétien's last poem, the *Conte del graal*, the Grail motif is introduced for the first time, but there is no clear indication of its exact meaning either in this work or in its various 'continuations'. Hence the variety of the interpretations to which the Grail theme gave rise in subsequent works and the controversy—still unsolved—as to its origins. Arthurian themes appear in other early romances such as *Li Beaus Desconeüs* by Renaut de Beaujeu (late 12th century), the lay of Lanval by Marie de France (before 1189) and two poems by Robert de Borron written at the end of the 12th or at the beginning of the 13th century: *Le Roman de l'Estoire dou Graal* (or *Joseph d'Arimathie*) and *Merlin*. Of this last only a short fragment survives. It is an account of the birth of Merlin the soothsayer whom Geoffrey had already associated with the destinies of Arthur's kingdom in the seventh book of his *Historia*. The *Roman de l'Estoire dou Graal* contains the history of the Grail, now described as the holy vessel brought by Joseph of Arimathea from Jerusalem to England. It was probably Robert de Borron's work (which may well have consisted of three poems—the *Joseph*, the *Merlin* and the *Perceval*) that inspired 13th-century writers to present Arthurian stories not as isolated compositions, but as parts of a large cycle. Between 1220 and 1230 such a cycle came into being in the form of a vast prose work containing five main branches: the *Estoire del Graal*, the *Estoire de Merlin*, the *Lancelot*, the *Queste del Saint Graal* and the *Mort Artu*. The work was built around the three main themes which had previously been treated separately: the Grail story, the romance of Lancelot and Guinevere, and the chronicle of Arthur's reign. *Merlin* and the *Mort Artu* belonged to the chronicle tradition; the *Lancelot*, by far the most voluminous of the five branches, developed the narrative of courtly adventures far beyond anything Chrétien de Troyes could have anticipated; and the Grail became, in the hands of 13th-century prose-writers, the symbol of divine grace, the quest of which only Galahad, the pure knight, could achieve. Another work of this type appeared a few years later: this was the prose romance of Tristan, a lengthy cyclic elaboration of a story which hitherto had only been known through 12th-century French poems (see ADAPTATION). It would be no exaggeration to say that although in England some Arthurian poems were written before the influence of the French prose works began to be felt (*Sir Gawain and the Green Knight*, Laȝamon's *Brut*, *Ywain and Gawain*), all the subsequent development of English Arthurian fiction was determined by that influence. The two 'Death of Arthur' poems—the alliterative *Morte Arthure* and the stanzaic *Le Morte Arthur*—were modelled on the last branch of the French cycle, and Sir Thomas Malory's prose tales published by Caxton in 1485 under the title of *Le Morte Darthur* were essentially a combination of that cycle with the prose *Tristan*. Through Malory these two works affected the whole trend of English Arthurian literature down to the present day, for it was in Malory that Spenser, Tennyson, William Morris and Swinburne found their inspiration and their material. But the adoption of French Arthurian fiction by English writers saved it from oblivion in modern times. In France its popularity waned with the renaissance, and even before the close of the medieval period it ceased to be a source of inspiration for creative artists. It is still a matter of controversy whether the Arthurian themes which appear in the Welsh *Mabinogion* (q.v.) were borrowed from the French or produced independently. The romances of Geraint, son of Erbin, of Kulhwch and Olwens, of Peredur and the 'Dream of Rhonabwy' are the most important examples of this development. Germany, Italy and Spain produced several interesting imitations of French Arthurian works, but the only lasting contribution to Arthurian fiction outside France and England was Wolfram von Eschenbach's *Parzival* which was to play a vital part in the Wagnerian revival of medieval poetry.

The only complete ed. of the French prose cycle is H. O. Sommer's *Vulgate Versions of* *the Arthurian Romances* (7 vols, 1909–13); the *Queste del Saint Graal* was pub. separately by A. Pauphilet (1923), the *Mort Artu* by J. Frappier (1936) and a 'continuation' of the *Merlin* by G. Paris and J. Ulrich (1886).—See also *Sir Gawain and the Green Knight*, ed. Gordon and Tolkien (1925), *Morte Arthure*, ed. Bjökman (1915), and *Mabinogion*, tr. G. Jones and T. Jones (1948). Main general works: F. Lot, *Etude sur le Lancelot en prose* (1918); W. Golther, *Parzival und der Graal* (1925); E. K. Chambers, *Arthur of Britain* (1927); J. D. Bruce, *The Evolution of Arthurian Romance from the beginnings down to the year 1300* (2 vols, 1929); E. Faral, *La Légende arthurienne* (1929); E. C. Gardner, *The Arthurian Legend in Italian Literature* (1930); R. S. Loomis, *The Arthurian Tradition and Chrétien de Troyes* (1948); J. Marx, *La Légende arthurienne et le Graal* (1951). E.V.

Asclepiad, a metrical line consisting of a spondee, trochee or pyrrhic, two or three choriambi, and an iambus; used also in combination with shorter lines in a fourined stanza; derived from the Greek poet Asclepiades. C.T.O.

Assonance, 'the corresponding or rhyming of one word with another in the accented vowel and those which follow it, but not in the consonants' (O.E.D.). So assonance exists between 'time' and 'nine', between 'cables' and 'taken'. It is more frequent in the Latin languages than in the Teutonic. In English it is rare; in France it was used in the *Chanson de Roland* and other early epics (up to *c.* 1350); it is found in modern Italian folk poetry, and German poets (e.g. Heine) have occasionally mixed it with pure rhyme; it is a convention in Irish poetry. In Spain assonance occurs in the Mozarabic lyrics of the 11th century, in the *Poema de mío Cid* (*c.* 1140), in the traditional ballads, in the later 'artistic' ballads of Lope de Vega and Góngora, in the 17th-century theatre, in 17th-century neo-classical tragedies, in romantic ballads and lyrics, in the works of most modern poets and in the folk *coplas* or *cantares*. In early Spanish heroic poetry, assonance of a single stressed syllable can correspond with another followed by an unstressed *e*: e.g. *Más, tales*; *son, nombres*, etc. This is because Latin forms like *voluntade, servire* alternated with *voluntad* and *servir* in 11th-century Spanish. Heroic conventions preserved these archaic forms and added by an unetymological analogy an unstressed *e* to other words (*más, mase*; *son, sone*) in which it had no place. Assonance is usually associated with the 8-syllable ballad line, but it has also been used with the hendecasyllable (*romance heroico*) and in free verse. In the ballads (*romances*) the assonance is generally continuous and occurs at the end of the even lines; in the medieval epics it occurred in *laisses* of an irregular number of lines. Spanish prose is intolerant of assonance as it is of rhyme; prose assonances are regarded as a defect of style. Attempts to reproduce Spanish assonance in English verse translations have nearly always been unconvincing failures.

The word assonance is sometimes wrongly used to describe the consonantal correspondences used by Wilfrid Owen in *Strange Meeting* and by W. H. Auden: *escaped, scooped; groined, groaned*.

R. Menéndez Pidal, 'La forma épica en España y Francia', in Rev. de Filol. Española, 20 (1933). E.M.W.

Assyro-Babylonian Literature. The Assyrians and Babylonians were kindred branches of a Semitic race whose language is known as Akkadian, from Akkad, the name given to the portion of the Mesopotamian plain which they inhabited. The Akkadians were profoundly influenced by the ancient civilization of the Sumerians, their immediate neighbours to the south, and although Akkadian replaced Sumerian as a spoken language about 2200 B.C., the tradition of Sumerian literature (q.v.) was so strong that Akkadian literature emancipated itself only by slow degrees Royal building inscriptions and dedications were written in Akkadian in the cuneiform script borrowed from the Sumerians by Sargon of Akkad, *c.* 2250 B.C., but the form of these inscriptions as developed by the Sumerians was retained in its essentials down to the very end of the independent existence of Babylon and was even copied by the Persian and Seleucid kings. Laws were first promulgated in Akkadian about 2000 B.C., though again the Sumerian forms were used; the most famous monument of this kind is the diorite stela inscribed with the laws of Hammurabi. Sumerian also continued to be the liturgical language though the hymns and prayers were given interlinear Akkadian versions. Only in the field of administration were the early Akkadian-speaking rulers free from the Sumerian influence, as shown by the thousands of administrative letters from the archives of the first dynasty of Babylon and other contemporary kingdoms.

It was probably during or shortly before the first Babylonian dynasty that the major poetical works of Babylonia were composed. Almost all the myths and legends which form the subjects of these poems had already been embodied in Sumerian poems; but the Akkadian works, by virtue of the vigour of their style and the fact that several short Sumerian tales were often combined into longer works, were to some extent new creations. They are known mainly from copies made for the library of Assurbanipal of Assyria 1000 years later. Of these poetical works the following are worthy of separate mention:

1. The epic of Gilgamesh (q.v.).

2. The epic of Creation is a poem in 7 tablets describing the battle between Tiamat, the dragon of chaos, and Marduk, the 'young god' of Babylon, whom the elder gods put forward as their champion. Having slain Tiamat, Marduk proceeds to lay out the world as we know it, and finally man is created in order to serve the gods. This poem was recited and probably acted at the New Year festival.

3. The descent of Ishtar to the underworld is a short poem on a single tablet, describing how Ishtar made a journey to the underworld and in her absence the earth's fertility declined, until the other gods sent a messenger to bring her back to the land of the living. The poem probably belongs to the vegetation cult of Tammuz.

4. The poem of Atarhasis is known only from fragments but was evidently an important work in at least 3 tablets. Atarhasis is a title meaning 'exceedingly wise'. The poem describes a series of destructions of the world, probably five, in all of which an 'exceedingly wise man' figures as a hero. The flood is found in this poem as the last of the world calamities, and the exceedingly wise man of the flood story is Utnapishtim, known from the corresponding story in the Gilgamesh epic. The identity of the other four heroes is not known.

5. The legend of Adapa is a short poem which, like the epic of Gilgamesh, tries to account for the stubborn fact of death. Adapa is the first man, but is a demi-god, being the son of Ea, the god of wisdom. Having 'broken the wings of the south wind' in a moment of rage, he is summoned to heaven to render an account of himself, and is warned by Ea that he will be offered the food and drink of death, which he must not touch. However, the king of the gods relents and offers him the food and drink of life, but Adapa, following Ea's advice, refuses to touch them. Thus man failed to secure the gift of eternal life that was his for the taking.

6. The deeds of the kings of Akkad, such as Sargon and Naram-Sin, also gave rise to legendary tales. One such tale tells of the birth of Sargon of humble parents. His mother laid him in a basket of rushes, closed it with bitumen, and placed it on the river (cf. Moses). He was rescued by Akki, an irrigator, and became his gardener, until he rose to be king through the favour of the goddess Ishtar.

7. A work of a different kind is the poem of the Righteous Sufferer, in 4 tablets. This is a moralizing poem on the problem of suffering, resembling the Book of Job. The sufferer, by name Tâbi-utul-Enlil, is finally delivered and restored to prosperity by Marduk. Opinions have differed much as to the date of composition of this poem.

8. In the Dialogue of Pessimism a master converses with his servant, suggesting various activities, and the servant always agrees; in each case the master then changes his mind and the servant then brings excellent reasons for not doing such a thing; indeed in the end nothing is worth while. This poem may be a late composition, as is almost certainly another pessimistic dialogue in stanzas, in which the initial syllables of each stanza form an acrostic containing the name of the scribe.

The great poems composed under the First Dynasty of Babylon as well as the numerous psalms, hymns and prayers used in the liturgies, were copied and recopied for 1000 years. During this long period little originality was shown. From Kassite Babylonia (*c.* 1400–1200 B.C.) we have the stereotyped charters and curse-formulae on boundary stones and a number of business documents, while from the late Babylonian period the number of these business documents is enormous. The Babylonian Chronicle, a dry but useful record of events compiled by the priestly schools, is the typical historical work of southern Mesopotamia. Royal inscriptions keep to the traditional forms. In Assyria, however, the traditional building inscription was expanded to become the virtually new literary form of the Royal Annals.

Among the vast mass of magical, ritualistic and divinatory literature with which the late Assyrian and Babylonian libraries were stocked, there are long 'series' of incantations, rituals and omens, one omen series running to at least 106 tablets.

J. B. Pritchard, *Ancient Near Eastern Texts relating to the Old Testament* (1950; all the

main works of Babylonian and Assyrian literature in translation); A. Heidel, *The Babylonian Genesis* (2nd ed., 1951; translation and comm.); H. Frankfort and others, *The Intellectual Adventure of Ancient Man* (1946; Eng. repr. *Before Philosophy*; interesting exposition of Babylonian thought as expressed in literature); D. D. Luckenbill, *Ancient Records* (1926; tr. of all the historical inscriptions of the Assyrians known at that time); R. C. Thompson, *The Devils and Evil Spirits of Babylonia* (1903; tr. of some Sumero-Babylonian incantations). O.R.G.

Atellana Fabula, in ancient Rome, a kind of farce, originally Oscan, named after Atella, near Capua. Played in homely dialogue by coarse clowning grotesques (4 or 5 stock types are known), it preceded, and doubtless influenced, formal comedy. Pomponius and Novius (*fl. c.* 89 B.C.) evolved a literary form; their known successors are few and nebulous, but *Atellanae* and similar playlets were given as after-pieces to tragedies and long survived in popular tradition.

O. Ribbeck, *Comicorum Romanorum Fragmenta* (3rd ed. 1898); G. E. Duckworth, *The Nature of Roman Comedy* (1952); R. W. Reynolds, 'Criticism of individuals in Roman popular comedy', in Class. Quart., 37 (1943); M. Bieber, *History of the Greek and Roman Theater* (1939). E.W.H.

Atreidae is the name given in classical legend to the descendants of Atreus, a family afflicted with a long heredity of guilt. Grandson of Tantalus and son of Pelops, Atreus murdered his wife Aerope's children by his brother Thyestes and served them up as a meal to their father, thereby continuing a dynastic tradition of atrocities that his own children had severally to augment or to expiate. Atreus' two sons were Agamemnon, king of Argos-Mycenae, and Menelaus, king of Sparta. Menelaus, curiously, suffered little more than the personal grief and public shame of losing his wife Helen (q.v.) to Paris of Troy, her abduction being the cause of the Trojan war, which finally restored her to him (see TROY). Agamemnon's destiny, however, was more characteristic of the family.

Agamemnon married Clytemnestra, daughter of Tyndareus and Leda and so Helen's half-sister, who bore him three daughters, Iphigenia, Electra and Chrysothemis, and a son, Orestes. Leading the Greek expedition against Troy, he offended the goddess Artemis, who caused the allied fleet to be becalmed at Aulis. To appease Artemis, Agamemnon had to sacrifice Iphigenia before the fleet could proceed—a situation tragic enough in the Greek sense in so far as it exemplified the vicious dilemma of having to choose between two horrible duties, both entailing retribution. Arrived at Troy he alienated Achilles by taking his concubine Briseis to compensate himself for having had to restore his own captive Chryseis to the Trojans. After the fall of Troy he returned with a new captive, Cassandra, the prophetess–daughter of Priam, to Argos, where they were murdered, he in his bath, by Clytemnestra, ever resentful of Iphigenia's death and now the mistress of Thyestes' surviving son Aegisthus.

The queen and her lover now ruled Argos, but Electra contrived to send the heir, Orestes, into safety. He eventually returned secretly with his friend Pylades, obliged to avenge his father's death by the murder of his mother. This done, he was pursued, maddened, by the Furies, until a final religious expiation put an end to the tribulations of the Atreidae.

The story of Agamemnon's death is mentioned in the *Odyssey* and was told in the *Nostoi* of the epic cycle. Stesichorus wrote a choral *Oresteia*, now lost. Pindar justified Orestes in the 11th Pythian ode. The great masterpiece on the theme, however, is the *Oresteia* trilogy of Aeschylus: *Agamemnon* (on the murder), the *Choephori* (on the vengeance) and the *Eumenides* (in which Orestes is finally absolved by the Areopagus at Athens, through the casting-vote of Athena). The *Electra* of Sophocles treats the vengeance more serenely. Euripides' *Electra* ends with a certain shifting of the blame from brother and sister to Apollo, who inspired the matricide, while his *Orestes* is melodramatic and ironical; his *Iphigenia in Tauris*, however, shows Orestes recognizing on the Black Sea coast his sister Iphigenia, who had been transported thither alive by Artemis after the supposed sacrifice at Aulis; his *Andromache*, again, makes Orestes kill Achilles' son Pyrrhus at the prompting of Hermione, Menelaus' daughter; and finally, his last play, *Iphigenia in Aulis*, shows him weeping, as a child, for his sister.

Pacuvius wrote a *Slave-Orestes*. Ovid included an appeal from Hermione to Orestes in the *Heroides*. Seneca produced an *Agamemnon*. After the renaissance, Lazare de Baïf translated Sophocles' play (1539), but Senecan treatments of the story prevailed. Racine was primarily concerned with Orestes and Hermione in his *Andromaque* and meant to write an *Iphigénie en Tauride* as a sequel to his *Iphigénie en*

Aulide. Alfieri's rhetorical *Agamemnone* has an interesting Egisto. Goethe's *Iphigenie auf Tauris* presents Orestes as a man daemonically inspired. Leconte de Lisle's *Les Erinnyes* is a closet-drama on the theme. André Suarès in *La Tragédie d'Electre et d'Oreste* (1905) insisted on Electra's part in the story. Hugo von Hofmannsthal's adaptation from Sophocles and Euripides was the libretto for Richard Strauss's *Elektra*. Sartre's *Les Mouches* (1942) was a vehicle for existentialism in an attack on the politics of Vichy in the second world war. American variations are *Tower beyond Tragedy* by Robinson Jeffers (1928) and *Mourning becomes Electra* (1931; with Agamemnon as a veteran of the American civil war) by Eugene O'Neill.

Translations from Aeschylus include one by Paul Claudel of the whole *Oresteia* and one by Browning and one by Louis MacNeice of the *Agamemnon* alone.

J.G.R.-S.

Aubade: see TAGELIED; TROUBADOUR.

Aucassin et Nicolete (*c.* 1200–20), anonymous French romance. Defying parental opposition, Aucassin falls in love with Nicolete, a Saracen maid brought up as a Christian. Nicolete is shut up in a tower, escapes, is followed and found by Aucassin, is carried away by pirates, is discovered to be the long-lost daughter of the king of Carthage, returns to France disguised as a minstrel and marries Aucassin. The author probably came from North Champagne: Hainault and Arras have also been suggested. Based on the popular verse romance *Floire et Blancheflor* (q.v.), it consists of alternate sections of prose and verse and may have been intended as a mime. Fresh and lively in tone, with its somewhat hackneyed theme enlivened by astonishing adventures, it offers a very acceptable mixture of romance and playful humour.

Ed. F. W. Bourdillon (1887; rev. ed. 1919); M. Roques (1925); Eng. tr. A. Lang (1887) and F. W. Bourdillon (in his 1887 ed.); mod. French tr. G. Michaut (6th ed. 1947).

F.W.

Australian Literature. Apart from works chiefly of interest as a matter of local record, an Australian literature did not emerge until more than 50 years after settlement began in 1788. Charles Harpur's poetry is an acceptable beginning, improved by Henry Kendall, with Adam Lindsay Gordon adding a new element of outdoor action. A comparable starting point in prose fiction is provided by Henry Kingsley, Marcus Clarke and Rolf Boldrewood. This was a colonial period with a deference to English ways which the Bulletin, a weekly founded at Sydney in 1880, set out to oppose with a policy of democratic nationalism. It evoked in the 1890s a mass of popular ballads and stories which may be said to take the place that folklore has in the literature of older lands, though there were previously a few bush songs which, of anonymous origin, had been transmitted orally. The balladry is best represented by A. B. Paterson, who published also a collection of the old bush songs. Henry Lawson is pre-eminent among the short-story writers of that time and since. Prose fiction in longer form having the same indigenous impetus is exemplified by 'Tom Collins', and 'Steele Rudd's' books typify its broader popular side.

The same literary upsurge produced also poets as various as the numerous balladists were alike—principally Victor Daley, C. J. Brennan, Hugh McCrae, Mary Gilmore, Bernard O'Dowd, Shaw Neilson and William Baylebridge. 'Furnley Maurice' and Frederick T. Macartney have been described as linking the poetry of the first quarter of the century with the second. R. D. FitzGerald, Kenneth Slessor and Judith Wright are in the forefront of the younger poets, with their response to modern trends, though manifesting no extreme innovations.

In prose fiction, as the century advanced, local subject matter had come to be used less demonstratively, as in the work of Katharine Susannah Prichard and Vance Palmer, followed by Frank Dalby Davison; but the earlier emphasis—since the distinctive Australia is more apparent in rural places—delayed the interpretation of urban life. Louis Stone's novel *Jonah* (1911) revealed the ways of the Sydney larrikin, and C. J. Dennis contemporaneously treated a similar theme in verse; but the developing metropolis received little attention until the 1930s brought novels by Eleanor Dark, Christina Stead, Leonard Mann and Kylie Tennant. Novelists began to turn also to the Australian past. William Hay had been early in this field. Later, in the family chronicle fashion, came *The Montfords* (1928) by 'Martin Mills' (Martin Boyd) and *A House Is Built* (1929) by M. Barnard Eldershaw. The period of Henry Handel Richardson's *Richard Mahony* trilogy brings it into this category. The pioneer days are vigorously presented by 'Brent of Bin Bin' and in Brian Penton's *Landtakers* (1934). Eleanor Dark makes outright use of documented history in her later novels.

The essay has not been cultivated in Australia with notable persistence except by Walter Murdoch, nor has there been any outstanding critic except A. G. Stephens. In drama, which could not be expected to develop a strong local tradition concurrently with the rise of the cinema, Douglas Stewart's verse plays are noteworthy. Among descriptive writings, Mrs Æneas Gunn's *We of the Never Never* (1908), E. J. Banfield's *The Confessions of a Beachcomber* (1908) and Jack McLaren's *My Crowded Solitude* (1926) have recognized standing. Otherwise it is hardly possible to indicate general works which cross the doubtful borderline into literature. A literature mainly of the present century cannot be assessed quite confidently. A few reputations seem likely to be sustained, but even these must await a stricter test of time.

E. M. Miller and F. T. Macartney, *Australian Literature* (1953). F.T.M.

Austrian Literature. Ever since the creation of the 'Eastern March' (Ostarrichi) of the German empire in 976, Austria has been an outpost of European civilization towards the east. The peasant civilization of the Alpine provinces, of Bavarian stock, remained fairly separate from the cosmopolitanism of Vienna, the capital of the supra-national empire of the Hapsburgs, which became the melting pot of Czechs, Slovaks, Yugoslavs, Italians, Magyars and other races. The unifying bond was, beside the dynasty, the Roman Catholic church. This side-by-side existence of the civilizations of Vienna and the Alpine countries, with their occasional interplay, largely determined the peculiarity of Austrian literature.

A strong admixture of popular elements is frequently apparent in the courtly literature of Austria, as Neidhart von Reuenthal's lyrics show; and the Nibelungenlied (q.v.) was given its final shape by an Austrian minstrel who was obviously familiar with the trend of popular taste. This has remained typical of much Austrian writing, from the medieval miracle plays, through the Punchinello comedies of Stranitzky (1676–1766), to the burlesques which Raimund and Nestroy wrote for the stages of suburban Vienna; it is seen in the realistic novels of Rosegger and Marie v. Ebner-Eschenbach and in Anzengruber's naturalist plays. On the other hand, folk-literature in its proper meaning —songs, legends, proverbs etc.—has flourished abundantly, reflecting the autochthonous life of the provinces in all its variety. Above all, the innate enthusiasm of the Austrians for acting and music has, from the 16th to the 19th centuries, made the stage the favourite medium for literary exploits: 'A good comedy is preferable to a sermon', as Rosegger put it. This theatrical bent culminated in the festive plays of the monastic and court stages of the baroque age (see JESUIT DRAMA): they represent a unique synthesis of the native delight in pageantry, Catholic religious vision, and all the international influences which permeated the Hapsburg monarchy where, long before German romanticism discovered them, the Spanish drama and Italian comedy had been living forces. From here, a direct line leads to the plays of Grillparzer and Hofmannsthal and the gorgeous stage displays of Max Reinhardt.

The west and south of Europe rather than the north proved stimulating; in the east, Austria passed on European concepts and values, in return for which she received not only literary motives but also drew into her orbit a number of writers of non-German or partly German stock, such as Raimund, Nestroy, Lenau, Ebner-Eschenbach, Kraus and Musil.

Individual authors advocated the revolutionary ideas of middle-class liberalism (Anastasius Grün) or indulged in corrosive criticism, increasing after 1918, of the bourgeoisie (Karl Kraus); but the majority of Austrian writers rather inclined to political quietism and were in harmony with the ordered life of traditional small-scale communities. Thus the first half of the 19th century witnessed a kind of pre-ordained harmony between the genius of Austria and the 'Biedermeier' epoch (q.v.), which showed its finest flower in the personality and work of Stifter. During the same period Austrian literature came into close contact with German classicism, though even Grillparzer, the protagonist of this influence, never entirely deviated from the specifically Austrian blend of world-wide Catholicism and native folk tradition. Thus Austria remained sceptical of pan-Germanism and any other nationalism—faithful to Grillparzer's saying: 'From humanism through nationalism to bestialism'. However, there are cases—Kolbenheyer, for instance—when pan-German nationalism found its way into Austrian literature, especially during the disintegration and after the collapse of the Dual Monarchy in 1918.

In the first half of the 20th century the two main trends of Austrian literary tradition made themselves felt once again in a number of great writers: the Roman Catholic, rural, conservative, earthy spirit of the provinces (Waggerl, Paula Grogger) and the universal, urban, easy-going spirit of Vienna. It was in Vienna where European impressionism found one of its literary centres (Altenberg, Hofmannsthal, Musil) while at the same time Prague sent forth Werfel and Rilke who preached to the world the gospel of man wholly integrated in a new, undenominational, religion.

E. Castle, J. W. Nagl, J. Zeidler, *Deutsch-österreichische Literaturgeschichte* (4 vols, 1899–1937); J. Minor, A. Sauer, R. M. Werner, *Beiträge zur Geschichte der deutschen Literatur und des geistigen Lebens in Oesterreich* (1883–84); A. Mayer, A. Starzer, H. Zimmermann, *Geschichte der Stadt Wien* (1897 ff.); E. J. Görlich, *Einführung in die Geschichte der österreichischen Literatur* (2nd ed., 1947); J. Nadler, *Oesterreichische Literaturgeschichte* (1947); W. Tschulik, *Oesterreichische Dichtung im Rahmen der Weltliteratur* (1949). A.B.

Autobiography: see Biography.

Auto de los Reyes Magos (end of 12th – beginning of 13th century). No Spanish plays composed before the late 15th century have survived except this fragment of 147 lines. The three kings follow the star to Jerusalem, they see king Herod, who consults his astrologers. The style is crude, but there are some dramatic touches: Gaspar's doubts, Herod's indignation when he hears about his divine rival.

J. D. M. Ford, *Old Spanish Readings* (1911). E.M.W.

Auto Sacramental, Spanish religious drama performed on Corpus Christi. These allegorical plays derive eventually from the medieval theatre but reach their culmination with Calderón in the 17th century. They made drama a means of expounding the central truths of Roman Catholicism and an act of worship. The allegories were diverse: biblical, classical, historical, everyday or taken from profane drama. The municipality paid for the production of the *autos* which had elaborate staging and music. Such 16th-century specimens as have survived are very rudimentary; those of Lope de Vega, Valdivielso and Rojas Zorrilla are more elaborate. Calderón perfected the genre: in his hands each movement, clause and stage-effect has an allegorical significance, the construction is admirable and the poetry splendid. The matter is partly scholastic, the form baroque. There are over 80 *autos* by Calderón, who composed an average of two yearly for many years. Sor Juana Inés de la Cruz and Bances wrote good examples, but Calderón outshone his followers. *Autos* continued to be performed yearly until 1765, when they were forbidden by Charles III. These plays are one of the unique contributions of Spain to European culture.

Calderón, *Autos sacramentales, alegóricos*, ed. P. Pando y Mier (6 vols, 1717), ed. J. F. de Apontes (6 vols, 1756–59), ed. A. Valbuena Prat (2 vols, 1926), *El gran mercado del mundo*, ed. A. González Palencia (n.d.), *No hay más fortuna que Dios*, ed. A. A. Parker (1949), *El verdadero Dios Pan*, ed. J. M. de Osma (1949); Bibl. Autores Esp., 58; L. Rouanet, *Colección de autos, farsas y coloquios del siglo XVI* (3 vols, 1901); Lope de Vega, *Obras*, II, ed. M. Menéndez y Pelayo (1892); Vélez de Guevara, *Autos*, ed. A. Lucalle (1931).

A. Valbuena Prat, 'Los autos sacramentales de Calderón', in Rev. Hispanique, 61 (1924); A. A. Parker, *The Allegorical Theatre of Calderón* (1943). E.M.W.

Avesta, the sacred book of the Zoroastrians, is a collection of religious writings, varying in age and character, written in Avestan, an old Iranian language which is closely akin to Old Persian and Vedic Sanskrit. The book is but a remnant of what was at one time a more extensive literature. It was repeatedly lost during social and political upheavals and had to be collected again by the faithful. The present *Avesta* is estimated to be about a fourth of what was still extant in the 10th century. It consists of: (1) *Yasnā*, a liturgical work, in which are inserted *Gāthās*, archaic poems ascribed to Zoroaster himself; *Gāthās* are the oldest and holiest parts of *Avesta*. (2) *Vispered*, which resembles *Yasnā* in content and language. (3) *Yashts*, consisting of sacrificial hymns and prayers, addressed to older Iranian divinities, who were later restored in a Zoroastrian guise. *Yashts* are mainly metrical, the metre being based, as in the Middle Persian poems, on the number of stressed syllables. They display considerable poetical merit and, from the mythological point of view, they are the most important parts of *Avesta*. (4) *Vendīdād*, consisting mainly of priestly codes and rituals. (5) Divers fragments, most of them collected under the title of *Khurdag Avesta* ('Small Avesta'). The MSS of *Avesta* are written with a phonetic alphabet, especially devised for the purpose about the 6th century A.D. Avestan studies are comparatively young. They began with the translation of *Avesta* by the French enthusiast, Anquetil du Perron (Paris, 1771), and are still to be carried further.

Main Editions: K. F. Geldner (Stuttgart, 1886–95); Facsimiles of *Yasnā, Vispered* and *Vendīdād* in *Codices Avestici et Pahlavici . . .* (Copenhagen, 1937–44).—Translations: J. Darmesteter and L. H. Mills, *The Zend-Avesta* in *The Sacred Books of the East* series, IV, XXIII, XXXI (1883–87); F. Wolff (in Ger., 1910; the latest complete tr.); J. Duchesne Guillemin, *Zoroastre* (Paris, 1948; containing the latest tr. of the *Gāthās*).

M. Haug and W. West, *Essays on the Sacred Language, Writing and Religion of the Parsis* (3rd ed., 1884); C. Bartholomae, 'Awestalitteratur', in *Grun. der iran. Phil.* (1896–1904); H. W. Baily, *Zoroastrian Problems* (1943); W. B. Henning, 'Disintegration of the Avestic Studies', in Trans. Phil. Soc. (1942), *Zoroaster* (Oxford, 1951). E.Y.

Azuma Kagami ('Mirror of the East'), a Japanese chronicle covering the years 1180–1266, that is, the first years of the Kamakura shogunate. A valuable historical record in 52 volumes, it was written in Chinese by an unknown author or authors, not long after the end of the period it describes. E.B.C.

Babylonian Literature was succeeded and, to a large extent, imitated by the literature of the Assyrians. It is therefore convenient to treat them both together. See Assyro-Babylonian Literature.

Bacchic or **bacchius** (Greek *Βακχεῖος*), a metrical foot consisting of a short syllable followed by two long (⏑ – –), e.g. Latin *amābunt*. C.T.O.

Ballad. A widespread category of traditional poetry, mainly narrative in form, direct, simple and often dramatic in style, and generally composed to be recited or sung. The ballad is popular in the broadest sense; it deals with themes of universal concern, and provided entertainment for the whole community. The origins of popular narrative poetry are lost in antiquity; but the European ballad emerges in the later middle ages—in 12th-century Denmark, for example, 13th-century Russia and 14th-century Spain, Scotland and England. Czechoslovakian balladry appears to be much later in origin; but it is largely a derivative from the older balladry of Germany. It has been suggested, from evidence of variable quality in the early literatures of Spain and the Germanic peoples, that ballads which are heroic in theme and style are a development from epic poetry; but generally the ballad is very different in kind from the heroic poem. Scholars of the 18th and 19th centuries, especially in Germany, developed the theory that the traditional ballads were composed by communities rather than by individual poets: *Das Volk dichtet*; and this view was adopted by Andrew Lang in Britain and by F. B. Gummere and G. L. Kittredge in America. In more recent years preference has generally been given to the view that a poem requires a poet, but that the oral transmission of ballad poetry from one generation to another involves communal recreation.

W. J. Entwistle classifies the European ballad thus: (i) Nordic (English, Scandinavian, German); (ii) Romance (Franco-Italian, Hispanic); (iii) Balkan; (iv) Russian. The form of the ballad varies greatly from group to group. In (i) stanzaic forms predominate, and the narrative has a marked lyrical colouring; in (ii) there are stanzaic, rhyming and assonantal octosyllabic forms; and in the eastern ballad (iii) and (iv) rhyme and verse-form are absent. The Russian ballad particularly is free in both form and rhythm, and the poet or reciter elaborates and improvises at will.

The material with which the ballad poet works is the basic experience of the community; he draws upon local or national history, pseudo-history, legend and supernatural folk-lore; and his tales are of adventure and war, love, the supernatural, and to a lesser extent religious persons and events. These themes are frequently blended in a single ballad. The tales of war are in many literatures grouped about a single heroic figure; and they can rise to epic grandeur of tone, notably in the superb heroic cycle of Serbian ballads celebrating the national tragedy of Kossovo (1389). In the balladry of the Scottish Border, the theme of English and Scots feud and foray is handled with a sturdy enthusiasm for dangerous adventure and often with a grim, robust humour. There is a spirited gallantry and humour of a very different kind in the English ballads on Robin Hood. The theme of love is treated lightly and gaily, or with sombre tragedy: and the chivalry, sentiment or brutality of the racial attitude to love is reflected clearly in ballad poetry. The finest tales of tragic love, often with a strong supernatural element, are probably those of Scotland. The English love-ballad, lyrical and often sentimental, is the commonest type of ballad carried over to the New World. In the treatment of the supernatural, national or racial character and folk-lore produce an immense variety. The Scandinavian ballads, for example, are rich in elves, dwarfs and trolls; and the poets of Yugoslavia and Bulgaria weave fantastic tales round the sun and moon, snakes and other animals with some supernatural significance. This category ranges in mood and substance from the wildly grotesque to the macabre and horrible.

Ballad themes are in the main independent of national differences, however much racial character may colour treatment of these themes. But modern scholarship is amassing evidence of the wide diffusion and complicated interchange of ballad motifs, especially within single linguistic groups, in the wake of general historical change.

The distinction between folk-song and traditional narrative poetry composed for singing or recitation is difficult to draw, especially in ballads dealing with the passions or telling a story in dramatic dialogue. In the French *chanson populaire* and *reverdie*, and in Middle English derivatives from the French tradition, which owes a heavy debt to the troubadour tradition, the emphasis is lyrical: the ballads of Spain, Yugoslavia and Russia, on the other hand, are exclusively narrative in style. In the balladry of the Germanic peoples as a whole, narrative and intrusive lyricism fuse; the stanzaic form which predominates in this group readily admits a lyrical note.

The ballad poets, particularly in Russia, Spain and Yugoslavia, treat their tales with marked objectivity; the Spanish 'romances' admit neither lyrical elaboration nor subjective comment, and the audience is thrown into direct contact with the characters and action of the ballad. The ballad is, like the fairy-tale, common property; personal reflection has no place in it; and any intrusive subjectivity is worked out in the process of oral transmission. The ballad poet is also highly selective in his technique: he handles an often complex story with a direct and telling simplicity and throws his emphasis on significant highlights. He inclines to the dramatic presentation of character and incident by terse, immediately effective dialogue. In the more rigid ballad forms the story does not naturally collect masses of subsidiary matter round it with time; for the essential brevity and concentration of the ballad style will not stand excessive elaboration, and accretions often fall away to make new ballads. The story-teller plunges boldly into his tale, frequently opening with dialogue in which character and motif are swiftly revealed, and striking out the main lines with strong simplicity.

The language of the ballads is formalized and conventional; tags are common; and there are traditional methods of description, characterization and dramatic dialogue. In the English and Scots ballads, for example, natural background is sketched in simply, in terms of green woods and fields; dress and trappings are depicted in simple greens, reds, blues and gold. Description is sparse; and metaphor and other poetic figure is rare. Character—heroic, adventurous, diabolic, amorous—is delineated by stock epithets and in the development of the tale itself. There is seldom much complication of character; but the verve and directness of the ballad style save personalities from degeneration into generalized types. Thoughts, motives and passions are boldly, spontaneously and often brutally expressed.

The collection of traditional ballads is a habit centuries old—the English Shirburn and Percy collections date from the first half of the 17th century; but the period of scholarly gathering and editing begins in the 18th century—one aspect of the general interest in early literatures which heralded the romantic movement. In countries where social and cultural development had been rapid, the traditional ballad was gathered up rather too late; and the imperfect sympathies of the early collectors often destroyed the spontaneity and vitality of the ballad. One fortunate consequence of ballad-collecting in areas where the oral tradition was dying or dead, was the general attempt to recapture the spirit of the ballad for modern poetry; in Germany, Bürger, Uhland, Schiller and Goethe, and in Britain, Scott, Coleridge, Keats, Morris and Swinburne succeeded in producing a revived balladry sometimes of high merit.

COLLECTIONS: Allan Ramsay, *The Tea-Table Miscellany* (3 vols, 1724–27); Thomas Percy, *Reliques of Ancient English Poetry* (1765); J. Ritson, *Pieces of Ancient Popular Poetry* (1791); Walter Scott, *Minstrelsy of the Scottish Border* (3 vols, 1802–03); F. J. Child, *The English and Scottish Popular Ballads* (8 vols, 1857–59, 1882–98); J. W. Hales and F. J. Furnivall, *The Percy Folio* (3 vols, 1867–68); H. C. Sargent and G. L. Kittredge, *English and Scottish Popular Ballads* (1904); A. Clark, *The Shirburn Ballads* (1907); Cecil Sharp, *Folksongs of England* (5 vols, 1908–12); A. Quiller-Couch, *The Oxford Book of Ballads* (1910); C. Sharp and Olive Campbell, *English*

Folk Songs from the Southern Appalachians (1932).

S. Grundtvig and A. Olrik, *Danmarks gamle Folkeviser* (1853–1920); R. C. A. Prior, *Ancient Danish Ballads* (1860). L. Erk and F. Böhme, *Deutscher Liederhort* (3 vols, 1893–95). B. Zaleski, *Piesńi Polskie i Ruskie Ludu Galicyjskiego* (1833). G. H. F. Nesselmann, *Litthauische Volkslieder* (1853). V. S. Karadžić, *Srpske narodne Pjesme* (5 vols, 1841–65). A. Durán, *Romancero general* (1849). H. Rootham, *Kossovo* (1920, with Eng. tr.). P. N. Rybnikov, *Pésni* (3 vols, 1909–10).

CRITICISM AND HISTORY: F. B. Gummere, *Old English Ballads* (1894) and *The Ballad and Communal Poetry* (1897); C. J. Billson, *Popular Poetry of the Finns* (1900); A. Jeanroy, *Origines de la Poésie lyrique en France* (1925); T. F. Henderson, *The Ballad in Literature* (1912); L. Pound, *Poetic Origins and the Ballad* (1921); R. Menéndez Pidal, *Poesía popular y Poesía tradicional* (1922); L. C. Wimberly, *Folklore in the English and Scottish Ballads* (1928); W. P. Ker, *Form and Style in Poetry* (1928); G. H. Gerould, *The Ballad of Tradition* (1932); H. M. and N. K. Chadwick, *The Growth of Literature*, ii (1936); L. K. Goetz, *Volkslied und Volksleben der Kroaten und Serben* (2 vols, 1936–37); W. Kayser, *Geschichte der deutschen Ballade* (1936); D. Scarborough, *A Song Catcher in Southern Mountains* (1937); C. H. Firth, *Essays Historical and Literary* (1938); W. J. Entwistle, *European Balladry* (1939); E. K. Chambers, *English Literature at the Close of the Middle Ages* (1945); M. J. C. Hodgart, *The Ballads* (1950). Full bibliographies are given by Gerould, Entwistle and Chambers. J.K.

Ballade. French medieval verse-form, supreme, with the rondeau (q.v.), in the 14th and 15th centuries. Developed from older Provençal verse-forms, it was established by Guillaume de Machaut (1300?–77), long thought to be its inventor, and used by E. Deschamps, Christine de Pisan, Charles d'Orléans and its chief master, Villon. It was revived in the 19th century by T. de Banville and F. Coppée. English ballades have been written by Chaucer and, as revivals, by Swinburne, Rossetti, Lang, Henley, Dobson, Chesterton and others.

The standard ballade (there are several variations) uses three rhymes throughout and consists of three 8-line stanzas rhyming *ababbcbc* and a four-line *envoi* rhyming *bcbc*. The last line of each stanza and of the *envoi* is the same and constitutes the refrain. The frequent practice of beginning the *envoi* with the word *Prince* derived from the French medieval custom of so addressing the presiding judge at a *puy*, or literary festival.

L. E. Kastner, *A History of French Versification* (1903); H. P. Thieme, *Essai sur l'histoire du vers français* (1916; with good biblio.); P. Champion, *Histoire poétique du XVe siècle* (2 vols, 1923). G.B.

Bards. Classical antiquity knew of three intellectual orders among the Celts: the druids were pre-eminently the custodians of religious and learned lore; the *vates* were probably mainly inspired seers; the bards were above all composers of eulogy and satire.

In ancient Ireland the three orders appear as *druid*, *filid* (occasionally called *fáithi*) and *baird*. The *druid* (druids) in Christian times became mere magicians. The *filid* ('seers') became the prime custodians of learning and learned poetry, but from the beginning of the 13th century mainly composed learned eulogies of noblemen. The *baird* gradually sank to being assistants to the *filid*; when English Elizabethan writers speak of 'bards' and 'bardic poetry' they are thinking of the praise-poetry composed by *filid* and chanted by bards.

In Wales, *bardd* is the general word for 'poet'. A triple hierarchy reminiscent of the original Celtic hierarchy is indeed mentioned in Hywel Dda's 10th-century law-code: the function of the *pencerdd* ('chief of song') is that of the primitive bard or the later Irish *fili*; little is known of the *bardd teulu* ('household bard') and the *cerddor* ('minstrel').

Modern writers usually mean by bardic poetry the praise-poetry and death-laments of the Irish *fili* from the beginning of the 13th century to the 17th (in Scotland the 18th) century, and of the Welsh *pencerdd* from the beginning of the 12th century to the middle of the 14th. This poetry was social rather than personal: it has affiliation with church liturgy or on a lower plane with the after-dinner speech. Its practitioners were very unlike the wild emotional Welsh and Highland bards imagined by 18th-century romanticism. Bardic poetry gave pleasure in its own day mainly because it gave expression to the community's sense of continuance and unity. Both Welsh and Irish eulogy in addition have exquisite metrical beauty. The Welsh poems are marked by a highly allusive exclamatory style and by a fine vividness of imagery. The Irish poems are on the whole more connected and dignified and are less exclamatory in their diction.

IRISH: O. J. Bergin, 'Bardic poetry', in Jour. of the Ivernian Soc., V (Cork, 1913); E. C. Quiggin, *Prolegomena to the study of the later Irish bards 1200-1500* (Proc. Brit. Acad., V, 1913); E. Knott, *The bardic poems of T. D.*

Óh Uiginn (1922); De Blácam, *Gaelic literature surveyed* (1939); G. Murphy, 'Bards and filidh', in Éigse, II (1940).

WELSH: T. Stephens, *The literature of the Kymry* (1849); J. Vendryes, *La poésie galloise des XIIe–XIIIe siècles* (Oxford, 1930); H. I. Bell, *The development of Welsh poetry* (1936); J. Lloyd-Jones, *The court poets of the Welsh princes* (Proc. Brit. Acad., 1948). G.M.

Basque Literature. Before the 16th century the ancient and difficult Basque language (or Eskuara) was only committed to writing in the form of vocabularies contained in works by travellers and pilgrims to the shrine of St James of Compostella the route to which lay through the Basque country. Short passages occur in the *Celestina* (q.v.) and in Rabelais' *Pantagruel*, but the first work entirely in Basque did not appear until 1545. This was a book of verse by a priest, Bernard Dechepare, and was printed at Bordeaux under the Latin title *Linguae Vasconum Primitiae*. In spite of Dechepare's appeal to his compatriots to use the vernacular as a literary medium, little was written, apart from religious works, until the 19th century. The most remarkable of these was a translation of the Gospels by Lizarraga published at La Rochelle by order of Jeanne d'Albret in 1571, which had a profound influence on the evolution of the language. Mention should also be made of the *Gueroko Guero* (1643) of Axular, curé of Sare, written in the dialect of Labourd, but the only important secular work was the *Notitia Utriusque Vasconiae* (1638), a regional history followed by a collection of proverbs and poems, by Arnauld Oinhart of Soule. In the 19th century there was a movement among Basque scholars to study the problem of the origin of the language, which led to the appearance of works in the vernacular, and among the poets were Hirribarren and Yparreguirre (who composed 'Gernikako Arbola', at one time regarded as the Basque national anthem). Outstanding on the French side of the frontier was Etchahoun of Barcus (1786–1862). Owing to quarrels with the church he spent years in the mountains where he acquired a reputation as a bard, and his poems were only preserved by oral tradition in the form of folk songs, his manuscripts having been destroyed by his family after his death. Early in the 20th century, something of the same process was repeated when a group of priests, including Daranatz, Oxobi and Elizalde, tried to develop a literature based on folk tradition, which has in fact been absorbed into the body of folk song and legend. The ballad tradition, exemplified in the moving 'Song of Berterretche', has survived from the earliest times, and there is an archaic interest in the texts of the *Pastorales* or mystery plays of Soule, of which the oldest known MS. dates from 1723. On the Spanish side a more consciously intellectual effort, led by Askue (who compiled the monumental *Diccionario Vasco-Español-Francés*, 1905–06), was made to overcome the differences of dialect and to forge a homogeneous style and vocabulary. The literary use of Basque has been greatly stimulated by the publication of periodicals partly or wholly written in the language, such as the Revista Internacional de Estudios Vascos (1922 ff.), Argia, and Euskadi in Spain, and Eskualduna (1887 ff.), Gure Herria (1921 ff.) and Revue Internationale des Etudes Basques (1907 ff.) in France Since the Spanish civil war the dispersion of political exiles to Latin-America has caused Basque literature to cast roots in other soil and the only significant work which has appeared in Spain recently is *Euskaldunak* (1950) by Orixe, a volume of verse embracing many aspects of the life of the Basque people.

Julio de Urquijo, *Introduccion al Linguae Vasconum Primitiae de Bernard Dechepare* (1933); Rodney Gallop, *Los Vascos* (1948); *Le Poète Pierre Topet dit Etchahoun et ses Œuvres*, ed. R. P. Lhande and J. Larrasquet (1946); Phillipe Veyrin, *Les Basques* (1947); Rodney Gallop, *A Book of the Basques* (1930). M.D.C.G.

Beatrijs, Middle Dutch epic poem, preserved in a 14th-century MS., probably derived from a 13th-century original. The poet tells how Beatrijs, out of love for a young knight, leaves the monastery and, returning after a stay in the world of twice seven years, discovers that during her absence her place has been taken by the Holy Virgin. This miracle was mentioned first in *Dialogus Miraculorum* (1222) by Caesarius of Heisterbach. The poem has inspired many writers.

Ed. A. L. Verhofstede (1948); Eng. tr. A. J. Barnouw, *Beatrijs. A Middle Dutch Legend* (1915) and 'The miracle of Beatrice', in Pantheon (1944); R. Guiette, *La légende de la Sacristine* (1927); G. Kazemier in Nieuwe Taalg., 42 (1949); W. Gs. Hellinga in *Huldeboek-Kruitwagen* (1949); A. L. and F. Corin in Leuv. Bijdr., 40.—Modernized versions: Ch. Nodier (1837), Zorilla (1841), A. Thijm (1847), G. Keller (1872), V. de l'Isle-Adam (1888), M. Maeterlinck (1901), P. C. Boutens (1907), K. Vollmoeller (1911), F. Rutten (1918), H. Teirlinck (1923). J.J.M.

Belgian Literature: see FLEMISH LITERATURE and FRENCH LITERATURE

Beowulf, the greatest surviving Old English poem, exists in a unique MS. (prob. 10th century), Cotton Vitellius A. xv. It is usually described as an epic though in parts it is markedly elegiac in character. With an assured technique and a notably even level of accomplishment it recounts the two main events in the life of Beowulf, a legendary Geatish hero. In the first he kills two supernatural demons 'of Cain's kin', Grendel and Grendel's unnamed mother, who, in human form, are terrorizing the court of Hrothgar, a Danish monarch. Later, after a long, successful reign (passed over in a few lines) he seeks out a dragon which, in revenge for the despoiling of its treasure, is marauding the Geatish people, kills it with the assistance of his young kinsman Wiglaf, but is mortally wounded.

These two crises in a great life are skilfully balanced and opposed so as to emphasize the frailty of the individual, triumphing and gaining earthly joy, but impelled by ineluctable fate to a doom he cannot prevent or forestall. In this long work there is room for inconsistencies, and the relevance of some of the inset episodes has been questioned; but nowhere else are the fierce loyalties and the tragic conflicts of the comitatus relationship, and their place in a society undergoing Christianization, so powerfully presented.

Though it is universally admitted that the surviving MS. is probably at several removes from the author himself, recent scholarship has stressed the homogeneity of the poem and has largely discredited the older view that the specifically Christian passages were inserted by a monkish interpolator. The poet's subtle technique of anticipation, allusion and contrast has been explored with notable results; and significant progress has been made in a new weighing of the syntax of the poem. Hygelac's raid on the Hetware (*c.* 530) remains the only confirmed historical event in the poem.

The provenance and date of the original poem (as distinct from the surviving MS.) remain open questions: an 8th-century dating is probable; and it is usually assumed that the poet was of Anglian origin.

The best edition is *Beowulf and the Fight at Finnsburg*, ed. F. Klaeber (3rd ed. 1941; suppl. 1950, with full biblio.), but the ed. of A. J. Wyatt and R. W. Chambers (2nd ed. 1920) is still useful; new ed. C. L. Wrenn (1953); facs. of MS., ed. J. Zupitza (1882); modern prose rendering, J. R. Clark Hall, rev. C. L. Wrenn (1950); verse rendering G. D. Bone (1945).

Indispensable critical works: J. Hoops, *Kommentar zum B.* (1932); R. W. Chambers, *B.: An Introduction* (2nd ed. 1932); J. R. R. Tolkien, 'B.: The Monsters and the Critics', in Proc. Br. Acad., 22 (1936). The most recent studies: S. O. Andrew, *Postcript on B.* (1948); A. Bonjour, *The Digressions in B.* (1950); D. Whitelock, *The Audience of B.* (1951). R.W.B.

Bestiary, a medieval didactic genre in prose or poetry in which the often fantastic qualities and behaviour of animals serve the purpose of religious edification and moralization. The writers use a wide variety of older work as their source material: much use is made of Rabanus Maurus, Isidore of Seville, and especially the so-called *Physiologus*, a quasi-scientific zoological handbook which, by way of a Latin translation, derives from a Greek original of the 2nd century with already symbolical or rather allegorical applications to Christian ideas. The oldest illustrated bestiary goes back to the 9th century (in the Royal Library, Brussels), the oldest French one is by Philippe de Thaon (*c.* 1125), but the majority date from the 13th century (e.g. Guillaume le Clerc and Gervaise). In the 14th century Richard de Fournival wrote a *Bestiaire d'amour* with profane applications (to love). The illustrations in the bestiaries are of importance as examples of the late gothic drôleries.

P. Meyer, 'Les Bestiaires', in *Hist. Litt. Française*, 34; F. Lauchert, *Geschichte d. Physiologus* (1889); J. Strygowski, *Der Bilderkreis d. griech. Physiologus* (1899); G. C. Druce, 'Mediaeval bestiaries and their influence on eccles. and decorative art', in Jour. Brit. Archaeol. Assoc., N. S. 25–26 (1919–20); M. R. James in History, 16 (1931).

A Peterboro 'Psalter and B.', ed. M. R. James (1926); K. Mackenzie, 'Unpubl. MSS. of Ital. B.', in Pub. Mod. Lang. Assoc. of Am., 20 (1905). J.J.M.

Best-seller. First coming into frequent use in the late 1920s, this term is now so much abused that it is freely applied to any book which the public has greeted with less than complete indifference. In its proper sense a 'best-seller' is obviously that book which at a given time in the territory under consideration is selling more copies than any other book—and hence, it may be said, has the greatest appeal to the greatest number of people in all walks of life. In fact, in the western world the permanent 'best-seller' is the Bible; and only once, it is said, has its monthly rate of sale been surpassed in the English-speaking countries by that of a new publication: Margaret Mitchell's

Gone with the Wind (1936) during the months of its greatest success. It is a fallacy to suppose that a 'best-seller' must necessarily be a work of purely popular appeal, as witness the success of G. M. Trevelyan's *History of England* (1926), which quickly sold 500,000 copies in England. Any consideration of the subject must equally discount the purely popular favourites, sold only in paper-wrapped editions, such as Nat Gould's racing novels, Sexton Blake, and the cheap editions of Edgar Wallace's tales, the sales figures for which are as astronomical as they are permanent, while remaining unrelated to the ebb and flow of interest in the development of literature.

No explanation has ever been given as to what makes a book become a 'best-seller'; the only certain factor is that it cannot be done by publishers' advertising, which by skill or weight (or both) can turn a book into a *good* seller but cannot make it capture that degree of the public's affection and imagination which brings run-away sales as its reward. It seems probable that the most constant factor is 'timing', i.e. the emergence of an author who has something to say at the precise moment when a large number of people are in the mood to listen. Examples may be given. In the early days of printing, the fathers and religious philosophers (particularly St Thomas Aquinas and St Augustine) were most in demand at a time when the Renaissance and the Reformation were causing a general examination of conscience among Christians. In 1759 Voltaire's *Candide* was reprinted at least 20 times in one year, at a time when all thinking people in Europe were realizing that all was not well with the world. In 1819 Byron was so notorious, his satire so sharp and much of his verse so beautiful that *Don Juan* captured the public to the extent that his publisher, Murray, could afford to pay him £1,575 for each canto. In 1836 the appearance of Sam Weller, the typical cockney beloved of the English, in part IV of *Pickwick* transformed a run-of-the-mill publication into a perennial money-spinner. *Black Beauty* by Anna Sewell may be said to have arrived at a time when the public conscience was awakening to cruelty both to humans and to animals and has sold more than ten million copies in England since that date. *The Mystery of a Hansom Cab* by Fergus Hume caught, in 1890, the awakening interest in detective fiction; first published in Melbourne, this novel was reprinted in London and read to such an extent that the earliest known extant copy is marked '100,000'. Two later 'best-sellers', far removed in style are yet related in effect: Warwick Deeping's *Sorrell and Son* (1925) and Erich Maria Remarque's *All Quiet on the Western Front* (1929). Both rode to success in a period of disillusionment, *Sorrell* to remind the world of the derelict victims of war, and *All Quiet* to point bitterly towards the world's lost youth. No subsequent 'best-seller', in the English-speaking world at any rate, seems to deviate from this formula of 'timing'.

Apart from fiction there has always been one other type of best-selling general book: that is, works describing the mysteries of the universe. Astronomy and the sea have provided the greatest number of titles of this kind, with animal life next in popularity; for example: Bernard de Fontenelle, *Entretiens sur la Pluralité des Mondes* (1686), Sir Robert Ball, *The Story of the Heavens* (1885), Maurice Maeterlinck, *La Vie des Abeilles* (1901), Sir James Jeans, *The Universe Around Us* (1929), Rachel Carson, *The Sea Around Us* (1951), Thor Heyerdahl, *Kon-Tiki* (1951). D.F.

Bible, a term derived from the Latin 'biblia', originally plural and representing the Greek τὰ βίβλια, came to be used by Christians with special reference to their collection of the sacred books of the Old and New Testaments.

THE BIBLICAL CANON

The canon (or 'authoritative standard') of Scripture is a term used to denote the authority attributed to the books of the Bible by the church. The Christian church from its earliest days recognized as authoritative the sacred Jewish scriptures, and the books of the Old Testament, other than those of the Apocrypha, are those recognized as 'defiling the hands' (i.e. of special sanctity and authority) by the Jewish synod of Jamnia *c.* A.D. 90. The books of the New Testament, as it is at present constituted, were generally recognized as canonical in the Western church by the end of the 4th century, although in the Eastern church recognition of some books, notably the Apocalypse, as canonical was not universal until some centuries later. In the case of both the Old and New Testaments, however, the canon was the result of a long history of development.

The traditional threefold division of the Old Testament into the Law, the Prophets and the Writings corresponds with three successive stages in its collection and recognition as authoritative. The Law, consisting of the first five books of the Bible, is the result of a lengthy process of compilation and editing of earlier narratives and legal codes; it probably reached its final form about 400 B.C.

The Prophets consist of 'the former prophets' (the historical books of Joshua, Judges, Samuel and Kings) and 'the latter prophets' (Isaiah, Jeremiah, Ezekiel and the minor prophets). These books were completed in their present form and recognized as authoritative by the close of the 3rd century B.C.

The Writings or Hagiographa include the remaining books of the Old Testament. They fall into four main groups, poetical books (Psalms, Proverbs, Job), the five Megilloth (rolls) for reading on certain sacred days (Song of Songs, Ruth, Lamentations, Ecclesiastes, Esther), the apocalyptic book of Daniel, and histories (Ezra, Nehemiah, Chronicles). The recognition of these books, some of which are of comparatively late date, seems to have come about gradually and to have become general only in the 1st century A.D. Disputes continued about individual books, notably Esther, Ecclesiastes, Song of Songs, for a generation after the synod of Jamnia, and ceased only about A.D. 120.

The books of the Apocrypha (*ἀπόκρυφος* 'hidden'), although of Jewish origin and for the most part included in the Greek Septuagint version of the Jewish scriptures, never acquired official authority among the Palestinian Jews. The Christians, who used the Septuagint version of the Jewish scriptures, for the first two centuries seem to have regarded the books of the Apocrypha as on a par with the books of the Old Testament proper. With the development of Christian scholarship, however, doubts began to arise, especially in the Eastern church, as to their canonicity, and the question was long in dispute. At the Reformation the Church of England followed the reformers in rejecting the books of the Apocrypha as canonical, but the Roman Catholic church at the Council of Trent accepted the books of the Apocrypha, except for II Esdras and the Prayer of Manasses, as part of the Old Testament.

The earliest Christians had no sacred books of their own other than the Jewish scriptures, and the books of our New Testament, which were written between about 45 and the beginning of the 2nd century, only gradually acquired a rank and authority equal to that already held in the church by the books of the Old Testament. By degrees writings regarded as apostolic came to share the authority of the Old Testament and of the teaching of the apostles as it had been handed down in oral tradition.

The growth of heresy in the 2nd century and the appearance of numerous heretical writings, often falsely attributed to an apostle, led to the need for the church to exercise more care in the selection and control of books suitable for reading in public services. A list of books admitted for such reading is contained in the so-called Muratorian Canon, dating from the end of the 2nd century and possibly written at Rome. This list recognized our four Gospels, the Acts of the Apostles, 13 Epistles of St Paul, two Epistles of St John, the Revelation of St John and an Apocalypse of Peter (although possibly an Epistle is meant); other writings are rejected as late or heretical.

The increasing circulation of the earliest Christian writings in the 3rd and 4th centuries led to a more widespread knowledge and use of the Epistle to the Hebrews, the Catholic Epistles and the Apocalypse, although the apostolicity of some of these books continued to be disputed and a clear distinction was not always made between 'apostolic' books, and e.g. the so-called Epistle of Barnabas and the Shepherd of Hermas. Gradually however, as the result of decisions made by a series of church synods in the 4th and 5th centuries, the New Testament took its final shape, although for some centuries longer certain parts of the church in the east hesitated about accepting e.g. the books of Jude and Revelation.

LIST OF BIBLICAL BOOKS

(*with their original Hebrew* (H) *and Vulgate* (V) *titles, if different*).

The Old Testament

1. *Genesis*, a narrative of the creation of the world, the early history of mankind, the call of Abraham, and the patriarchal age, closes with the death of Joseph.

2. *Exodus*, an account of the oppression of the children of Israel in Egypt after Joseph's death, their journey from Egypt to Sinai and a description of laws received at Sinai.

3. *Leviticus*, a body of legislation received at Sinai, the law of sacrifice, the consecration of the priesthood, the law of clean and unclean and the law of holiness.

4. *Numbers* (V. *Numeri*) describes the camp at Sinai and the wanderings of the children of Israel in the wilderness as far as the plains of Moab.

5. *Deuteronomy* (V. *Deuteronomium*) gives the last utterances of Moses before his death, in which he reviews the life of Israel in the wilderness, exhorts his people and promulgates a series of laws.

These first five books form in the Jewish canon the Torah ('Law'), and the individual books are cited in Hebrew by their first words. The name Pentateuch, by which these five books are often described, is derived from the Greek and indicates this 'five-volume' arrangement. Traditionally ascribed to Moses, the Pentateuch is now widely regarded as containing at least four strata of narrative and legislation which were welded into a whole not earlier than the 5th century B.C.

6. *Joshua* (*c.* 400 B.C.), continues the story of Israel from the death of Moses to the close of the conquest of Palestine and describes the division of the land among the tribes. It is generally held that the chief documents underlying the Pentateuch were employed here also.

7. *Judges* (V. *Judicum*, *c.* 500–450 B.C.), stories mostly about Israelite heroes such as Gideon and Samson, of the period between the conquest and the monarchy. Although the book is largely religious folk-lore, it throws valuable light, especially in the first two chapters, upon the partial nature of the Israelite conquest and upon the conditions of life at this period in Palestine.

8. *Ruth*, although describing a pastoral story of the time of the Judges, to illustrate old Israelite marriage customs and to stress David's partly Moabite descent, is of much later date.

9, 10. *I and II Samuel* (H. a single book '*Samuel*'; V. *I and II Regum*), originally a single book narrating the history of Israel from the birth of Samuel to near the close of David's reign. Although the book did not reach its final form till well after the exile, it is based on earlier sources, some of them of considerable historical value. The Hebrew text is very corrupt and can often be corrected from the Septuagint.

11, 12. *I and II Kings* (H. a single book '*Kings*'; V. *III and IV Regum*; *c.* 500–400 B.C.), originally a single book recording the history of the kingdoms of Israel and Judah from the death of David to the fall of Jerusalem in 586 B.C. The sources, although containing much folk-lore, especially about Elijah and Elisha, are often of great historical value, although, as in Samuel, editorial hands have worked them over in the interests of later religious outlooks.

13, 14. *I and II Chronicles* (H. a single book '*The Things of the Days*', i.e. the Annals of the Times; V. *I and II Paralipomenon*; after 300 B.C.), came, as a single book, last in the Hebrew canon. The period embraced is from Adam to the restoration of the Jews from exile under Cyrus in 538 B.C. The author employed numerous sources, including Samuel and Kings, but his strong ecclesiastical interest often leads him to subordinate historical truth to the pointing of religious morals.

15, 16. *Ezra*, *Nehemiah* (H. a single book '*Ezra*'; V. *I, II Esdrae*; after 300 B.C.) describe some of the most important events in the restoration of the Jews after the exile. It is probable that the book was originally a continuation of Chronicles and by the same author. The history is confused, and, although some of the sources used are contemporary with the events described, the order of some of the main events is the subject of controversy.

17. *Esther* (*c.* 150 B.C.) commemorates the triumph of the Jews over their enemies in Persia in the time of the Persian king Ahasuerus. The book's popularity among Jews has been due to patriotic rather than religious reasons, as the name of God does not occur in it.

18. *Job* (between 500 and 300 B.C.) consists of a prologue and epilogue in prose, between which stands a poetical dialogue on the problem of the suffering of the righteous, focused on the traditional figure of Job.

19. *The Psalms* (H. perhaps originally '*Book of Praises*'; V. *Psalterium Davidicum*), a collection of hymns and ritual poems for the accompaniment of worship. While some psalms may be by David, the book represents a series of compilations extending over centuries, and perhaps not finally completed until the Maccabean age.

20. *The Proverbs* (H. *Proverbs of Solomon*; V. *Parabolae*), various collections of proverbs, many of which show affinity with the proverbs of other ancient peoples. The traditional ascription to Solomon rests on his reputation for wisdom, but the final date of the book is post-exilic.

21. *Ecclesiastes* (H. *Koheleth*, i.e. the Convener of an Assembly), although purporting to be by Solomon, is a late work of *c.* 300 B.C., on the vanity of human life.

22. *The Song of Songs*, also traditionally ascribed to Solomon, but in reality of post-exilic date. The book consists of a series of love lyrics, which by methods of allegory have been given religious interpretations.

23. *Isaiah* is composed of three collections of prophecies of different periods. Chapters i–xxxix form a collection of various dates grouped round the original prophecies of Isaiah (*fl.* 740–701 B.C.), which are mostly to be found in chapters i–xii. Chapters xl–lv are the work of an unknown prophet of the exile, looking forward to the deliverance of his people by God through Cyrus. Chapters lvi–lxvi consist of prophecies which reflect the conditions of the post-exilic age.

24. *Jeremiah* contains oracles of Jeremiah (*fl.* 626–586 B.C.) together with some passages which appear to be of later date.

25. *Lamentations* (H. by its first word '*How*', or as '*Qinoth*', i.e. Dirges; V. *Threni*), a series of acrostic poems on the desolation of Jerusalem, although traditionally ascribed to Jeremiah, is of later date.

26. *Ezekiel* falls into two main divisions, oracles on the approaching fall of Jerusalem, and oracles which look forward to the restoration of Jerusalem and give an ideal picture of the restored state. Most scholars hold that the main bulk of the book is to be attributed to Ezekiel and that he prophesied *c.* 592–570 B.C.

27. *Daniel* (*c.* 165 B.C.), a history of Daniel at the Babylonian court in the exile and an account of his visions. The book is an 'apocalypse' in which the afflictions of the present are portrayed as a prelude to God's final intervention in world-history. Part of the book is in Hebrew, part in Aramaic.

The remaining 12 prophetic books of the Old Testament were grouped together as one book in the Hebrew canon with the title 'the Twelve'.

28. *Hosea* (V. *Osea*), the oracles of Hosea who prophesied in the northern kingdom *c.* 740–722 B.C.; a few verses represent additions by a later hand.

29. *Joel* describes in figurative language a plague of locusts and the hope of an apocalyptic Day of the Lord. Its date is post-exilic and its unity is disputed.

30. *Amos* is the earliest of the writing prophets and prophesied *c.* 760 B.C. of the doom that awaited Israel.

31. *Obadiah* (V. *Abdias*), a short denunciation of Edom, possibly from the time of the exile.

32. *Jonah* (V. *Jonas*), an allegorical narrative of Jonah's unwilling mission to Nineveh. It is of post-exilic date and perhaps a veiled appeal to the Jews to realize their responsibility to lead other nations to God.

33. *Micah* (V. *Michaeas*), the oracles of Micah, a contemporary of Isaiah, on social injustice and the doom impending on Jerusalem. The last 4 chapters are generally taken to contain oracles of later date by other hands.

34. *Nahum*, a short book in which the denunciation of Assyria by the 7th-century prophet is preceded by an acrostic poem of later date.

35. *Habakkuk* (V. *Habacuc*), *c.* 620 B.C., oracles against the Chaldaeans. The last chapter is a psalm, and doubts as to its original position here have been confirmed by the discovery among the Dead Sea Scrolls of a commentary on Habakkuk which deals only with the first 2 chapters.

36. *Zephaniah* (V. *Sophonias*), a brief collection of prophecies from the close of the 7th century, including a reference to the approach of the Scythians (*c.* 626 B.C.).

37. *Haggai* (V. *Aggaeus*), 520 B.C., short addresses by Haggai exhorting to the rebuilding of the Temple and narratives about him.

38. *Zechariah* (V. *Zacharias*). Chapters i–viii contain the visions of Zechariah, a contemporary of Haggai, chapters ix–xiv two small later collections of prophecies.

39. *Malachi* (V. *Malachias*) means in Hebrew 'my messenger' (cf. i 1), and the book contains a series of prophecies from one unknown prophet of the early 5th century B.C.

The Apocrypha

1. *I Esdras* (V. *III Esdras*), 300–100 B.C., a variant version in Greek of the narratives covered by the end of Chronicles and Ezra-Nehemiah.

2. *II Esdras* (V. *IV Esdras*) rests at least in part upon a Hebrew original; in its final form it dates from the 3rd century A.D., although the major part consists of a number of apocalyptic visions of earlier dates.

3. *Tobit* (V. *Tobias*), *c.* 200 B.C.?, preserved in Greek, although probably resting upon a lost Hebrew or Aramaic original. The story contains a number of intermingled folk-themes, parallels for which can be found in many non-Jewish sources, but the purpose of the book is to enjoin strict observance of the Jewish law.

4. *Judith*, *c.* 130 B.C., Greek form of a lost Hebrew original. The story of the murder by Judith of Holofernes, the captain of the Assyrian host and an oppressor of the Jews, is without historical foundation; its purpose is to show God's protection of his people who observe his law.

5. *The Rest of the Chapters of the Book of Esther* (added *c.* 125 B.C.) contains six additions made to the text of Esther in the Septuagint version to provide further details of the story and, more especially, to give a religious tone to the book.

6. *The Wisdom of Solomon* (V. *Sapientia*), *c.* 20 B.C., portrays true wisdom as coming from seeking the Lord and his righteousness. It was written, probably by an Alexandrian Jew, in Greek, and was much used by early Christians.

7. *Ecclesiasticus*, written in Hebrew *c.* 200 B.C. by Jesus Ben-Sira and translated into Greek by his grandson in Egypt in 132 B.C. The book forms a loosely arranged moral handbook, in which wisdom is shown to be identical with the law.

8. *Baruch* claims to be by Baruch, the secretary of Jeremiah, but is a compilation of independent pieces, including a long confession of sin and a homily on wisdom, all of which date from after the destruction of Jerusalem in A.D. 70, and some of which may originally have been written in Hebrew.

9. *The Epistle of Jeremy*, *c.* 300 B.C.?, extant in Greek, although originally written in Hebrew. The claim to Jeremiah's authorship is not borne out by the contents, which form a warning against idolatry.

10. *The Song of the Three Holy Children* was inserted (*c.* 160 B.C.) in the Septuagint version of Daniel after iii 23, and contains the prayer of Azarias, a short narrative and the Song of the Three Children, more familiar as the canticle 'Benedicite'.

11. *The History of Susanna* is added by the Septuagint version after Dan. xii. This folk-tale, illustrating Daniel's wisdom as a judge, was probably inserted *c.* 50 B.C.

12. *Bel and the Dragon* forms another addition (*c.* 100 B.C.?) to the Septuagint version of Daniel. The two separate stories of Bel and the Dragon expand incidents narrated in Daniel and stress the folly of idolatry.

13. *The Prayer of Manasses* (after 300 B.C.) gives in detail the confession of king Manasseh recorded in II Chr. xxxiii 13.

14. *I Maccabees*, history of Palestine and of the Maccabean revolt between 176 and 135 B.C. The Greek text is probably the translation of a lost Hebrew original, which was written early in the 1st century B.C. The history is sober, although subjectively viewed, and relies on a number of good sources.

15. *II Maccabees* is largely a condensation by a writer of *c.* 50–0 B.C. of the earlier history of Jason of Cyrena (ii 23), and deals for the most part with events in Palestine between 175 and 161 B.C. It is written in a disconnected manner and is less reliable in general than I Maccabees.

The New Testament

1. *The Gospel according to St Matthew*, although traditionally the work of the apostle, is now generally recognized to be the work of an unknown author, writing towards the end of the 1st century, who numbered among his sources *St Mark* and a collection of Jesus' sayings, written in Greek, which was also used by St Luke. The writer also had available to him many sayings of Jesus of great value, as e.g. in the first half of the Sermon on the Mount. The arrangement of Jesus' teaching in this Gospel led to its becoming the most widely popular of all the Gospels.

2. *The Gospel according to St Mark* is generally accepted as the work of John Mark, the 'interpreter' of St Peter, whose preaching is traditionally held to be the authority for much of the narrative and teaching of this Gospel. While the Gospel contains comparatively little teaching compared with the other Gospels, its priority in time and its use as a source of St Matthew and St Luke are generally admitted as indicating its great historical importance. Its date is not certainly known, but many scholars consider it to have been written about 65 in Rome.

3. *The Gospel according to St Luke* was written for gentile Christians by the Syrian St Luke, probably between 70 and 90 in Greece. He made use of St Mark's Gospel and a Greek document containing sayings of Jesus which was also used by St Matthew.

4. *The Gospel according to St John* is almost universally agreed to have been the last of the Gospels to have been written, towards the end of the 1st century, in or near Ephesus. While some scholars still defend the authorship of the apostle John, son of Zebedee, others ascribe the Gospel to John the Elder or consider that the apostle John is responsible only for some of the matter in the Gospel, which is the work of another hand. The most striking difference between St John's Gospel and the others lies in the extensive discourses spoken by Jesus, giving teaching in a very different form and, in some points, of different content from that given by the Synoptists.

5. *The Acts of the Apostles* continues the story of the Christian church from the

Ascension to the arrival of St Paul in Rome, with special reference to the expansion of the church and the work of St Peter and St Paul. This second volume of St Luke was written as a continuation of his Gospel between 70 and 90.

6. *St Paul's Epistle to the Romans* was written about 56 from Corinth and contains some of Paul's deepest reflections on the redemptive work of Christ.

7. *I Corinthians* was written, probably from Ephesus, about 54 and deals primarily with troubles which had arisen in the Corinthian church.

8. *II Corinthians* was probably written from Macedonia a year or so after I Corinthians, although the last 4 chapters may have been originally part of a different and slightly earlier letter.

9. *Galatians* is regarded by many scholars as the earliest of St Paul's Epistles, written shortly before the council of Jerusalem *c.* 49, although others, because of its affinities with *Romans*, date it a few years later.

10. *Ephesians*, although traditionally accepted as Pauline, may be the work of a devoted admirer of St Paul, steeped in knowledge of his Epistles and in some points carrying his teaching, as on the church, a stage further. The Ephesian address is lacking in the best MSS and is probably a later addition. If Pauline, the Epistle is best dated very close to Colossians, which it closely resembles in themes and language, *c.* 59; if not by Paul, it was certainly written before the end of the 1st century.

11. *Philippians* was written from prison, perhaps during an unrecorded imprisonment in Ephesus, or from Rome *c.* 60.

12. *Colossians* was written from prison (iv 18), whether in Ephesus or Rome, to a church which St Paul had not himself visited.

13, 14. *I, II Thessalonians* are early Epistles of St Paul, written *c.* 50 within a few weeks of each other to the infant church of Thessalonica, and dealing especially with the expectation of the early return of Christ.

15, 16, 17. *I, II Timothy, Titus* comprise the pastoral Epistles. Although claiming to be by St Paul they show considerable differences of language and doctrine, and are thought by many to be the work of an admirer of St Paul, towards the close of the 1st century, who possibly incorporated in them fragments of genuine Pauline letters.

18. *Philemon* is a short letter to an individual Christian of Colossae, whose runaway slave St Paul sends back to him with a tender note of commendation and excuse.

19. *The Epistle to the Hebrews* was accepted by the early church, after some hesitation, as a letter of St Paul, but neither the language nor the thought of the Epistle are Pauline, and the theme of Christ's supremacy is developed along different lines. A reference to those 'of Italy' (xiii 24) may indicate that the letter was sent to or from Rome, but its authorship remains unknown and its date may lie anywhere between 65 and 80.

20. *The Epistle of St James* is traditionally ascribed to the brother of Jesus, and this ascription may well be correct, in which case it is possible that the Epistle was written as early as 45. The ascription has, however, been challenged and dates up to fifty years later suggested for the Epistle, whose message is a practical one of moral exhortation and encouragement in the face of temptations.

21. *I Peter* is traditionally the work of the apostle, and his authorship, although challenged, is still maintained by perhaps a majority of scholars. The good Greek and the 'diluted Paulinism' of the Epistle are perhaps both due to Silas, by whom St Peter claims to be writing (v 12). The Epistle gives practical instruction in Christian life and doctrine to churches in northern Asia Minor.

22. *II Peter*, in spite of its claim to apostolic authorship, is now generally regarded as pseudonymous. The Epistle incorporates almost the whole of *Jude* and is largely devoted to the denunciation of false teachers, a sign of its late, probably 2nd-century date.

23, 24, 25. *I, II, III John* are traditionally by the apostle. The connexion of I John with the 4th Gospel in thought and language is so close as to have convinced most, but not all, scholars of their common authorship. In II and III John the writer describes himself as 'the Elder'. I John sets forth the true knowledge of divine things and reads more like a treatise than a letter. The other Epistles are only short notes. All three appear to date from near the end of the 1st century.

26. *The Epistle of Jude* claims to be by 'the brother of James', and may be by Jude the brother of James and of Jesus (Mk vi 3). The short letter, to be dated perhaps between 60 and 80, is directed against the growth of troublesome and heretical errors.

27. *The Revelation of St John the Divine* is dated by early tradition as seen 'at the

end of Domitian's reign', i.e. *c.* 95. The author calls himself John, and was identified by tradition with the apostle, although this is now generally regarded as unlikely. He saw his vision on the island of Patmos off the west coast of Asia Minor. The book contains messages to seven churches of 'Asia', and a series of heavenly visions.

NOTEWORTHY BOOKS WHICH HAVE FAILED TO GAIN ADMISSION TO THE BIBLE

Jewish

1. *I Enoch* contains a number of apocalypses from different sources and of different dates, but mostly pre-Christian, although the book in its final form may be considerably later. The chief importance of the work lies in the light which it throws on Jewish apocalyptic thought in the time of Christ.

2. *The Testaments of the Twelve Patriarchs* date from about 100 B.C., although the text has been corrupted by Christian interpolations, and contain what purport to be the last words of the sons of Jacob to their children. Important features of the work are the strong ethical and universalist tone and the occurrence of a number of striking apocalyptic themes.

3. *The Psalms of Solomon* are a collection of 18 Psalms of the 1st century B.C., which throw considerable light on the beliefs and Messianic expectations of the Pharisees in the time of Christ.

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Christian

1. *The First Epistle of Clement*, 2. *The Teaching of the Twelve Apostles*, 3. *The Shepherd of Hermas*; see GREEK LITERATURE.

TRANSLATIONS

LATIN.—The oldest Latin translations came to be superseded by the Vulgate, originally undertaken by Jerome in 382, and completed by other scholars. This version dominated the western world until the Reformation and is the basis of the earliest translations of the Bible into French, German and English. The Clementine Vulgate, printed in 1592, remains the official Bible of the Roman Church.

ENGLISH.—*Translations from the Vulgate*

c. 650 Cædmon's songs on O.T. stories.
735 Bede's translation of St John's Gospel.
825 Anglo-Saxon glosses in Vulgate Gospels and Psalters.
c. 890–900 King Ælfred's translations of biblical passages.
c. 1000 The earliest extant English translation of the Gospels.
1320 William of Shoreham's English Psalter.
1340 Richard Rolle's English Psalter with commentary.
1384 The first Wyclifite translation of the whole Bible, inspired and begun by John Wyclif, completed by his followers.
c. 1396 Improved and revised Wyclifite translation, completed by John Purvey.
1944, 1947–50 Ronald Knox's new translation of the Vulgate.

Translations from the original texts, 1524–1611.

The first complete Hebrew Bible was printed at Soncino in 1488, the first printed Greek Testament to be published was that of Erasmus at Basle (1516). These texts, in revised editions, were used by Luther in his translation of the N.T. (1522) and of the O.T. (1522–34). Luther's translation in turn was used by the first English translators and was the basis of the first translations into Dutch (1525–26), Danish (1550), Swedish (1541) etc., although not of the first Protestant French Bible, that of Olivetan (1535).

1525 William Tyndale's English N.T., published at Worms.
1530 Tyndale's translation of the Pentateuch.
1535 Miles Coverdale's translation of the whole Bible.
1537 'Thomas Matthew's' Bible (the work of John Rogers).
1539 Taverner's Bible.
1539 The Great Bible, revised by Coverdale, and later officially sponsored by Cranmer.
1560 The Geneva Bible (often called the 'Breeches Bible' from the translation of Gen. iii 7), the work of Protestant exiles who had fled from Mary's persecution.
1568 The Bishops' Bible, an official version made by a committee including 11 bishops.
1582 The Reims N.T. }
1609–10 The Douai O.T. } the work of English Roman Catholic exiles.
1611 The Authorized Version (or 'King James's Bible') planned as an official translation in 1604 and the work of 47 scholars who formed companies at Westminster, Oxford and Cambridge.

Modern Translations.

The Authorized Version, by reason of its good scholarship and felicitous English, remains still the leading English translation. The discovery, however, of new

MSS, the development of the science of textual criticism, and the changes in English as an everyday speech have led in recent years to a number of important new translations.

1881 The Revised N.T., an official revision carried out by leading English and American scholars. More accurate than the A.V. and based on a better text, the R.V. has never acquired the popularity of the earlier translation.

1885 The Revised O.T.

1900–01 The American Standard Version incorporating in the R.V. a number of readings suggested by the American revisers.

1902 Weymouth's N.T., a new translation from the Greek text in modern English.

1913 Moffatt's N.T.
1924 Moffatt's O.T.
perhaps the best known of translations into everyday modern English.

1941, 1949 Basic English N.T. and O.T.

1946, 1952 Revised Standard Version of the Bible, prepared by an American Committee, and perhaps the best of all modern translations.

A new English translation, by committees of scholars of the Churches of England and Scotland and the Free Churches, is in preparation. See also TRANSLATION.

BIBLE SOCIETIES

The 18th century saw the first serious development of translations of the Bible, in whole and in part, in support of missionary work. In Germany the Canstein Bible Institute (founded 1710) and in England the Society for Promoting Christian Knowledge (founded 1698) led the way, and the British and Foreign Bible Society (founded 1804) became the parent of many similar organizations and has printed and distributed parts of the Bible in more than 770 different languages. In 1946 the work of Bible Societies was co-ordinated by the establishment of United Bible Societies, on which are represented almost all the societies of different countries.

Hastings, *Dictionary of the Bible* (5 vols, 1898–1904); H. E. Ryle, *Canon of the O.T.* (1892); A. Souter, *Text and Canon of the N.T.* (1913); The Bible Commentaries of A. S. Peake (1919) and C. Gore (1928); *Introduction to the O.T.* by S. R. Driver (1912) and R. H. Pfeiffer (1948); *Introduction to the N.T.* by J. Moffatt (1912), K. and S. Lake (1938), R. G. Heard (1950); the Westminster, Moffatt, and Clarendon series of *Commentaries* on individual books; *The Apocrypha and Pseudipographa of the O.T.*, ed. R. H. Charles (1913); J. B. Lightfoot, *The Apostolic Fathers* (1898); *The Bible in its Ancient and English Versions*, ed. H. W. Robinson (1940); I. M. Price, *The Ancestry of the English Bible* (1948); R. Kilgour, *The Bible throughout the World* (1939).

R.G.H.

Bibliography, in its literal sense, derived from the post-classical βιβλιογραφία, means the 'writing of books' and is so given in the 1678 edition of E. W. Phillips's *New World of Words*; since the 18th century it has been used to denote the systematic description and history of books, and it is now commonly understood to mean: (i) a list of books arranged according to some system (in this sense it is called systematic or descriptive bibliography) and (ii) the study of books as material objects, i.e. the study of the materials of which books are made and the manner in which they are put together (in this sense commonly called critical bibliography). Both systematic and critical bibliography are of importance to the student of literature, the former supplying him with information about material for study, the latter assisting him to establish the place of a book in an author's production and its value as an authentic text.

DESCRIPTIVE BIBLIOGRAPHY. Amongst the earliest lists of books are those compiled by certain writers as guides to their own writings, e.g. Galen's *De propriis libris liber*, compiled in the 2nd century A.D.; the Venerable Bede's list of his own writings at the end of his *Ecclesiastical History of Britain* in 731. Erasmus also published his own bibliography, in narrative form arranged chronologically, in 1523. It is not only 'autobibliographies', however, which go back to an early age, but bibliographies of authors attached to studies of their lives; thus St Jerome and Gennadius of Marseilles compiled, late in the 5th century, lists of ecclesiastical writers to which were attached bibliographies of their works.

The rapid multiplication of books rendered possible by the invention of printing made lists of books even more essential and effected a revolution in the manner of their compilation. The earliest substantial bibliography in the age of printing is that of Johannes Tritheim, abbot of Sponheim, whose *Liber de scriptoribus ecclesiasticis* (1494) set out in chronological order, with an alphabetical index, something like 1,000 church writers and their books. In 1545, Conrad Gesner, who has been called 'the father of bibliography', produced a universal catalogue (*Bibliotheca Universalis*) of all Latin, Greek and Hebrew writers, living and dead, arranged according to a classified system, with an alphabetical index of subjects. Gesner's title to fame rests upon his attempt at universality and systematization. The ideal of universality has remained an ideal up to the present time, although there are now few bibliographers who really believe that it can ever be attained. In our own day the Institut International de Bibliographie at Brussels (founded 1895) has had as its main objective the compilation of a universal bibliography of books and of articles in periodicals, but although several million entries have been assembled on cards, there seems little prospect, owing to the bulk of the material, of the work ever approaching completeness. The nearest practicable approach to a universal catalogue is probably in the catalogues of the great libraries like the British Museum and the Bibliothèque Nationale, and best of all in the Union Catalogue in the Library of Congress in Washington, which is a catalogue on cards of books in many of the great libraries of the United States. A recent development, the possibilities of which have not yet been fully worked out, is the use of mechanical or electronic devices for sorting and selecting the required information.

Gesner's universal catalogue remained without a rival for many years and in the meantime bibliographers turned their efforts to bibliographies of writings on particular subjects or in a particular language, or relating to particular countries or places. The earliest published national bibliography is that by John Bale, bishop of Ossory, *Illustrium maioris Britanniae Scriptorum summarium* (1548). Bale listed his British writers in chronological order, tabulating each author's writings: the work was based on the researches of John Leland, Henry VIII's library-keeper and antiquary. In the 2nd edition of his book, *Scriptorum illustrium maioris Brytannie . . . Catalogus* (1557), Bale described the works of 1,400 British writers. The work was soon followed by an Italian bibliography (Antonio Francesco Doni, *La Libraria. Nella quale sono scritti tutti gl'autori uulgari.* 1550; 2nd ed. 1550; *La Seconda Libraria,* 1551); a German bibliography, covering, however, only the period 1500–81 (Cornelius Loos, *Illustrium Germaniae Scriptorum Catalogus,* 1581); and a French (F. Grudé de la Croix Du Maine, *Premier volume de la Bibliothèque du Sieur de la Croix Du Maine,* 1584). The need for a German national bibliography was rendered less urgent by the catalogues of the publications offered at the great spring and autumn fairs held at Frankfurt and Leipzig which attracted buyers from all parts of Europe. These catalogues began in 1564 and continued until 1749 when the Frankfurt fair came to an end. Most countries now have their national bibliographies, in some cases published officially by the national library, in others commercially or semi-commercially.

One of the most recent of these bibliographies, but already one of the most important, is the *British National Bibliography* (1950 ff.), published weekly and cumulated quarterly and annually. The various national bibliographies are arranged according to different principles; the *British National Bibliography* is classified according to the systematic decimal classification of Melvil Dewey, with an alphabetical index of authors, titles and subjects; the *Bibliographie de la France* (1811 ff.; published weekly, with an annual index of authors), the *Deutsche Nationalbibliographie* (1931 ff.; in two parts: A, publications issued by commercial publishers, published weekly; B, publications of societies and institutions, published twice a month) and the *Bibliographie der Deutschen Bibliothek* (1947 ff.; published weekly in Western Germany with author and catchword-subject index) are also classified; other bibliographies, e.g. the United States *Cumulative Book Index* (1898 ff.; published monthly and cumulated during the year and over periods of years), are arranged in a dictionary order with author, title and subject entries in one alphabet.

These bibliographies succeed in attaining a considerable degree of completeness and include the bulk of the literature published in the various countries. Some of them, e.g. the *British National Bibliography* and the *Bibliographie de la France,* are based on books deposited in the national libraries by laws requiring the deposit of all published material, some on books deposited voluntarily by the publishers in the national libraries or, in the case of the *Deutsche Nationalbibliographie,* in the Deutsche Bücherei at Leipzig, an institution maintained by German publishers themselves.

From the scholar's point of view most valuable results accrue from complete and comprehensive bibliographies of books published in a certain country during a certain period. An outstanding example is *The Short-title Catalogue of books printed in England, Scotland & Ireland,*

and of English books printed abroad 1475–1640, compiled by A. W. Pollard and G. R. Redgrave, the publication of which in 1926 made available to scholars the whole field of English book-production of the period. This work has been carried on to the end of the 17th century in D. G. Wing, *Short-title Catalogue . . . 1641–1700* (1945–51).

Bibliographies of publications, including not only separate publications but also articles in periodicals, on particular subjects are very numerous and cover very many branches of human knowledge and activity. So numerous are they that a number of guides—bibliographies of bibliographies—have been published. The earliest of these is *Bibliotheca bibliographica* (1866) by Julius Petzholdt, librarian of the royal library at Dresden; the most useful is Theodore Besterman's *World Bibliography of Bibliographies* (2nd ed. 1947–50). Georg Schneider's *Handbuch der Bibliographie* (4th ed. 1930) is a good example of a *bibliographie raisonnée* of bibliographies. Guides to current bibliographies are published annually in a number of subject fields: these bibliographies are sometimes in narrative form, e.g. *The Year's Work in English Studies* (1921 ff.), *The Year's Work in Librarianship* (1929 ff.); sometimes in the form of a plain list, e.g. *Annual Bibliography of English Language and Literature* (1920 ff.), *Internationale Bibliographie des Buch- und Bibliothekswesens* (1905–41).

Subject bibliographies vary in scope, size and method according to the purpose for which they are planned. The following are a few examples where the editor or compiler has aimed at producing a comprehensive and authoritative guide:

F. W. Bateson, *The Cambridge Bibliography of English Literature* (4 vols, 1940); W. W. Greg, *Bibliography of the English Printed Drama to the Restoration* (3 vols, 1939 ff.); G. Lanson, *Manuel bibliographique de la littérature française moderne, 1500–1900* (latest ed. 1931); K. Schottenloher, *Bibliographie zur deutschen Geschichte im Zeitalter der Glaubensspaltung* (6 vols, 1933–39); *Bibliography of British History*: C. Read, *Tudor Period 1485–1603* (1933), G. Davies, *Stuart Period 1603–1774* (1928), S. Pargellis and D. J. Medley, *The 18th Century 1714–1789* (1951); A. Molinier and others, *Les Sources de l'histoire de France* (15 vols, 1901–26); F. C. Dahlmann and G. Waitz, *Quellenkunde der deutschen Geschichte* (9th ed. 1931–32).

A more restricted subject is treated intensively in such bibliographies as F. Madan, *The Early Oxford Press. A bibliography of printing and publishing at Oxford '1468'–1640* (1895) and C. L. Day and E. B. Murrie, *English Song-Books 1651–1702. A bibliography, with a first-line index of songs* (1940).

Personal bibliographies may consist of a simple list of an author's works, e.g. the bibliographies attached to the authors in the *Dictionary of National Biography* (not always reliable), or more elaborate works, e.g. F. W. Ebisch and L. L. Schücking, *Shakespeare Bibliography* (1931; supp. 1937); G. L. Keynes, *A Bibliography of the works of John Donne* (1932); M. Sadleir, *Trollope, A Bibliography* (1928); Bertha Coolidge Slade, *Maria Edgeworth* (1937).

In some cases bibliographies of this kind are based on personal collections, e.g. bibliographies by M. L. Parrish on Victorian lady novelists, Charles Kingsley, Lewis Carroll etc., and T. J. Wise on Tennyson, Browning etc. A special development of author bibliography is one where the author's works are set out with a full account of the circumstances surrounding the composition and the publication of each; a good example of this attractive type of bibliography is J. E. Norton, *A Bibliography of Edward Gibbon* (1940). A guide, albeit a rather imperfect one, to personal bibliographies is given in M. Arnim, *Internationale Personalbibliographie* (2nd ed. 1944–52).

The method of compiling bibliographies and the amount of detail included varies with the author's purpose and with the importance of the material dealt with With comprehensive catalogues, like the *Short-title Catalogues* mentioned above, it is impossible, and unnecessary, to give more than a brief or 'short' title, sufficient only to identify the book referred to. In these and similar cases notes are sometimes added showing where copies of the books included can be seen. In the case of the subject bibliographies, it is usual to include in the description of the items listed only enough of the title to render identification easy and certain, but to add notes on the scope and value of the book. As a rule bibliographies will include not only separately published works, but also articles in periodicals and portions of books. In the case of bibliographies of early or rare books or of author bibliographies, full descriptions are usually given so that the items can be identified with certainty and minute changes noted. Elaborate rules have been evolved for making such descriptions, enabling the bibliographer to give a complete account of a book in such a way that its appearance and make-up can be adequately reconstructed from the description. A good guide to these methods is A. E. Cowley, *Bibliographical Description and Cataloguing* (1929). Fredson Bowers, *Principles of Bibliographical Description* (1949), gives a very full discussion of the problems involved, and C. F. Bühler, J. G. McManaway and L. C. Wroth, *Standards of Bibliographical Description* (1949), a useful survey of the methods of bibliographical description as applied to various types of books. Modern methods of reproduction make it possible to show title pages or other important portions of the book, thus obviating the need to transcribe titles of books in full, and it is likely that reproductions will be increasingly used in detailed bibliography. There are, however, certain difficulties to be overcome: good reproductions are expensive to produce; it is not easy to plan a book containing a large number of reproductions attractively; and finally many bibliographers think that a reproduction may be misleading, particularly in cases where the quality of the printing and of the paper is poor. In 17th-century English plays, for example, it is sometimes difficult to distinguish between a mark in the paper and a mark of punctuation, and a reproduction may give an entirely wrong impression. The answer to these objections would seem to be that the author must edit his facsimiles as carefully as he edits his texts.

Bibliographies may be arranged in a variety of ways, depending again on the purpose of the compiler. In the case of author bibliographies a chronological arrangement is often adopted, to show the author's development; in subject bibliographies the order may be a classified one in order to bring together books dealing with the same aspect of the subject. In all cases bibliographies should have an index to facilitate reference.

It is a cardinal principle of bibliographical work that no item should be included in a bibliography which has not been inspected by the bibliographer. In cases where this is impossible the source of the information should be indicated.

CRITICAL BIBLIOGRAPHY. The fullest definition is that given by Sir Walter W. Greg:

> 'Bibliography is the study of books as tangible objects. It examines the materials of which they are made and the manner in which those materials are put together. It traces their place and mode of origin and the subsequent adventures that have befallen them. It is not concerned with their contents in a literary sense, but certainly *is* concerned with the signs and symbols they contain (apart from their significance), for the manner in which these marks are written or impressed is a very relevant bibliographical fact. And, starting from this fact, it is concerned with the relation of one book to another: the question which manuscript was copied from which, which individual copies of printed books are to be grouped together as forming an edition and what is the relation of edition to edition. Bibliography in short deals with books as more or less organic assemblages of sheets of paper, or vellum, or whatever material they consist of, covered with certain conventional but not arbitrary signs, and with the relation of the signs in one book to those in another.'

This use of the word bibliography is comparatively recent and appears to be little understood outside the United Kingdom and the U.S.A. Its antecedents may be traced in de Bure's great bibliophilic catalogue of the 18th century, in the enthusiastic, albeit turgid, writings on book collecting by Thomas Dibdin, and in the work of William Blades, Henry Bradshaw and Robert Proctor on the study of books printed in the 15th century. Guillaume François de Bure's *Bibliographie instructive* (10 vols, 1765–82) is a catalogue of rare and precious books, compiled for the benefit of the book collector; it gives details of typography and make-up so as to enable the collector to distinguish edition from edition and original from counterfeit, and to note faults and imperfections. The same kind of approach to the study of books is evident in the writings of Thomas Frognall Dibdin, librarian of the Earl of Spencer at Althorp, especially *The Bibliographical Decameron* (3 vols, 1817) and *A Bibliographical . . . Tour in France and Germany* (3 vols, 1821). The really important advances in the study, however, were made by William Blades in his *Life and Typography of William Caxton* (1861–63), in which he used typographical data to assist in placing the books printed by Caxton in their chronological order, and by Henry Bradshaw, librarian of Cambridge University and a great antiquarian scholar, in his studies of incunabula (books printed in the 15th century), particularly of the Low Countries. The principle on which Bradshaw worked and which he was the first to enunciate was: 'Let the book speak for itself'. Bradshaw's disciple and the perfecter of his bibliographical methods was Robert Proctor. Proctor listed the large collection of incunabula in the British Museum and the Bodleian Library, arranging them, by a study of types and printing methods, according to countries, places and printers. His work firmly established this method of study and at the time of his early death (1903) he was engaged on the preparation of a definitive catalogue of the incunabula in the British Museum. The detailed descriptions in this work (*Catalogue of XVth Century books now in the British Museum*, 9 vols, 1908 ff.) demand of the cataloguers the most meticulous attention to all features of the book—paper, type, lay-out on the page, ornamentation, printing practice, sewing, binding, manuscript notes, marks of ownership—everything from its treatment at the printer's hands till its final arrival on the shelves of the library.

This was the background against which the connexion between bibliographical investigation and literary study was realized and the methods of critical bibliography worked out by three scholars working in close association, A. W. Pollard, R. B. McKerrow and W. W. Greg. These men were imbued with a sense of the importance of a knowledge of printing methods for their work, Pollard as the successor of Proctor on the British Museum *Catalogue of XVth Century Books* and McKerrow and Greg as students of English literature determined to establish sound principles for the editing of the texts of Elizabethan and Jacobean authors. Greg showed what the possibilities were when, in his edition of Beaumont and Fletcher's *Elder Brother* (1905), he solved the problem of the relation of the 2 quartos of 1637 which had defeated previous editors: In Q1 an improperly adjusted 'quad' or space-lead had produced a mark above the line, before the word 'young' in line 72 of Act I, scene ii, and this mark was mistaken by the compositor who set up Q2 as an apostrophe and duly printed as such. Q2 was therefore printed from Q1 and not from the original MS. The full realization of the potentialities of bibliographical methods, however, came about largely as the result of one particular investigation. This was the case of the Shakespeare quartos of 1619.

A. W. Pollard, in the course of his duties at the British Museum, had through his hands within a period of about 4 years two volumes of Shakespeare plays, each containing the same 9 plays: *The Whole Contention betweene the two Famous Houses of Lancaster and Yorke*, for T.P. (n.d.); *A Midsommer nights dreame*, James Roberts, 1600; *The first part of the Life of Sir John Old-Castle*, for T. P., 1600; *The Merchant of Venice*, by J. Roberts, 1600; *Henry the fift*, for T. P., 1608; *King Lear*, for Nathaniel Butter, 1608; *Pericles, Prince of Tyre*, for T. P., 1619; *The Merry Wives*, for Arthur Johnson, 1619; *A Yorkshire Tragedie*, for T. P., 1619. The appearance of two volumes with identical contents was sufficiently remarkable to warrant further investigation. It was soon found that the copies of these 9 plays in the collection given to Trinity College, Cambridge, by the great 18th-century Shakespearean scholar Edward Capell, and those in the collection bequeathed to the British Museum by David Garrick, while no longer bound together in one volume, had certainly at one time been so bound. (It turned out later that there had been a third volume containing the 9 plays in the University of Virginia library, where it was unfortunately destroyed by fire in 1895; a fourth volume was discovered in 1946 at Girsby Manor, Lincs.) After several theories had been put forward to account for these volumes, it was shown by Sir Walter Greg that all 9 plays, despite their dates, were printed on the same mixed stock of paper and were therefore probably printed at one time. Careful photographic comparison later showed that the title pages of the whole series had been printed at the same time from one skeleton of type. Examination of the printer's material in the various plays showed that the printer was William Jaggard throughout.

The significance of this demonstration lay in its objective nature and in its certainty. By strictly objective methods it had been established that some of these plays had been falsely dated and that all had false imprints, and the demonstration, unlike the subjective hypotheses of literary editors, was unassailable. It had important consequences for editors of literary texts.

> 'If we are to edit according to modern methods,' wrote McKerrow, 'if we are to give no rein at all to our fancy and no consent to our literary judgment; if our aim must be to reproduce as exactly as possible—in his own words, with his own punctuation and, if we can, his own spelling—what our author wrote and nothing else than that, it is necessary that we should consider very carefully what relation the printed "original" before us is likely to have to the author's manuscript.'

By understanding the processes which take place between the time when the manuscript leaves the author's hands and the time when the printed book appears in the bookseller's shop, we can attempt to reconstruct from a printed text before us the text as originally conceived by the author.

> 'Bibliographical evidence', to quote McKerrow once more, 'will often help us to settle such questions as that of the order and relative value of different editions of a book; whether certain sections of a book were originally intended to form part of it or were added afterwards; whether a later edition was printed from an earlier one, and from which; whether it was printed from a copy that had been

> corrected in manuscript, or whether such corrections as it contains were made in proof, and a number of other problems of a similar kind, which may often have a highly important literary bearing. It will indeed sometimes enable us to solve questions which to one entirely without bibliographical knowledge would appear quite incapable of solution.'

An example of the value of bibliographical, as distinct from subjective, methods is displayed by the case of the two so-called issues of *Troilus and Cressida* (1609). Some copies have a title-page on which it is stated that the play 'was acted by the Kings Maiesties seruants at the Globe', whereas in other copies, which have a different title-page and a preface, the title-page makes no mention of any performance and the preface explicitly states that the play had never been acted at all. It is perhaps not surprising that the early editors, up to Payne Collier, assumed that the second of the two—the one with the preface saying that the play had never been performed—was the earlier, and that as soon as the play had been performed the other title-page announcing the performance was substituted. When the book was submitted to a bibliographical examination, however, it was seen that this latter title-page, mentioning the performance, was an integral part of the first sheet and must therefore have formed part of the book as first printed, the other title-page and preface having been substituted for it. The order of the two groups of copies is thus established with complete certainty.

A similar difficulty arises in the case of Dryden's *Wild Gallant*, of which two editions were published in 1669. One of these editions is printed from the other, but it is not clear which was the first. The authoritative *Bibliography of Dryden* plumps for what we call edition 'A'. This edition, however, has at one point a misprint 'tel's' for 'tells'; at the corresponding point in edition 'B', the word is printed correctly enough, but the second 'l' in 'tells' has printed so lightly that only its tip is visible without a magnifying glass. This might easily be taken as an apostrophe, and in fact clearly was so taken by the compositor of 'A' who must have set up his text from that of the 'B' edition. This clear evidence for the priority of 'B' over 'A' is supported by another interesting bibliographical feature. It is a well-known characteristic of early printed books that proof correction went on while printing was actually in progress, with the result that copies of the same edition of the same book often show differences or variations where the author has made a correction or emendation in the text; such differences are usually called variants. In the case of the 1669 *Wild Gallant*, edition 'A' has little variation between copies, in fact only one variant forme has been noticed in 11 copies examined; edition 'B' has considerably more, in fact there are at least 7 formes which underwent stop-press correction. Now in almost all cases the reading at these points in 'A' is the corrected state of 'B', showing that 'A' was set up from 'B' and is thus the later of the two editions.

Examination of the paper on which a book is printed has already been shown, in the case of the 1619 quartos of Shakespeare, to have led to striking results. An example taken from a later period may be found in the falsely dated issues from the Strawberry Hill Press. Captain A. T. Hazen has, in his bibliography of the productions of this press, used the evidence of watermarks to show that copies of well-known works, including Gray's *Odes* of 1757, previously thought to have been first editions printed on large paper, are in fact forgeries printed with false dates after Walpole's death by his trusted printer, Thomas Kirgate. Examination of the paper of some of the editions of Byron's *English Bards and Scotch Reviewers* likewise shows that the publisher, for his own ends, antedated his title-pages.

One of the most fascinating pieces of literary detective work, which amply demonstrates the nature of bibliographical proof, is that contained in J. Carter and H. G. Pollard's *Enquiry into the Nature of Certain 19th-Century Pamphlets* (1934). This book examines a series of over 50 so-called first editions of works of a number of famous 19th-century authors, such as Wordsworth, Tennyson, Dickens, Thackeray, the Brownings etc.; the best known of them being perhaps the famous 'Reading' sonnets of Elizabeth Barrett Browning of 1847, so-called from the imprint which had been given to the book. These books had been accepted into the standard bibliographies largely because they were sponsored by a well-known and very successful book-collector, T. J. Wise. Carter and Pollard, however, showed that the type employed in some of the pamphlets contained sorts which were not in use at the date when they were supposed to have been printed and that the paper contained ingredients, esparto grass or chemical or mechanical wood-pulp, not used in the manufacture of paper until after the dates printed on the title-pages. One or two of the pamphlets had already been condemned on textual grounds, but it is safe to say that in no other way (save an outright confession by the forger) could they have been exposed with such finality. This further triumph of the bibliographical method is important in that it shows that the techniques applied so successfully to early books can equally well be applied to more modern ones.

The bibliographer needs to be equipped with a knowledge of everything that affects the manufacture of a book or its subsequent history. Paper, type, folding, illustration, decoration, printing practice, sewing, binding, all may contribute data by which the place of a book in the author's production can be determined. No editor of a literary text can afford to enter on his work without a knowledge of the methods of bibliography. A remarkable guide for the bibliographical study of English books up to the end of the 17th century is provided by R. B. McKerrow, *Introduction to Bibliography for Literary Students* (1927).

Much of the development of bibliographical method is due to the work of the Bibliographical Society and a good sketch of this development and its application to literary studies is to be found in *The Bibliographical Society, 1892–1942. Studies in Retrospect* (1945). The journal of this Society, *The Library* (1889 ff.), and those of other similar societies, notably *The Papers of the Bibliographical Society of America* (1904 ff.), *The Publications of the Oxford Bibliographical Society* (1922 ff.), *The Transactions of the Cambridge Bibliographical Society* (1949 ff.) and *Studies in Bibliography* (1948 ff.) published by the Bibliographical Society of the University of Virginia, contain many contributions which describe bibliographical technique or give the results of bibliographical investigations. F.C.F.

Bidpai, FABLES OF, the name under which a collection of Indian fables is best known in Europe, derived from the wise Bidpai, who tells the stories. (In the few long stories there are encased many smaller fables, introduced as parables by the actors of the main fable, a characteristic method of Indian story-telling.) The original work was composed in Sanskrit, perhaps *c.* A.D. 300, but is no longer extant. The oldest known version bears the title *Tantrakhyayika* ('Book on Cases of Wisdom'). Another version is the *Panchatantra* ('Five Cases of Wisdom'), the popularity of which is witnessed by the numerous later versions, the most famous being the *Hitopadesa*.

In the 6th century the collection was translated into Pahlavi (Middle Persian), by the physician Burzoe. To the original five stories of the collection others, also of Indian origin, were added. The Pahlavi text is lost, but the Syriac translation made of it in the 6th century has survived; it has the title *Kalila va Dimna*, from the name of two jackals, protagonists of the first chapter. The Arabic translation by Ibn al-Muqaffaʿ, also made from the Pahlavi, became the channel through which the fables were transmitted, both in the east and west. Besides various versions in Arabic prose and verse, it gave rise to a second Syriac version, a version in Greek (*Stephanites kai Ichnelates*, 11th century; from it derive an old Latin and various Slavonic translations); a 12th-century Persian translation was revised in the 15th century by Husayn Waʿiz (*Anwar-i-Suhayli*, 'Lights of Canopus'), on which depends in its turn the Turkish *Humayun-name* ('Imperial Book') of Ali Çelebi (17th century).

In Europe the book was first known in the translation in Latin hexameters by Baldo (12th century?) and in the Spanish translation (1251), undertaken at the orders of Alfonso X of Castile. But the main stream leads through the Hebrew version of Rabbi Joel (12th century), translated into Latin by John of Capua (*Liber Kelilae et Dimnae*, or *Directorium Vitae Humanae*, 13th century). The other main European versions are the *Liber de Dina et Kalila* of Raimond de Béziers (14th century), the German *Buch der Beispiele der alten Weisen* of Pforr (1480), the Italian versions of A. F. Doni (1552) and Firenzuola (1548). The version of Doni was translated into English by Sir Thomas North (*The Morall Philosophie of Doni*, 1601).

Tantrakhyayika, ed. J. Hertel (1910), tr. idem (1909); *Panĉhatantra*, ed. J. Hertel (1908–12), ed. F. Edgerton (1924, with Eng. tr.); Old Syriac version, ed. F. Schultess (1911, with Ger. tr.); Arabic tr. of Ibn al-Muqaffaʿ, ed. S. de Sacy (1816), Eng. tr. W. Knatchbull (1819); ed. L. Cheikho (1905); It. tr. M. M. Moreno (1910); the later Syriac version, ed. W. Wright (1884), Eng. tr. I. G. N. Keith-Falconer (1885); Gr. tr. ed. V. Puntoni (1889); *Anwar-i-Suhayli*, ed. S. W. Ousley (1851), Eng. tr. E. B. Eastwick (1854); *Humayun-name* (Istanbul, 1851–52), Fr. tr. A. Galland (1724), Baldo's Latin version, ed. A. Hilka (1928); the old Sp. tr. ed. C. G. Allen (1906); Heb. versions, ed. J. Derenbourg (1881; with Fr. tr. of that by Rabbi Joel); Lat. version of John of Capua, ed. J. Derenbourg (1887); the version of Raimond, ed. L. Hervieux (1899; with Fr. tr.); Italian version of Doni (1815); that of Firenzuola, ed. B. Bianchi (1848); North's tr. repub. J. Jacobs (1888).

T. Benfey, *Pantschatantra*, I (1859); J. Hertel, *Das Pancatantra, seine Geschichte und seine Verbreitung* (1914); V. Chauvin, *Bibliographie des ouvrages arabes*, II: *Kalilah* (1897). S.M.S.

Biedermeier. Originally the term signified simply a grotesque figure which first made its appearance in Fliegende Blätter, the German counterpart to Punch. The type implied a philistine attitude and a somewhat narrow range of artistic endeavour in opposition to intellectual curiosity and a sense of uncritical acceptance. It was given a markedly ironic twist in *Biedermaiers Liederlust* (1870), the nonsense poems of Ludwig Eichrodt (1827–92) who edited these under the pseudonyms of a Swabian schoolmaster Gottlieb Biedermaier (*sic*) and his friend Horatius Treuherz. At a later stage the term was given manifold extensions; literary critics began to speak of 'the age of Biedermeier' (from 1816 to 1848); finally the term meant a particular style in literature, music and painting implying restraint, sobriety, with a faintly nostalgic and romantic temper. It cannot be said that the term thus used was either happy or fruitful for the purpose of critical distinctions.

G. Hermann, *Das Biedermeier im Spiegel seiner Zeit* (n.d.); H. H. Houben, *Der gefesselte Biedermeier* (1924); E. E. Pauls, *Der Beginn der Bürgerlichen Zeit* (1924); W. Bietak, *Das Lebensgefühl des Biedermeier in der österreichischen Dichtung* (1931); A. B. Berkhout, *Biedermeier und poetischer Realismus: stilistische Beobachtungen über Werke von Grillparzer, Mörike, Hebbel und Ludwig* (Amsterdam, 1942). K.W.M.

Biography. Biography is a branch of history. Its purpose is to relate, as faithfully as possible, the life of an individual. It is the biographer's duty to function both as an historian and as a portrait-painter. What is the duty of the portrait-painter?—to produce a picture of his sitter which, as well as being 'like', shall also be a work of art. What is the duty of the historian?—to be accurate and to arrange facts in an intelligible order. The mere listing of facts without art is neither history nor biography. The technical problem confronting the biographer is therefore twofold: (a) he must accumulate all the facts and documents necessary to his work; (b) he must construct his biography in such a way that it shall also be a work of art.

Before discussing these two points it is necessary first to answer a preliminary question:—how should the subject of a biography be chosen. Books have been written round the lives of famous men and sometimes, too, round those of men who, though themselves of but secondary importance, have been caught up in the careers of the famous, but never of the average obscure, no matter how interesting they may be. The reason for this is simple. It is only relative to persons who have played an important part in some particular field—perhaps political, literary or scientific—that sufficient documentary and other evidence exists to make writing about them possible. It sometimes happens that men and women who were unknown to a wide public while they lived leave behind them diaries or letters of unusual quality. If these diaries or letters are discovered later, their authors cease to be obscure and become the legitimate subjects of biographical treatment. A good example of this is Samuel Pepys.

What facts and documents is it necessary to assemble before a biography can be written? The answer to that question is —everything that directly concerns the life of the central figure. But important events connected with the career of a general or a statesman must be treated otherwise than they would be in a volume of history. The man who undertakes to write a life of Napoleon must concentrate his attention upon the formation and development of Napoleon's character. The historical background must be presented only in so far as it affects the hero. The late Edmund Gosse held the view that to undertake the 'Life and Times' of anybody is always a mistake. A biography is a study which is limited by two definite events—a birth and a death. It must be so written as to throw the central figure into strong relief. If I embark on a life of Disraeli, I cannot, obviously, neglect the state of politics in England during the 19th century. But I must limit myself to such aspects of them as were known to Disraeli himself and had an influence on his career.

The problem is similar to that which the portrait-painter has to solve when he decides how to treat the background of his picture. Some painters—Whistler, for instance—leave it almost completely bare. David, on the other hand, shows us Napoleon against a setting of mountains (the Saint-Bernard Pass). Similarly the biographer may depict his central figure against a more or a less detailed background. Which it shall be depends upon the nature of the man with whom he is dealing. If the outstanding fact about him is the development of his 'inner life', if he remained cut off from the world and outside all literary schools, it would be patently absurd to lay strong stress upon his 'times'. If on the other hand he was subjected to influences, those which most determined his development must be described. George Sand was closely involved in the activities of French socialist circles between 1830 and 1848. It would clearly be a mistake, in dealing with her, to make much mention of the Crimean war, for, though it took place during her lifetime, she was but little interested in it.

The biographer is in duty bound to take cognizance of all facts which left their imprint on a life of his hero. There is no source which he can afford to neglect, because sometimes a quite unexpected witness will supply the anecdote or the fragment of evidence which throws direct light upon a character.

What are the normal sources used in biography? (a) Books previously written on the subject or on cognate matters; (b) original documents, such as letters, diaries or official archives; (*c*) the memoirs of contemporaries; (d) where the period dealt with is not too remote, the recollections of living witnesses; (e) the writer's own memories if he happens to have had personal knowledge of his hero, as Boswell had of Johnson. Finally, the writer should, where possible, visit in person the places he will have to describe. It is far easier to understand Byron if one has seen Newstead Abbey, Venice, Ravenna and Missolonghi.

It may, however, quite often happen that these different types of evidence are found to be mutually contradictory. Where this is the case, it is for the biographer to weigh, verify, interpret and decide. Purely emotional evidence, evidence influenced by either love or hate, is suspect. Nor can mere checking, no matter how carefully it is done, guarantee the author against error. There must always be an element of personal judgment in even the most objective works of history or biography. The most scrupulous scholar may well be the victim of self-deception. Furthermore, it sometimes happens that documents which come to light later will make nonsense of an earlier interpretation. Shelley had in Dowden a learned and conscientious biographer: but Shelley as we know him today, in the light of Norman Ivy White's discoveries and since the publication of Mary Shelley's letters and Winifred Scott's book on Hogg, is a very different, and considerably less angelic, Shelley than was Dowden's. The Malahide Papers have revealed a new and unsuspected Boswell.

It is for this reason that the lives of the most interesting persons can—and should—be rewritten from time to time. After 20 or 30 years new documents may well be brought to light. Besides, no two generations ever view an historical figure in the same way. Even literary conventions change, and this at once raises a further question. Once we have established the facts to our own satisfaction, how should we present them? Is it possible to lay down rules which will save the biographer from aridity and enable him, while scrupulously adhering to the truth, to produce a book which will approximate to a novel? Many historians think not: but Lytton Strachey, Harold Nicolson and J. E. Neale have taken the opposite view and have been proved right by their works.

What can be condemned out of hand is the romanticized biography in which the author allows himself to invent incidents and dialogue. A biography is not, and never should try to be, an historical novel. It ought, however, to be constructed like a good work of fiction. By this I mean that the hero should be shown as discovering life progressively, as in fact we all of us do. It is the common experience of childhood and adolescence to see life through the distorting glass of the ideal, and it is only when we are brought up short by reality that we find ourselves compelled to modify our earlier views. This continuing discovery it is that gives humanity to the subject of a biography, that lessens the gap between him and the reader, and that makes it possible for the latter to take an interest in the history of a person in the fullest sense of the word.

From all this there emerges one very important rule: a biographer should always present the events of his hero's career as they occurred. This was not the method adopted by the earliest practitioners of the art. Plutarch begins by narrating the actions of his 'famous men', and only at the end of each 'Life' does he bring together such anecdotes as may illustrate character. This was a strange way of going about the business. It makes it impossible for the reader to have any real knowledge of the man as the narrative of his career unfolds. There is something ridiculous in saying, on the very first page, that so-and-so was destined to become a great general or a great poet.

The child who was born at Portsea on 7 February, 1812, was not a popular novelist, but a baby like any other baby, even though his name was Charles Dickens. The art of biography consists in making real to the reader the process by which the obscure infant became the famous man.

The biographer should avoid building up his central figure as a logical being. There is logic neither in life nor in living persons. The hero's evolution must be shown by a sequence of small touches, by the retailing of successive anecdotes and scraps of evidence. The sum total of these touches will produce a true portrait such as we find in Boswell's admirable conversations with Johnson or in the more or less insignificant characteristics assembled by John Aubrey. Should the biographer allow himself to assume the function of an interpreter? Where the evidence is contradictory it may be necessary for him to do so. Lytton Strachey had an inimitable way of retouching his portraits. This he did by introducing questions and second thoughts—'Was it?' . . . 'and yet'. He surrounded sitter and subject with a sort of shimmering mist, and only with the final flick of his brush did the living truth (as he saw it) emerge.

Is there such a thing as a modern biographer?—and, if so, is it better than the traditional examples of the art? Dr Johnson was the father of our sharp-tongued contemporary biographers. The 'Lives' written by Southey and Lockhart are better than a great many produced today. A bad Victorian biography is an amorphous mass of ill-digested material. A bad modern biography is a work of sham brilliance, the expression of a mind which would like to be ironical and succeeds only in being cruel. It is a book without depth. A bad Victorian biography is a tedious panegyric which Strachey compared to the slow, barbaric procession of an undertaker's mutes. A bad modern biography was, too often, between the two world wars, the mere unjust 'debunking' of a great man. But the best type of modern biography is worthy of praise by reason of its search for truth.

It is worth while noting that the writers of our own time have had, to a greater extent than their predecessors, a feeling for the complexity and instability of human beings. Modern man, the disciple of Freud and of Proust, holds that it is impossible to understand an individual's psychology without exploring its infinitely small manifestations. The biographers of antiquity—Plutarch, Tacitus, Suetonius—were inclined to transform the life of a great man into a moral treatise. Their modern counterparts realise that nobody is a solid block of virtues or vices, and that moreover he never remains the same from adolescence to old age. The glorifications of Washington, written in the 19th century, should be compared with the judgments of the American historians who have made research into the early days of the republic during the last few years.

Third point. The modern biographer is moved far more than were his predecessors by the conscious wish to produce a work of art, of, one might even say, poetic creation. He has discovered that only if he does so will he succeed in making a character live. Sir Sydney Lee, in his lives of Edward VII and of Shakespeare, accumulated a mass of solid facts. For having done so he deserves high praise. Nevertheless Virginia Woolf was right when she described the latter work as dead, and the former as unreadable. Why is this so? Because he did not know how to select from among the materials at his disposal, and could not present the facts in the correct order. Lytton Strachey, in his fine study of Carlyle, shows the dangers which beset the historian who subordinates aesthetic to ethical considerations. It is no part of the duty of the artist—and the biographer is an artist—to be a moral censor, though to say this does not mean that his work may not have a strong moral influence. Objectivity and detachment are the supreme aesthetic virtues. The duty of the biographer is to expose, not impose. A great career well told will always suggest a philosophy of life, but a biography is never the better for making that philosophy explicit.

Is it possible for a biography to have poetic value? Yes—in so far as its author introduces a specific rhythm into his work; in other words, brings out, at more or less spaced intervals, its essential themes. All human lives are studded with themes: Shelley's, for instance, by the theme of water, beginning with the river at Eton and ending with the bay of Spezzia. The themes of flowers and of the Orient recur throughout the life of Disraeli. At the end of his *Queen Victoria* Strachey collects together all the themes which had played a part in the queen's life. One is reminded, in reading this fine passage, of the funeral march of Siegfried, in which, at the end of *Götterdämmerung*, the motifs of the *Ring* reappear shrouded, as it were, in crape. A poetic melancholy broods over this rapid summing up of the past. The flowers, the rare blooms, which have scented a lifetime are collected into one poor bunch and laid as an offering upon the altar of Destiny Fulfilled. Such a summary is the last echo of a dying song, the final verse of a completed poem. The biographer, if he can produce this effect, is on a level with the great musician and the great poet.

My examples have been taken, for the most part, from the literatures of England and France, but mention should be made of the Italian, Vasari's, admirable *Lives of the Painters* and of the Spaniard, Pérez de Guzmán's *Generations and Portraits*. Many countries, Sweden, Holland, Austria, Germany and the United States, have produced *Dictionaries of National Biography*. The best of these appeared in England, under the editorship first of Leslie Stephen and later of Sir Sydney Lee.

AUTOBIOGRAPHY.—Autobiography is the narration of a man's life by himself. It should contain a greater guarantee of truth than any other form of biography, since the central figure of the book appears also as a witness of the events which he records. Johnson was of the opinion that no man's life could be better written than by himself, and it does indeed seem as though an honest author should be more fully equipped than anybody else to give a complete account of his own experiences. For several reasons, however, this is not always the case:—

(1) An individual's memory is far from being reliable. There are many who, in perfect good faith, have forgotten much of what has happened to them. Recollections of childhood are often at second hand. Parents and grandparents tell us about our early life, and what we offer as our own memories are often no more than memories of what we have heard from them. When Herbert Spencer set himself to write his autobiography, he did his best to observe himself with the eye of a scientist. But he had to admit that his genuine, first-hand memories of childhood were very few and limited to a small number of vivid impressions. There do, however, exist accounts of childhood which give the impression of being very true—Tolstoy's, for instance, Maurice Baring's, in *The Puppet-Show of Memory*, and Forrest Reid's in *Apostate*. The mechanism of forgetfulness operates throughout a lifetime. We become aware of this when we turn up notes of events which we ourselves have witnessed. Reading of things we can remember, we are at once assailed by visual recollection. But where such written records are lacking, our narration is apt to be incomplete and inexact.

(2) The autobiographer, whether consciously or not, censors what is unpleasing to him. We remember the facts we want to remember; we forget those that have wounded our self-esteem. Even writers who pride themselves on their frankness—André Gide is a good example—exercise only that part of it which is conditioned by their temperament or their ideas. They confess to actions which others might regard as blameworthy, but omit those that contradict the portrait they have drawn of themselves. Quite often they distort events of the past in order to bring them into harmony with their own later views on politics, religion or love. That was what George Sand did in her *Histoire de Ma Vie*. When she sat down to write her memoirs she had become a woman of advanced views. Consequently she dwelt upon her humble origins, whereas, in fact, she had been brought up by an aristocratic grandmother. Swinburne, on the other hand, equipped himself with a number of decorative but imaginary ancestors, and Alfred de Vigny greatly exaggerated the antiquity of his noble family. The Cardinal de Retz did not, as he maintained, come of an 'old and illustrious house'. Jean-Jacques Rousseau's *Confessions* are less an essay in disinterested autobiography than a piece of special pleading.

(3) There is a form of censorship, too, which is bred of a sense of shame. Very few men are brave enough to tell the truth about their sexual experiences. Against this view one might, not unnaturally, quote Rousseau, Stendhal and Gide, who were all extremely daring when writing the story of their lives. But one is justified in wondering whether, in the case of Rousseau, there was not a degree of exhibitionism which drove him to exaggerate his memories of what had actually occurred, and, as to Gide, many intimate passages published after his death have shown that he never told anything like the whole truth. Besides, confessions of this kind are often quite devoid of interest. It is the thoughts and passions of a man that are individual and rare: his physiology is commonplace. Furthermore, reticence can be explained by the quite legitimate wish to spare those who have been our companions or accomplices. Byron had a perfect right to compose his own *Memoirs*, but had he the right to include in them those of his sister Augusta or those of the Contessa Teresa Guiccioli? George Sand's autobiography says next to nothing about her love affairs.

Reading them, we scarcely realize that Sandeau, Musset and Chopin were her lovers, and the lesser fry are not even mentioned. Jane Carlyle said that had she been able to tell the story of her life without reserve and without using false colours, it would have constituted an invaluable document for the women of England, but that decency forbade her to do any such thing. Today the standards of decency are less strict, but the danger of distortion remains. Many people confess to vicious propensities from a desire to boast.

(4) Finally, the autobiographer, if he wishes to treat his story as a work of art, finds himself compelled to eliminate many facts for aesthetic reasons. Even the dreariest and most uneventful of lives contains innumerable details which it is impossible to record. Joyce, in *Ulysses*, needed 800 pages in which to describe 24 hours of a man's life. The autobiographer must, of necessity, suppress the ordinary hum-drum of daily existence and concentrate his attention on dominant episodes, actions and characteristics. If he does not do so, the vast series of necessary volumes will be unreadable. The fact remains, however, that he has to pass over in silence whole tracts of monotony such as must occur in the lives of all of us, whether we be great figures or nonentities. Consequently he gives the impression that the lives of the famous are more different than in fact they are from those of the more obscure.

These difficulties add up to a considerable total. Still, there are many autobiographies which are as interesting as novels and as true as the finest 'Life'. An example is Edmund Gosse's *Father and Son*. It is marked by a truth of tone and a fidelity and impartiality in portraiture, of a very high quality indeed. The same may be said of the *Autobiography of Mark Rutherford*, of Ernest Renan's *Memories of Childhood and Youth*, of Stuart Mill's *Autobiography* and of Rousseau's *Confessions* in so far as they are concerned to recount the development of his thought. The best autobiographies are those which dwell upon the movement of a man's inner life:—the *Confessions* of St Augustine, for instance, and more recently Stephen Spender's volume of recollections. This is only natural. We are more aware of the adventures of the mind and less shy in the recording of intellectual than of emotional experiences. Of another kind is the *Autobiography* of Edward Gibbon. Its grandeur and naïveté cause it to rank among the most charming books in the whole range of English literature. It gives us the portrait of a professional absorbed in his profession.

The wisest of all autobiographers was Goethe, who called the story of his life 'Poetry and Truth' (*Dichtung und Wahrheit*). The record of any man's life by himself is perforce a mixture of poetry and truth. Whether deliberately or not, he seeks to re-create a life which, like all things human, must fall short of what it might have been. In the process of this re-creation he functions as a poet. No matter how frank an autobiography may be, it remains, in spite of the author's intentions, a prolonged speech for the defence. Discussion still rages round Rousseau and Gide, and each still states his case. But, in spite of all these problems, autobiography remains one of the most interesting of literary forms. Even if, in its composition, poetry steals many a march on truth, the result is a species of novel which is truer to life than most works of fiction. It should be added that the writer of an autobiography tells more than he realizes. His omissions and his glosses reveal more of his character than he either intends or desires to impart.

MEMOIRS.—The writer of an autobiography has as prime object the narration of his life. The author of a volume of memoirs is intent upon telling the history of his times. He must never, however, be confused with the historian, who deals with facts in an objective manner and from the point of view of the anonymous and impartial observer. The memorialist tells of what he has seen. He is for ever at the forefront of the stage. The memoirs of Saint-Simon, for instance, give a picture of the reign of Louis XIV and of the regency marked throughout by the violent reactions, the antipathies and the hatreds of Louis de Rouvroy, duc de Saint-Simon. The memoirs of the Cardinal de Retz centre about the Fronde, but his book, far from being an impartial history, is saturated with the feelings of horror which Mazarin inspired in him. The memoirs of the generals and the politicians who played a part in the two world wars are not so much histories as vindications. The writer of the present article remembers asking Briand, one day, whether he intended to publish his memoirs. 'No, no,' was the reply: 'to do that means dividing events into two parts—those which turned out well, for which one is concerned to prove that one was responsible, and those which turned out badly, of which one washes one's hands.'

It is a mistake for the author of a volume of memoirs to pass himself off as an historian. The one activity excludes the other. If he gives too great a prominence to the general historical background, or, especially, if he tries to explain events in which he played no part, he goes beyond his function and is bogged down in a false and hybrid situation. What the reader expects of an author of memoirs is his point of view. The *Mémoires d'Outre-Tombe* are admirable so long as Chateaubriand is content to be himself. When he introduces long chapters of history in which he played no part, the reader is baffled by the change of tone. The same holds true of the *Mémorial de Sainte-Hélène*, in which the accounts of the emperor's campaigns suffer from being too little personal.

The style of a volume of memoirs is quite different from that of a work of history. The latter should have a certain epic quality. History is a flowing river. A slow, continuous movement is best suited to it. It is natural, too, that it should be interlarded with general maxims. We like the author of memoirs, on the contrary, to write in a personal style which is closer to that of the novelist. We are amused by his sallies. We find instruction in the vigour, and even the violence, of his portraits. We are grateful to him for including anecdotes which, however trivial in themselves, illuminate an epoch and help us to understand the characters of individuals. Memoirs must not be pamphlets. If they try to be, we cease to believe in their veracity. The important thing is that they should belong both to autobiography and to history. Good memoirs are the history of a period seen through the eyes of someone who has been a participant in the events described.

Diaries.—A diary is a day-to-day autobiography. The diarist notes down in the order in which they occurred the events which he has witnessed or of which he has been told by others. The advantage of this method is that it helps the author not to forget. It is easy to remember recent events. The disadvantage lies in the overabundance of such jottings and in their lack of systematic arrangement. Many diaries are interesting—some because they reveal a character, others because they have preserved, with a wealth of detail, the picture of a section of society or of a period.

The intimate diary, in which the writer is concerned to set down his thoughts and moods, is a species apart. Swift's *Journal to Stella*, the extraordinary journal of Amiel, the journals of Haydon, Marie Bashkirtseff, Katherine Mansfield, Gide, Benjamin Constant, Baudelaire and, among contemporaries, of Julien Green and Charles Du Bos, are admirable examples. In them the reader can trace the development of a consciousness and can find moral reflections and judgments on persons whom the diarist has known.

There are few things more interesting than to compare several intimate diaries written within the same period. The Shelley–Mary Godwin–Claire Claremont–Byron group, or those kept by Tolstoy, his wife and his children, are examples. The biographer can find in them much valuable material which will enable him to give due weight to different points of view about identical events or incidents.

The danger of intimate diaries is a certain monotony. Amiel's journal, though often remarkable, cannot be read through without a sense of fatigue. The same holds true of the later journals of Gide. Those men, however, who have kept diaries for brief spaces of time during periods of emotional intensity, are never guilty of letting the interest flag. Few things are better than Byron's short entries or than George Sand's intimate journal.

Quite different are documentary or anecdotic diaries. Sometimes the two kinds are found together, as in the marvellous self-communings of Samuel Pepys. Evelyn's journal is a mine of information about the 17th century. So are the diaries of Charles Greville and Thomas Creevey about the 19th. The same may be said in France of *Le Journal d'un Bourgeois de Paris* (early 15th century), of Dangeau's (in the 17th), of Bachaumont's (in the 18th), of the Goncourts (in the 19th) and of that kept by Jules Renard at the beginning of the 20th. Anecdotes, things heard, and the reflections of the writer, make such works pleasant reading. This is true also of Victor Hugo's *Choses Vues*.

Too great a degree of historical value should not, however, be attached to such documents. The Goncourts noted down everything, whether true or false, the carefully weighed impression, the fleeting item of gossip, without discrimination or critical analysis. The biographer must deal carefully with records of this kind. They should be consulted, but they must always be checked.

The fault of the intimate diary as a psychological pointer is that it tends to over-value its writer's feelings. The man who each evening sets down his impressions of the day just past must have material on which to exercise his skill. Hence the temptation to make mountains out of molehills. Furthermore, the diarist, when enclosing ephemeral moods in the fixity of words, tends to give to them a permanence and a profundity which they would not have for somebody not concerned to record his impressions. There have been artists who have kept a journal of their creative labours. Gide, when engaged on *Les Faux-monnayeurs*, compiled a *Journal des Faux-monnayeurs*, and Lacretelle, the author of *Colère*, a *Journal de Colère*. Similarly Cocteau kept a journal of a film while it was being shot. Samuel Butler the Second and Somerset Maugham have given us an interesting series of writers' notebooks.

LETTERS.—The last literary form which has a bearing on biography is the epistolary. To write long letters is to keep a journal for the delectation of certain chosen correspondents. Sometimes the writing of letters has the character of an intimate diary, as with Balzac's series *à l'Étrangère*. Sometimes it is a record of events, as with Horace Walpole. Sometimes it sets out to transmit moral reflections, as in the letters of Lord Chesterfield. Sometimes it makes use of all these elements, as in those of Madame de Sévigné.

Letters, being addressed to friends or lovers, are often written under the stress of genuine and strong emotion. Since for the most part they are not intended for publication, they bear the mark of an exceptional frankness, and this gives them a peculiar literary savour. There are writers whose letters are better than their books. George Sand's letters are far superior to her novels. Byron's are models of prose style. Proust's contain analyses of feelings as precise and as minute as anything to be found in *Remembrance of Things Past*.

There are letters which, it would seem, were written for posterity or at least for a wide public, and these are genuine works of art: the letters of Pliny, of Cicero, of Voltaire. Certain writers have even gone so far as to print their letters during their own lifetime: Gide and Claudel. But the most valuable letters from the reader's point of view are those which in their origin were spontaneous outpourings of the heart. Into this category come the great love letters—those of Julie de Lespinasse, those of Mirabeau to Sophie de Monnier, those from Julie Talma to Benjamin Constant. In them truth speaks undisguised. Nevertheless the critic should always remain on the watch and remember that a letter sometimes expresses not what its writer felt, but what he hoped its recipient would think he had felt. It is important for a biographer of Chateaubriand, reading one of his love-letters to Madame Récamier, to know that on the same day he was writing no less ardently to two other women. Shelley's protestations in a famous letter to Byron—on the subject of what he chose to describe as the 'calumnies' bearing on his relations with Claire Claremont—have every appearance of sincerity. They are, however, contradicted by facts on which nobody today would cast the shadow of a doubt. A letter may be a document. It is never a proof. A.M.; tr. G.H.

Blank Verse, unrhymed verse of five-stress lines; unrhymed heroic verse, characteristic of English dramatic and epic poetry; first used by the Earl of Surrey. C.T.O.

Bloomsbury Group. Upon their marriage in 1907, Vanessa Stephen and Clive Bell took over 46 Gordon Square, Bloomsbury, where the Stephen family had lived since their father's death in 1904, and Virginia and Adrian Stephen moved to 29 Fitzroy Square. At these two houses a number of intimate friends were accustomed to meet. Most of them had affinities with Cambridge: Lytton Strachey, John Sheppard, G. E. Moore, E. M. Forster, Leonard Woolf (whom Virginia married in 1912), Duncan Grant, Maynard Keynes, David Garnett, Arthur Waley; but Raymond Mortimer, an Oxford man, was among them and Stephen Tomlin and Edward Sackville-West. The tag 'Bloomsbury Group' has no connexion with the general term 'Bloomsbury intellectual'—the heterogeneous mass of highbrows who have congregated in this quarter, near the British Museum, since the 19th century. It was by chance that the Stephens moved from 22 Hyde Park Gate to Gordon Square and few of their friends lived in Bloomsbury. Nor did either of the houses constitute a 'salon'; neither Vanessa nor Virginia wished to be a society queen. Nor did the friends constitute a school of writing, expounding an 'ism'; they followed different callings—artist, philosopher, economist as well as writer. Yet as a group they had unity. Their work was based on the philosophy, moral, metaphysical and aesthetic, that they discussed endlessly, much of it springing from G. E. Moore. They had brilliance and originality but nothing was done as a pose; always there was this bedrock of firm philosophy. The friends maintained contact during the war (1914–18) and when it was over the circle enlarged; so much so that by the end of the 1920s it was impossible to say who constituted the 'group' and who were merely friends and associates. It had become merged into the general intellectual life of Cambridge, Oxford and London. H. An.

Bob and wheel, in some alliterative verse (e.g. *Sir Gawain and the Green Knight*), a short line followed by a group of longer rhyming lines forming the conclusion of a strophe. C.T.O.

Boerde, name for certain Middle Dutch stories with erotic-satirical content, many of them adaptations of subject-matter similar to that of the Middle French *fabliaux* (q.v.) and Italian novels; they often go back to Indian and Arabian legends.

Ed. E. Verwijs, *Dit zijn X goede boerden* (1861) and *Van vrouwen ende van minnen* (1871); C. P. Serrure in Vaderl. Museum, i (1855). J.J.M.

Book, in its primary meaning 'a writing' or 'a written document': thence 'a written or printed treatise or series of treatises, occupying several sheets of paper or other substance fastened together so as to compose a material whole' (O.E.D.). This may be subdivided: (1) A literary composition, occupying one or more volumes: 'A man will turn over half a library to make one book'. (Sam. Johnson); 'I can read anything which I call a book. There are things in that shape which I cannot allow for such. In this catalogue of books which are no books—biblia a-biblia—I reckon Court Calendars, Directories . . .' (Charles Lamb, *Last Essays of Elia*): (2) A material object, without regard to its contents: 'A book, printed or written, has a tendency to be a beautiful object'. (William Morris, 'The Ideal Book', Trans. Bibl. Soc., 1, 1893); 'Bibliography . . . deals with books as more or less organic assemblages of sheets of paper, or vellum, or whatever material they consist of, covered with certain conventional but not arbitrary signs, and with the relation of the signs in one book to those in another'. (W. W. Greg, *Bibliography*).

This use of the word has attained considerable significance owing to the development of critical bibliography (see BIBLIOGRAPHY), which has as its objective to reconstruct for each individual book the full story of its origin and its fortunes as the material vehicle of the living word. F.C.F.

Book Illustration. There are two main classes of illustrated books—the graphic and the decorative. The two features are not necessarily mutually exclusive; they serve to differentiate between books in which illustrations are a technical requirement and those in which they are used for embellishment.

Purely decorative illustrations, some of them the work of great, albeit unidentified masters, appeared in the illuminated manuscripts which were the glory of the medieval period; and the finest of these displayed a great knowledge of the secret of success in book illustration—the harmony between text and plates. When scribes and rubrishers worked closely together the 'miniatures', as these illustrations are now called, form an integral part of the book itself. By 1550, however, book illustration was dead, having given place to a series of picture books in which the plates are accompanied by explanatory text (E. P. Goldschmidt, *Printed Book of the Renaissance*, 1950). Goldschmidt points out that the illustrations in renaissance books were largely mnemonic and pedagogic in character; they served, that is, to assist the student in committing a text to memory and in finding his way about the book. The technical requirements for these books of instruction, such as mathematical and medical treatises, are that the illustrations should demonstrate features of the text. That utility and beauty need not exclude one another is shown, for example, in the magnificent plates in the first edition of the *Anatomy* of Andreas Vesalius (1543) or in the wonderful flower books of the 18th and 19th centuries. Geographical works called for maps; and already in 1477, in Bologna, an edition of Ptolemy's *Cosmographia* appeared with maps drawn by Crivelli of Ferrara.

Harmony between illustration and text, that is to say between author and illustrator, is the most important single factor in the illustrating of books. It is curious that the masterpieces of the French 18th and the English 19th century seldom show proper appreciation of the need for balance between illustrations and the text;

whereas humbler and less highly esteemed practitioners display this in a marked degree. Thomas Bewick, a prolific and unequal book illustrator, is at his best in the commissions executed by him for William Bulmer in, for example, Somerville's *The Chase* (1796), where the cuts are married to the text with impeccable taste. In a later period Aubrey Beardsley not only mastered the possibilities of photomechanical reproduction, so that his most successful efforts are actually more striking in reproduction than as originals, but his matching of picture to text on, for example, the title-page of the first volume of *The Yellow Book* is a delight to the eye.

On the other hand, the much vaunted and, for their illustrations, highly acceptable group of publications known as the 'books of the sixties', has never completely captured the connoisseur's fancy, partly because the illustrations are so frequently divorced from any close association with their accompanying text. The fault is aggravated by a singularly undistinguished level of general production, the typography being only slightly less abhorrent than the general lay-out and the binding. Moxon's Tennyson of 1857 is at once one of the most successful of the 'sixties' books and an excellent example of these grounds of criticism.

This, in turn, emphasizes blind spots in some of the best book production, where a failure to see the book as a whole has been responsible for blemishes. There are exceptions to this general statement also. For example, the Gregynog Press has not only achieved notable success in marrying illustrations to type and lay-out; but is also one of the very few book-production units, self-conscious or otherwise, that has paid any marked attention to the binding of its books, and has produced some works almost completely unexceptionable from every point of view.

Among the meanest of illustrated books of any period are the catalogues of the Great Exhibition of 1851. The period itself, and the Exhibition as its apotheosis, was one of great nastiness and cheapness in many of its aspects, the obvious cause of which was the tremendous impetus given to the search for cheaper and quicker methods of producing reading matter called for by the increasing literacy of the public. The drawing-room scrap books and the chromo-lithography used in children's books are examples of this general nastiness in the way of illustrated books, which is all the more remarkable in view of the good work that was being done at the same time, and in similar media, by conscientious craftsmen like Baxter, Owen Jones, Edmund Evans and Hulmandell. Estimable though the efforts of Charles Knight may have been to introduce culture and learning to the lower classes, one may regret the fact that he did not make better use of the examples of earlier book design which must have been familiar to him in his father's antiquarian bookshop at Eton; and one is appalled to find him acting as a juror in the Paris Exhibition of 1855.

William Morris's influence on book illustration, as on other branches of production, is better exemplified in precept than in practice; but Ricketts (notably, for example, in *The Sphinx*), the Pissarros in their charmingly produced and illustrated Eragny Press Books, and the artists of what Burdett rightly calls 'the Beardsley period' began at last to grasp and to exemplify Morris's principles; to regard the double-page, not the single page, as the typographical unit; to see that unit as a whole and to marry type and illustrations in a manner that has been notably followed and improved upon in our own day.

Since the 1890s this important tendency, to regard a book as a single unit, of which illustration may form a part, has been intensified. One of the major results, so far as self-conscious fine production is concerned, has been a reluctance to use such media as the half-tone block and its derivatives, precisely because they necessitate the use of coated papers which contrast unfavourably with the text paper and thus produce a jarring effect. The tendency to prefer the use of line blocks—which can be combined with colour work—wood blocks, or zincos made from them, and modern developments of the litho-offset process—all of which can be reproduced on text paper—have been coupled with, indeed have largely been responsible for, the increased use of original work by talented artists. Book illustrators like Bawden, Ravilious, Freedman and Piper are not only aware of the need that illustrations should enrich the appearance of books, they are also acquainted with the technique of the process to be used, and are able to produce drawings especially suited to reproduction in a particular medium.

This revolution in the book illustrator's outlook is remarkable. One has only to compare any of the *chefs-d'œuvre* of the French 18th century with, say, Gill's Chaucer, to see the difference in outlook.

Robert Gibbings, taking over the

Golden Cockerel Press in 1924, had been preceded in using wood-engravings as book illustrations by Eric Gill, who produced the first modern book of this kind in 1915—*The Devil's Devices*. When these two men joined hands in the production of those modern masterpieces, the *Canterbury Tales* (4 vols, 1929–31) and *The Four Gospels* (1931), the movement was well under way. In 1923 Stephen Gooden, who earlier in that year had made his first experiment in the revival of line engraving, received his earliest commission to illustrate a book. Since then he has made some remarkably beautiful books, notably his illustrations to two books by George Moore, and his illustrated edition of La Fontaine's *Fables*.

The developments of the offset process, perhaps most notably the adaptation of Perspex to this medium, has afforded a new and exciting medium for the book illustrator, and it is especially notable that, in the selections made by Sir Francis Meynell for the National Book League's Festival Exhibition of modern book design, 68 of the 100 books chosen are illustrated.

Rare examples occur in the history of book illustration where masters of the graphic art have illustrated their own works to perfection. Such, for example, are the treatises of Dürer on geometry and on letter-forms, and in an entirely different sphere, the inextricable intermingling of words and illustrations in the more personal productions of William Blake. That greatly revered book, the Aldus *Hypnerotomachia* of 1499, is certainly a masterly demonstration of wood-cutting, and the great printer made of it a technical masterpiece. Unfortunately the text is almost totally incomprehensible.

There are, again, almost miraculous examples of the fusion between the ideas of artist and author. The continued popularity of Tenniel's illustrations for the 'Alice' books of Lewis Carroll, and for Pedersen's illustrations of Hans Andersen are notable examples of such a unity of ideas.

One final word may be added on great painters who have illustrated books. Some take it in their stride, like Blake in illustrating Blair's 'Grave' or Turner in illustrating the poems of Samuel Rogers; others, like Boucher in illustrating Molière, are so unfamiliar with their medium as to have produced only beautiful irrelevancies, judged as book illustrations. One may also recall some of the great successes of Rowlandson, including those, like the 'Syntax' books, in which the text is an appendix to the illustrations.

To sum up, book illustration, having started as a legacy from the illuminated manuscript and gained a further lease of life for its utilitarian possibilities; having passed through a long period when it was largely indulged for its own sake, has finally begun to take its proper place as an important feature in the embellishment and beautifying of books with the artist's increasing grasp of the limitations imposed and the opportunities offered by the printed page.

C. Ede, *The Art of the Book* (1951); D. Bland, *The Illustration of Books* (1951); D. C. McMurtrie, *Book Decoration* (Pelham, N.Y., 1928); H. Curwen, *Processes of Graphic Reproduction in Printing* (London, 1934).

P.H.M.

Brachycatalectic (of a line of verse)—lacking one foot or two syllables of the normal length. C.T.O.

Brazilian Literature. While the 16th century is largely occupied with records of explorers and missionaries, the 17th century is characterized by a version of peninsular baroque, centred on the earlier capital, Bahía. Bento Teixeira Pinto wrote the earliest Brazilian epic, *Prosopopeya* (1601); minor poets wrote courtly verse, the great Vieira preached and wrote. His influence in particular lasted well on into the 18th century and is symptomatic of the close dependence of the colony on the mother country. The successor to the baroque came from Portugal too: the neo-classical movement, in which 'academies' turned out frigid arcadian verse indistinguishable from that of the home country. A new cultural capital grew up, Ouro Preto, and the *escola mineira*, centred about it, produced, as well as the usual pastoral nonentities, two poets, da Gama and Durão, who in their epic poems introduced a more vigorous and realist note. This period saw a certain amount of political unrest, and one figure emerges: José Bonifácio de Andrade, whose intellectual influence was immense. After the flight of the royal family to Rio, which definitely established the cultural pre-eminence of that city (1807), this writer fell into disgrace and was exiled, an event which produced his greatest contribution to literature.

A French cultural mission reached Brazil in 1840 and set the seal on the intellectual influence of France, which began with the introduction of romanticism and was to remain strong throughout the rest of the century. Among the early romantic poets (the greatest was Gonçalves

Dias) the influence of Chateaubriand and the worship of nature predominated, together with an intense nationalism. Later the pessimism of Musset prevailed, together with a Byronic disillusionment (Alvares de Azevedo, Abreu). In due course Victor Hugo inevitably appealed to the Brazilian temperament, and Castro Alves, with his followers of the *escola condoreira*, so called because of their lofty aspirations, represents the liberal and moral uplift aspect of romanticism, which was prolonged down to the 1870s, if indeed romanticism is not endemic in Brazilian literature.

The romantic novel owes much to Chateaubriand: Alencar exploited the 'noble Indian' theme, while he and others dwelt on their native scenery and customs. A little later appears the topic of the *sertão*, the up-country bush, sparsely inhabited by simple settlers of extreme rusticity. Alencar initiated this genre, Bernado de Silva Guimaraes (1827–84) popularized it, and after Coelho Netto and others had developed it, da Cunha wrote his famous book which, though neither novel nor any other form known to literature, is perhaps the greatest achievement in Brazilian literature. The greatest romantic novelist is Taunay, whose works lead insensibly on to the realist phase of Machado de Assis, Azevedo, Graça Aranha and others who were caught up in the current of Zolaesque realism which swept over Europe and America.

Machado de Assis was probably greater as a poet; he initiated that Parnassianism, streaked with lingering romantic ebullience, which characterizes Brazilian poetry until contemporary poetry reached Brazil in the movement which the Brazilians call *modernismo* (distinct from the Spanish American movement), formally initiated in 1922 by Graça Aranha. Bilac, among the neo-Parnassians, and de Lima and Andrade among the modernists, have real literary status.

The contemporary novel abounds in clever and striking pieces of writing; there is a distinct regionalist trend and excessive susceptibility to foreign influence: José Lins do Rego is the novelist of the sugar-plantations of the north-east, José A. de Almeida deals with the depressed rural areas of the northern up-country; Jorge Amado, who came to fiction late in life, is also interested in the sociological aspect of his subject and writes vividly of the coloured population of Bahía; Erico Veríssimo renders the subtleties of city life, much influenced by Aldous Huxley.

F. A. de Varnhagen, *Florilegio da Poesia Brasileira* (vols I–II, Lisbon 1850; vol. III, Madrid, 1853); M. García Merou, *El Brasil Intelectual* (1900); S. Romero and J. Ribeiro, *Compendio de Historia da Literatura Brasileira* (1909); R. de Carvalho, *Pequena Historia da Literatura Brasileira* (1919); I. Goldberg, *Brazilian Literature* (1922); A. D'E. Taunay, *Escriptores Coloniaes* (1925); J. Veríssimo, *Historia da Literatura Brasileira* (1929); J. de Lima, *Dois Ensaios* (1930); A. Motta, *Historia da Literatura Brasileira* (1930); J. D. M. Ford, A. F. Whittem and M. I. Raphael, *A Tentative Bibliography of Brazilian Belles-Lettres* (1931); A. Peixoto, *Noções de Historia da Literatura Brasileira* (1931); J. C. de Andrade Muricy, *A Nova Literatura Brasileira* (1936); O. Montenegro, *O Romance Brasileiro* (1938); N. W. Sodré, *Historia da Literatura Brasileira* (2nd ed. 1940). E.Sa.

Breton Literature. The Breton language was brought to Brittany by Brythonic emigrants from south-west Britain in the 5th, 6th and 7th centuries. It has therefore closer affinities with Cornish than with Welsh, and its subsequent development as a minority language has subjected it to much French influence. There are no literary materials of the Old Breton period apart from scattered glosses. The Middle Breton period (11th-17th centuries) produced a poem, *Mellezour an Maru* ('Mirror of Death', 1519) and two metrical mystery plays, *Buhez Santez Nonn* ('Life of St Non') and *Burzud Bras Jesuz* ('Great Miracle of Jesus'), both of the early 16th century. In 1576 appeared the prose *Buhez Santez Cathell* ('Life of St Catherine'). Translations of religious works in the 17th century are *An Mirouer a confession* ('The Mirror of Confession', 1621) and *Doctrin an Christenien* ('Christian's Doctrine', 1622), both by Tanguy Guegnen. Modern Breton literature commences with Father Maunoir's modernized orthography in the late 17th century. A literary revival commenced in the early 19th century with the lyric poetry of A. Brizeux, Prosper Proux and N. Quellien. H. de la Villemarqué's *Barzaz Breiz* ('Chants populaires de la Basse-Bretagne', 1838), although not an authentic collection, introduced a period of collecting and re-writing of popular songs and folk-tales by such men as Luzel and Le Braz which are of great literary value. Despite the work of F. Vallée and E. Ernault modern Breton literature is hampered by the failure to establish a standard literary language, and the four major dialects of Léon, Tréguier, Cornouailles and Vannes tend to keep Breton literature on a provincial rather than on a national level. Two important periodicals, An Oaled (ed. Jaffrennou) and Gwalarn (ed. Roparz Hemon) serve as foci of the nationalist revival.

J. Loth, *Chrestomathie Bretonne* (1890); A. le Braz, *Le Théâtre celtique* (1904); P. le Goff, *Petite Histoire littéraire du dialecte breton de Vannes* (1924); *Annales de Bretagne* (1885 ff.); *Revue Celtique* (1870 ff.); *Études Celtiques* (1936 ff.); F. M. Luzel, *Gwerziou Breiz-Izel: Chantes populaires de la Basse-Bretagne* (2 vols, 1868–74), *Légendes Chrétiennes de la Basse-Bretagne* (2 vols, 1881), *Soniou Breiz-Izel: Chansons populaires de la Basse-Bretagne* (with A. le Braz; 2 vols, 1890). M.R.

Broadcasting. A parallel may be drawn between broadcasting, the most advanced method of spreading knowledge, and the story-teller of ancient times, the earliest form of literary expression. Each has relied upon the power of the spoken word and the subtle shades of meaning and emphasis of which the human voice alone is capable to hold its audience. Each has depended upon the degree of intimacy that exists between narrator and listener. A significant difference, however, marks the old method from the new: whereas the story-teller addressed a very limited audience, his modern counterpart is able to reach the ears of millions. Broadcasting has spanned the world with sound and in the process has developed a specialized presentation of knowledge. Through the centuries the growth of culture, aided by the invention of printing, has replaced the ancient repertoire of unrecorded stories by a permanent literature. Printing made this possible: broadcasting has been the means of circulating this store of human wisdom on a scale beyond the power of any other medium. The publication of books has its limits and problems: but broadcasting is hampered by few restrictions: its range is limitless, and it is available to the dweller in mountain and jungle simultaneously with the inhabitant of a city. Its audience is impossible to calculate. Where an approximate calculation has been attempted the results are impressive. In the case of British broadcasting, for example, it is estimated that some two million listeners tune in weekly to the B.B.C.'s Sunday serialization of a classical novel. In a recorded form the broadcast is subsequently transmitted to practically every part of the world, and translations in foreign languages (such as Arabic, Hindustani, Afrikaans, Spanish) are frequently made and rebroadcast on local networks. The final listening audience is beyond computation. In this way many of the great works of English fiction (Jane Austen, Thackeray, Scott and Dickens) have reached an audience whose size would have astonished their authors, and Trollope has emerged from near-obscurity to vie with Dickens as the most popular radio novelist of the day.

The effect on the reading public has been far-reaching. Broadcasting has stimulated an interest in, and a desire for, literature which has had important repercussions. Fiction has been introduced to a wide, new public, and following upon the broadcast adaptation of a novel booksellers and publishers have found it no uncommon thing to be faced with a demand for the book which they have been unable to satisfy.

Broadcasting is particularly suited to the presentation of literature. First of all, the medium is an intense communicator of thought, capable of infinite shades of expression and suggestion. It is extremely flexible. It has a freedom of movement that not even the cinema, bound by visual considerations, can equal. The shifting scenes of a story, the development of plot and character, may be realized by broadcasting as swiftly as the author has dictated. Through the use of sound effects, implemented by the listener's imagination, atmosphere may be created with singular vividness. By the artistry of the broadcaster the voice may convey physical dimensions: Sancho Panza's girth and the lean, visionary figure of Don Quixote may be wonderfully suggested by the right voices. (Much therefore depends upon the producer's flair for casting.) Broadcasting in fact may, and often does, lend a certain graphic quality to an author's design and sets in sharp relief incidents and characters that perhaps only the most sensitive reader is able to visualize from the printed page.

The spoken, as distinct from the dramatized, broadcast narrative, is but a development of the old art of the story-teller. It was Dickens who recognized the value of public readings from his works, and it is not unlikely that had he been alive today he would have turned to broadcasting, and the advantages it offers an author, with relish. Broadcasting cannot replace the aesthetic enjoyment in the written word, but at its best it can be more than an artistic compromise.

In the realm of drama the achievement of broadcasting is more complete. A play is written primarily to be spoken by actors and everything is subsidiary to the dialogue. Broadcasting is the art of the spoken word and it is not surprising that a form of literature specifically designed for the human voice should transfer itself so successfully to the microphone. It is debatable as to how much or how little is lost by performing a play in a studio as against in a theatre. Frequently a great deal has been gained. Such plays as Ibsen's *Brand* and *Peer Gynt*, Goethe's *Faust*, *The Dynasts* by Thomas Hardy, have been realized more convincingly by broadcasting than is possible (or feasible) on the stage. Broadcasting (notably in the B.B.C.'s Third Programme) has done exceptional service to Shakespeare and the Greek classics: it has resuscitated many pieces of the Restoration period; Ibsen, Chekhov, Shaw, Pirandello, Molière, Victor Hugo, Sean O'Casey, Eugene O'Neill, Sartre, Lorcas and T. S. Eliot are but a selection of the prominent writers for the theatre who have through broadcasting enormously widened their audiences. Most important of all, broadcasting, whether it be of poetry, prose or drama, may be said to have encouraged a literary frame of mind, a habit of thought and listening, that is likely to have a considerable social influence.

Side by side with the presentation of literature, broadcasting has evolved an art of its own. The individual qualities of the medium have attracted the writer and he has studied them and used them to advantage. A form of radio literature, distinctive and original, has come into being, and an early example may be found in the short stories of A. J. Alan. They are an interesting study. In print these stories are unremarkable (like the radio scripts of 'ITMA'): the writing appears flat and commonplace and there is little trace of genuine humour. Yet under the quickening touch of the microphone, for which they were written, and the subtle art of the broadcaster, they became works of some character. The wartime 'Postcripts' by J. B. Priestley, the reflections of Max Beerbohm, James Stephens and Desmond MacCarthy have been transferred to the printed page with no loss of literary quality; yet by reason of their having been designed in terms of broadcasting, and the telling microphone technique of their authors, they have possibly been more effective to listen to than to read. In a greater degree the same is true of the broadcast addresses by President Roosevelt and Winston Churchill, classic examples of the use of oratory attuned to the sensitive nature of the microphone. Divorced from the medium for which they were composed it is doubtful whether these addresses would have made such a striking impression. Similarly, scientists, psychologists and commentators on the social and political scenes have used broadcasting creatively and influenced the trend of modern thought. The poet and the playwright have lent their distinction to the medium. Louis MacNeice (*The Dark Tower*), Clemence Dane (*The Saviours*), Edward Sackville-West (*The Rescue*), Eric Linklater (*The Raft*), the early plays of Tyrone Guthrie (*The Squirrel's Cage*), the work of Norman Corwin, and Dorothy Sayers's religious sequence, *The Man Born to Be King*, have given a permanent value to broadcast literature.

In humour, alone, broadcasting has failed to produce a W. S. Gilbert, a Belloc, a Wodehouse, a Damon Runyan. It is probable that the essence of radio humour lies in a blend of topical parody and comic invention that quickly outlives its appeal and is therefore less likely to attract or reward the artist. H.A.

Bucolic (of poetry), pastoral: pastoral poem(s), e.g. Theocritus' *Idylls*, Virgil's *Eclogues*. C.T.O.

Bulgarian Literature. The development of Bulgarian literature follows closely the very uneven fortunes of the Bulgarian nation. Bulgaria was founded as an independent state in the Balkans in A.D. 679. Since then, in a period of about 13 centuries, the Bulgarians have enjoyed freedom and independence for less than 6 centuries. The major part of Bulgarian history is the history of foreign rule with its inevitable consequences: curtailment and complete suppression of literary life.

During the first (679–1018) and the second (1185–1396) Bulgarian empires, literature was confined mostly to religious writing. Literature proper (fiction) existed in so far as the imagination of the chroniclers and religious writers and historians romanticized past events to make them more readable and acceptable to the ordinary public. The most striking literary development during the first empire was the extraordinary growth of the Bogomil heresy, which gradually embraced all European countries and which owed its influence entirely to the popularity of the writings of its founder, Pop Bogomil.

Bulgarian literature in the modern sense of the word has its beginnings in the 19th century, after the national cultural renaissance which followed the publication of the *Slavo-Bulgarian History* of Paissy. As Bulgaria was then still a Turkish province, the literary centre of the nation was in Bucharest, Rumania, where a group of very talented poets and writers published a considerable amount of papers, journals and books. Altogether 1,650 books (including textbooks and non-fiction works) were published before the liberation of Bulgaria (1878). After the liberation there was a great cultural and literary upsurge.

By and large Bulgarian writers were divided into two major groups. The first and the more numerous was led by Ivan Vazov, the foremost Bulgarian writer. They were conservative in taste and traditionalist in outlook. They rejected the 'art for art's sake' attitude and believed that literature should be truly national, reflecting the achievements, setbacks, disappointments and tragedies of the nation as a whole rather than the feelings of the individual. This group of writers preferred a more 'everyday language' as a means of literary expression. The second group, led by the poet Pencho Slaveykov and the literary critic Krastyu Krastev, was highly individualistic in outlook and very 'highbrow' in style and language.

After the first world war and the death of Vazov, the individualistic group grew much stronger in influence and popularity. It adopted, however, the simpler language method of expression of the 'national' group. It was centred mainly round the literary journal Zlatorog, edited by the writer Vladimir Vassilev. In the late 20s and the 30s this group of writers reached the most fruitful period of its development and produced poetry, novels and short stories of a high literary value.

This literary progress received a severe setback after the second world war, and especially after 1948, when the Bulgarian Communist government adopted the so-called 'Zhdanov line' towards literature and writers. Writers were made civil servants, all their work being strictly controlled by party officials. The 'decadent influence of the West', which shaped the outlook of all important writers, was proclaimed a dangerous heresy. Writers who refused to accept the new party policy were imprisoned and liquidated. Literary output after 1948 has been levelled down to party literature and to such fiction and poetry which serve directly the political aims of the government.

As Old Bulgarian literature is closely interwoven with the development of the Bogomil heresy and Bogomil literature, its main bibliographical references follow the biographical entry of Pop Bogomil, the founder of the heresy. In so far as they deal with Old Bulgarian literature, works quoted below refer to those periods of its development which are not directly connected with the Bogomil heresy.

A. Strauss, *Bulgarische Volksdichtungen* (1895); S. Radev, *La Macédoine et la renaissance bulgare* (1918); B. Penev, *Istoriya na Novata Balgarska Literatura* (4 vols, 1931–36; from Paissy onwards); *Balgarski Pissateli*, ed. M. Arnaudov (10 vols; 6 vols only pub. 1932–40); M. Spinke, *A History of Christianity in the Balkans* (1933); N. Dontchev, *Les Influences Étrangères dans la littérature bulgare* (1934); N. S. Derjavin, *Istoria Bolgarskoy Literatury* (1935); A. Cronia, *Saggi de letteratura bulgara antica* (1936); L. Salvini, *La Letteratura bulgara dalla liberazione alla prima guerra balcanica* (1936); G. Hateau, *Panorama de la littérature bulgare contemporaine* (1937); N. Raynov, *Vechnoto v Nashata Literatura* (3 vols, 1941); E. Damiani, *Sommario di storia della letteratura bulgara* (1942); E. Turdeanu, *La Littérature bulgare du XIV*^{e} *siècle* (1947); D. Aldo, *Les Fatalités bulgares* (1945).

M.P.

Burlesque, a type of stage entertainment which ridicules either the drama of its day or the habits, fashions and personalities of the moment. It is, in some of its forms, a very ancient type of play—there is some justification for saying that Aristophanes occasionally used it. The interludes of clowns like Tarleton and Kemp in the 16th century were also very often a form of burlesque. It emerged in complete shape with Villiers' *The Rehearsal* which in its original form made fun of contemporary dramatists and actors; but as it held the stage for many years, it became the habit of the chief actor to mimic the other players of his day. Henry Carey used burlesque in his famous *Chrononhotonthologos* which poured scorn upon the technique then used in dramas and tragedies, and the same author burlesqued the operas of his time, an example being *The Dragon of Wantley*. The bitterly satiric plays which Fielding wrote, and produced at the Haymarket theatre, were in truth burlesques and drew upon him not only the anger and vengeance of Sir Robert Walpole, the prime minister, but, following a burlesque entitled *The Historical Register for the Year 1736*, induced Walpole to bring in the Licensing Act of 1737. That forerunner of all light operas, *The Beggar's Opera*, can also qualify as a burlesque. The stringency with which the Licensing Act was enforced under the jurisdiction of successive Lord Chamberlains did much to stamp out the old vindictive form of burlesque, although the plays of Samuel Foote possibly come under that category. Foote, however, confined his burlesque to mimicry, of which he was a superb exponent, and burlesqued people and their eccentricities more than the current drama or passing events. The term 'burletta' must not be confused with burlesque. Hard to define as it is, a burletta was in reality a play spoken to music, in order to avoid the stranglehold of the 'patents' of Drury Lane and Covent Garden theatres, which forbade the spoken word on the stage, unaccompanied by music. Even the Licenser of Plays, George Colman the younger, found burletta hard to define.

In the 19th century another kind of burlesque arose, in the form of musical entertainments which did indeed burlesque, in the straightforward meaning of the word, famous stories, famous plays and famous operas, taking subjects from all sources—from classical mythology down to historical fact. This form of burlesque became immensely popular and some of its most skilful practitioners were W. S. Gilbert and H. J. Byron, G. A. Sala and F. C. Burnand. The main attraction at the opening night of the Gaiety theatre, London, was a burlesque on *Robert the Devil* by W. S. Gilbert. For years burlesque held the stage of the Gaiety and many other playhouses until George Edwardes replaced it by musical comedy. These later burlesques were not bitter or acidly satiric, they were good-natured pieces of fun, with comedy, music and dancing predominating and in the case of those of Byron, a plethora of puns.

There is sometimes a mistaken tendency to regard pantomime as burlesque. Pantomime does not treat its story with satire but with topsy-turvyness, a very different thing. Burlesque today exists only in the form of revue, except when specially concocted at some of the private or club theatres. But there is a general tendency when reviving old melodramas to burlesque them in the acting thereof, which is to be deplored.

The term burlesque in America has an entirely different meaning to that which obtains in England. There it means a light, musical and absurd entertainment, usually based on sex and a great display of the human form in undraped condition, without the underlying spirit of burlesque as we know it, or even satire. W.M.-P.

J. R. Planché, *Recollections* (1872); G. A. Sala, *Life and Adventures of G. A. Sala* (1895); F. C. Burnand, *Records and Reminiscences* (1903); S. Dark and R. Grey, *William Schwenk Gilbert, his Life and Letters* (1923); E. B. Watson, *Sheridan to Robertson: A Study of the London Stage* (1926); S. McKechnie, *Popular Entertainment through the Ages* (1932); L. Waitzkin, *The Witch of Wych Street: A Study of the Reforms of Mme Vestris* (1933); V. C. Clinton Baddeley, *The Burlesque Tradition in the English Theatre after 1660* (1952).

G.R.

Burmese Literature. The oldest form of Burmese literature extant is found in stone inscriptions, of which the earliest at present known is the Myazedi or Myinkaba Kubyauk-kyi (A.D. 1113). These inscriptions are generally dedicatory, but many are less formal in style than conventional monuments.

The earliest Burmese imaginative literature which has survived dates from the middle of the 15th century A.D. Written on palm leaves, it was produced down to the 19th century A.D. under the auspices of Buddhist monarchs. The authors were Buddhist monks or monastery-trained courtiers and a few court poetesses. Their works include versified forms of Buddha's birth stories (*pyo*), didactic poems mainly based upon the Buddhist scriptures, panegyric odes (*mawgun*), historical ballads (*egyin*), odes dealing mainly with nature and love (*yadu*), discursive epics (*yagan*), bucolic songs (*tya*), shorter lyrical songs known as *te-dat, than-cho, le-cho*, *dwe-cho* and *baw-lè*; epistles (*myit-taza*); court dramas and the earliest stage plays (*pya-zat*). There are more than fifty forms of verse composition. All these were composed either in rigid 'climbing rhymes' or in freer rhyme schemes. Many of these works are distinguished by Buddhist piety and courtly refinement of language.

Though verse predominated in that period, prose works were not neglected. They were mostly translations or adaptations from Pāli *jataka* stories, Burmese chronicles and compilations of legal precedents. The prose style was 'scriptural' with long sentences, loosely knit clauses and arbitrary punctuation.

The introduction of printing presses into Lower Burma about 1870 led to a great change. From 1875 onwards, popular works such as *pya-zat*, novels, novelettes and short stories superseded the old types of prose and poetical works. The university of Rangoon was founded in 1920 and a new generation of writers has since developed a modern Burmese literature consisting of poems, essays and short stories. Foreign literature is being made available through translation or adaptation. The creation of the Union of Burma in 1947 has stimulated interest in the national culture. Prizes have been awarded annually by the government for the best Burmese novels.

In English: Maung Htin Aung, *Burmese Drama* (1937); G. E. Harvey, *History of Burma* (1925; see index *s.v.* 'literature').—Journal of the Burma Research Society, Rangoon (1910–41), especially: (*a*) U Ba Thein, 'A Dictionary of Burmese Authors', tr. G. H. Luce and Maung Ba Kya, vol. X; (*b*) Ba Han, 'Seindakyawthu: Man and Poet', vol. VII; (*c*) Po Byu and B. H., 'Shin Uttamaggyaw and his Tawla'; a nature Poem, vol. VII, vols VIII, IX and X; (*d*) Maung Tin, 'The Burmese Novel', vol. VII; (*e*) G. H. Luce, 'Burma's debt to Pagan', vol. XXII.—Hla Pe, *Konmara Pya Zat*, part I, intro. and tr., contains various rhyme schemes and several forms of Burmese versification (1952).

In Burmese: *Anthology of Burmese Literature*, ed. U Kyaw Dun (4 vols, 1926–31); Pe Maung Tin, *History of Burmese Literature* (1947); *Pitakat Thamaing Sadan* (1905; classified list of Burmese literary works with historical and biographical notes); Zawgyi and Min Thu Wun, *On Life and Letters* (1948; anthology of verse with comments); E Maung, *A Garland of Burmese Poems* (1950). H.P.

Burns Stanza, a six-line stanza rhyming aaabab, lines 1, 2, 3 and 5 being of four stresses, lines 4 and 6 of two, used by Burns in several poems and by Wordsworth in *At the Grave of Burns*. C.T.O.

Byelorussian Literature. Like the Ukrainians, the Byelorussians too were severed from the bulk of the Russian population when in the 14th century parts of western Russia were incorporated into Lithuania. Yet the literary 'Church-Slavonic' language for a long time remained the same for all three branches, with a gradual admixture of certain local peculiarities. These became conspicuous enough to account for the appearance of a Byelorussian Bible printed by F. Skorina in Prague in 1517. When in 1569 Lithuania came under Poland, the Byelorussian gentry soon adopted the superior Polish civilization, relegating their native tongue to the peasants. After the first division of Poland in 1772, when the Byelorussian districts were annexed by Russia, their population possessed an excellent folk-lore, rich above all in animal stories, but it could hardly boast of a literature in the spoken language until the middle of the 19th century.

The early phase of Byelorussian literature was marked by a romantic and idyllic-populist trend. This was gradually replaced by the more realistic writings of F. Bogushevich (1840–1900) and Janka Luchina (1851–97). Yet the ban on the printing of Byelorussian books after the Polish rising of 1863 led to a standstill, lasting until the revolutions of 1905 which cleared the way for a Byelorussian literary revival. Its centre was Vilna, and its principal periodical became the weekly Nasha Niva ('Our Field', 1905–15). As the majority of the younger writers were of peasant origin, the village or peasant motifs prevailed and reached a particularly high level in the poetry of Janka Kupala (1882–1942), Jakub Kolas (*1882) and Maxim Bogdanovich (1891–1917). Yet the proper élan to all these activities was given by the revolution of 1917, when Byelorussia was made an autonomous Soviet republic, with Minsk as its political and cultural centre. Byelorussian literature now expanded by leaps and bounds even though it had to adapt itself to the general pattern of Soviet-Russian belles-lettres, with the usual spate of propaganda. On the whole, poetry prevailed over fiction. But the ever-growing crop of Byelorussian books certainly testifies to the vitality of this young literature, the proper assessment of which still rests with the future.

P. V. Sheyna, *Materialy dlya izucheniya byta i naseleniy zapadnago kraya* (1887–1902); *Ocherki belorusskoy literatury*, ed. N. A. Yanchuk (1920); E. F. Karsky, *Belorussy* III (1922); M. Garetsky, *Gistorya belaruskae literatury* (1926); E. F. Karsky, *Geschichte der weissrussischen Volksdichtung und Literatur* (1926); M. M. Pyotukhovich, *Narysy gistoryi belarus. literatury* (1928); E. lo Gatto, *La giovane letteratura d'un vecchio popolo* (1931); *Antologiya belorusskoy poezii* (1948); M. Lynkou, *Belaruskaya sovetskaya literatura za 30 god* (1949). J.L.

Bylina (pl. *byliny*), epic or heroic folksong of Russia. The word is derived from *byl'*—'that which happened'—and came into use in the 1830s. The peasants still refer to their epic songs as *starina*, i.e. 'things of olden times'. Intensely rhythmical and sonorous, the *byliny*, consisting of uneven, unrhymed lines, were chanted by professional *skaziteli* (reciters). They describe the exploits of the Russian *bogatyri* (champions), reflecting the princely, military-feudal Kievan Russia before the Tatar conquest in 1238–40, and can still be heard in the Russian north and even in Siberia. Closely related to the *byliny* and identical in form are the historical songs about Ivan the Terrible, the popular robber chief Stenka Razin, Peter the Great and other figures who have impressed the people's imagination.

The first collector of *byliny* was an

Englishman—Richard James, chaplain to the English embassy at Moscow, for whom some of them were written down in 1619. His MS. is preserved at Oxford. See also Ballad and Cycles.

M. N. Speransky, *Byliny* (2 vols, 1916–19); A. N. Rambaud, *La Russie épique* (1875); W. Wolner, *Untersuchungen über die Volksepik der Grossrussen* (1879); I. F. Hapgood, *The Epic Songs of Russia* (1886); B. Stern, *Fürst Vladimir und seine Tafelrunde* (1892); R. Abicht, *Die russische Heldensage* (1907); L. A. Magnus, *The Heroic Ballads of Russia* (1926); H. M. and N. K. Chadwick, *The Growth of Literature*, II (1936). J.L.

Byzantine Literature: see Greek Literature, Medieval.

Caballero Cifar, El (*Historia del caballero de Dios que había nombre Cifar*), the earliest Spanish novel (early 14th century). There are three parts: Cifar's adventures after separation from his wife and children; his advice to his sons; the knightly adventures of his son Roboán. It includes Arthurian and oriental material. The realistic squire Ribaldo is an anticipation of Sancho Panza.

El caballero Cifar, ed. Michelant (Stuttgart, 1872), ed. Wagner (Ann Arbor, 1929), ed. Riquer (Barcelona, 1951).

C. P. Wagner, 'Sources of *El Caballero Cifar*', in Rev. Hispanique, 10 (1903); Sir H. Thomas, *Spanish and Portuguese Romances of Chivalry* (1920); W. J. Entwistle, *The Arthurian Legend in the Literatures of the Spanish Peninsula* (1925). E.M.W.

Caesura, the Latin term (translating Greek τομή, 'cutting') for the division of a foot in Greek and Latin verse between two words at recognized places in the line; in English and other verse applied to similar breaks. Caesural inversion often occurs in English verse, e.g. Múch have I séen and knówn || cíties of mén' (Tennyson). C.T.O.

Canadian Literature.—In English: Pre-Confederation Canada, which consisted of scattered communities in the Maritimes, Quebec and Ontario, produced little literature of note. The sense of colonialism, strengthened by the influx of United Empire Loyalists after 1774, led writers to write about their homeland rather than Canada; the problem of the struggle to subdue the wilderness made any writing at all very difficult.

Thomas Haliburton gained international fame with his humorous Yankee stories of Sam Slick (*The Clockmaker*, 1836). Susanna Moodie's autobiographical *Roughing it in the Bush* (1852) is a typical expression of homesickness and excitement in a new country. The poetic dramas of Charles Heavysege (1816–76) enjoyed a sudden but fugitive popularity. Canada's first literary periodical, The Literary Garland, was published in Montreal from 1838 to 1851.

With confederation, in 1867, and the growth of universities and urban life, a Canadian literature in English began to appear. The most important writers of the last decades of the century were nature poets, derivative of English romanticism. Isabella Valancy Crawford, Charles G. D. Roberts, Archibald Lampman, Duncan Campbell Scott and Bliss Carman, all wrote verse of considerable grace and charm. In the early years of the 20th century Marjorie Pickthall wrote verse which added Celtic mystery to Canadian themes. Pauline Johnson, Wilfred Campbell, and John McCrae continued the romantic trend in poetry, while Robert Service wrote narratives of the frontier in thumping rhythm.

About 1900 the novel too became more popular. Ralph Connor found material in the Canadian backwoods for some 40 popular novels. And about this time Stephen Leacock began, with *Sunshine Sketches* (1912), his series of sketches of Canadian provincialism. Other novelists of this period were William Kirby, Sir Gilbert Parker, L. M. Montgomery, Marshall Saunders and Ernest Thompson Seton.

After the war of 1914–18 Canadian literature developed rapidly. Canadian novels were published in increasing numbers and poetry magazines were established. In the early 1920s E. J. Pratt began publishing distinguished lyrics and also narrative poems on heroic themes, written with both gusto and craftsmanship. An important group of younger poets, including A. M. Klein, F. R. Scott, A. J. M. Smith, Leo Kennedy, L. A. Mackay, P. K. Page, shows awareness of social problems and is inclined to verse experiment. Dorothy Livesay, Anne Marriott and Audrey Alexandra Brown write verse of considerable sensitivity, and Earle Birney is an accomplished narrative poet.

In the field of fiction Mazo de la Roche has achieved great fame with her *Jalna* novels, romantic accounts of an Ontario family. Frederick Philip Grove has written sombre novels of Canadian farm life and Thomas Raddall has used the colourful history of Nova Scotia for fiction. W. O. Mitchell is a distinguished story teller of the Saskatchewan scene. Gwethalyn Graham's novel *Earth and High Heaven* deals with a problem of race relations, with great insight. Morley Callaghan's novels of urban life are written in a popular American style. Probably the best-known novelist in Canada today is Hugh McLennan, whose *Barometer Rising* and *Two Solitudes* come from the fibre of Canadian life.

Drama festivals and the needs of the Canadian Broadcasting Corporation have encouraged the writing of plays. Robertson Davies, a newspaper editor, has written amusing satires for the legitimate stage. Lister Sinclair and Joseph Schull are two of the best-known writers of radio plays, noted for their use of Canadian themes and their pointed wit.

Literary criticism has not flourished in Canada, but some first-rate criticism has come from E. K. Brown, C. F. Klinck, Lorne Pierce and W. E. Collin. J. D. Robins has written some of the best non-fiction in his whimsical accounts of summer life in Ontario.

The immense volume of American magazines and books and the importance of the American market have adversely affected literary production in Canada. The Massey Report of 1951 deplores excessive American influence and points out the peculiar difficulties of Canadian writers (e.g. the lack of bookshops and the small sales of books in Canada). The influence of British writers has also been of great importance. But against all these difficulties, Canadian writers are making a determined struggle to establish a distinct literature of their own.

J. D. Logan and D. G. French, *Highways of Canadian Literature* (1924); V. B. Rhodenizer, *Handbook of Canadian Literature* (1930); E. K. Brown, *On Canadian Poetry* (1945); *The Book of Canadian Poetry*, ed. A. J. M. Smith (1948); *University of Toronto Quarterly, Annual Review of Letters in Canada.*

M.H.M.M.

In French: There had not been opportunity for even the beginnings of a literature in French to develop at the time when Canada was acquired by Great Britain, in 1760. And the century which followed was as difficult for French-speaking Canadians as for English. The treaty of 1763 provided for the maintenance of the French language, which is now equally official with English in the province of Quebec and in the Parliament of Canada and the federal courts. It is the home language of about 30 per cent of Canada's population. The cession and the French Revolution effectually cut off the French of the colony from intellectual communication with France, which was not resumed until about 1850, when the French romantics began to be avidly read in Quebec. The Durham Report of 1839, which described French Canada as a people without a literature, provoked the French Canadians to a consciousness of their identity, and the *Histoire du Canada* of F. X. Garneau, which began its appearance in 1845, was the signal for a whole century of literary activity, the note of which is almost entirely that of the struggle for survival of a small French group on an English-speaking continent. With few exceptions the inspiration of this literature both in poetry and in prose, has been the history, character and persistence of the French Canadian people. Only in very recent years has it begun to concern itself with the universal problems of the human race, largely under the influence of the newer writers of France since the first and especially the second of the great wars.

The literary movement of 1860 centred in Quebec City, in the bookshop of Octave Crémazie, himself a good poet, and the salon of Abbé Raymond Casgrain; but with the rise of Louis Fréchette, the first poet to attain recognition in Paris, whose *Les Fleurs Boréales* was published in Dijon in 1881 and crowned by the French Academy, the scene began to shift to Montreal. The creation of the Dominion of Canada in 1867 did not particularly stimulate literary activity among the French, to whom it meant a long continuance of their minority position; but the appearance about the same time of several patriotic novels, *Les Anciens Canadiens* of P. A. de Gaspé and *Jean Rivard* of A. Gérin-Lajoie among them, inaugurated a study of primitive rural manners and scenes which is still going on, but is now becoming much more realistic.

Serious literary criticism began about 1900, after the foundation of a group in Montreal calling itself École Littéraire and the subsequent starting in Quebec of the Société du Parler Français au Canada, which concerned itself with the preservation of the old forms of speech surviving from the early days of the colony. Poets such as Émile Nelligan and Albert Lozeau attained a higher artistic finish, and psychological problems began to interest both poets and novelists, while Robert Choquette a little later enlarged the scale of poetic effort, which had been successful only in the lyric. Much credit is due to such critics as Louis Dantin and Mgr. Camille Roy, Maurice Hébert and C. Ab der Halden, and more recently Guy Sylvestre, Roger Duhamel and Marcel Dugas. After 1920 the novel also became more adult, with the work of Gabrielle Roy, Roger Lemelin, Germaine Guèvremont and Claude Henri Grignon. An extreme preoccupation, not unnatural in a very self-conscious minority element, with the problems of racial survival continues to be the chief characteristic of this literature, though in slowly lessening degree.

C. Ab der Halden, *Études de littérature canadienne-française* (1904) and *Nouvelles Études . . .* (1907); Camille Roy, *Nos origines littéraires* (1909), *Essais sur la littérature canadienne* (1907), *Nouveaux essais . . .* (1914), *Histoire de la littérature canadienne* (14th ed. 1950); Louis Dantin, *Gloses critiques* (2 vols, 1931–35); Maurice Hébert, *De Livre en livre* (1929), *D'un Livre à l'autre* (1932); Albert Dandurand, *La Poésie canadienne-française* (1933); F. M. Jones, *Le Roman canadien-français* (1931); J. C. Bracq, *The Evolution of French Canada* (1924); Ian F. Fraser, *The Spirit of French Canada* (1939); Berthelot Brunet, *Histoire de la littérature canadienne-française* (1946); Albert Dandurand, *Le Roman canadien-français* (1937); H. d'Arles, *Nos historiens* (1921); Jean Charbonneau, *L'École littéraire de Montréal* (1935); Seraphin Marion, *Les Lettres Canadiennes d'autrefois* (6 vols, 1939–49); Jules Leger, *Le Canada français et son expression littéraire* (1938); Jane M. Turnbull, *Essential Traits of French-Canadian Poetry* (1938). B.K.S.

Cancioneiros (Portuguese, 'songbooks'), collections of medieval Galician and Portuguese poems that have come down to us in three manuscripts: *Cancioneiro da Ajuda, Cancioneiro da Vaticana, Cancioneiro Colocci-Brancuti.* The latter is also referred to as *Canc. da Biblioteca Nacional de Lisboa.* With the *Cantigas de Santa Maria* (also in Galician and of the same literary period) of Alfonso el Sabio the *Cancioneiros* constitute a vast repository of over 2,000 compositions by some 160 poets. They cover the period from the late 12th century to the middle of the 14th century.

The *Cancioneiros* contain chiefly love lyrics (*cantigas de amigo* and *cantigas de amor*) and satirical poems (*cantigas de escárnio e maldizer*). While influence of the Provençal lyric is easily discernible, notably in the *cantiga de amor* which, addressed by the lover to his lady, develops the themes of courtly love, the *cantiga de amigo* appears to be an indigenous form of more remote origin. In this a young girl sings of her lover (*amigo*); lamenting his absence, accusing him of infidelity, rejoicing in his return; at times confiding in her mother who often gives advice and warning or in her friends with whom she visits some local shrine. These simple and often poignant little scenes with their delicate suggestion of natural setting (hill-country, the sea, a pine grove) are essentially domestic in character. Many *cantigas de amigo* consist of a single elegiac motif developed in parallel strophes, each verse being repeated with slight modifications (change of assonance, synonyms) leaving an impression of immobility and deep sadness.

The *cantigas de escárnio e maldizer* develop satirical themes and comical situations, often with direct personal abuse (*maldizer*) of a most violent and obscene kind. At other times the satire (*escárnio*) is more general or the personal references more obscure. All these poems throw interesting sidelights on the society of the period.

Juglar, segrel, trovador are the names variously given to the poets of the *Cancioneiros* according to their social standing. That many of them cultivated all three types of *cantiga* testifies to their versatility.

The *Cancioneiro Geral* is a much later collection of poems compiled and published in 1516 by Garcia de Resende. This vast anthology chiefly contains verses composed as a form of social diversion at the courts of John II and Manuel I of Portugal. Many of the 286 poets whose works are included write in Spanish as well as Portuguese, thus inaugurating a period of Spanish influence in Portuguese literature that was to last until the 18th century.

Although the fresh inspiration of the early *cantiga de amigo* is totally absent the *Cancioneiro Geral* continues and develops the tradition of the courtly love-lyric and of the *cantiga de escárnio.* Monotony and triviality characterize many of these poems but the *Cancioneiro Geral* introduces many novel elements into Portuguese literature and contains in germ almost every feature of the great literary period that was to follow.

Cancioneiro da Ajuda, crit. ed. C. Michaelis de Vasconcelos (2 vols, Halle, 1904), diplomatic ed. H. H. Carter (New York, 1941), ed. Marques Braga (1945); *Il canzoniere portoghese della biblioteca vaticana*, ed. E. Monaci (Halle, 1875); *Cancioneiro portuguez da Vaticana*, ed. T. Braga (1878); *Il canzoniere portoghese Colocci-Brancuti*, partial diplomatic ed. E. Molteni (Halle, 1880), *Cancioneiro da Biblioteca Nacional* (*antigo Colocci-Brancuti*) (8 vols, 1949 ff.); *Cantigas de amigo dos trovadores* *galego-portugueses*, ed. J. J. Nunes (3 vols, 1926–28); *Cantigas de amor dos trovadores galego-portugueses*, ed. J. J. Nunes (1932).—ANTHOLOGIES: J. J. Nunes, *Crestomatia arcaica* (3rd ed. 1943); V. Nemésio, *A poesia dos trovadores* (1950).—*Cancioneiro geral* (1516), ed. A. J. Gonçalves Guimarães (5 vols, 1910–17).

M. Rodrigues Lapa, *Das origens da poesia lírica em Portugal* (1929), *Lições de literatura portuguesa. Epoca medieval* (3rd ed. 1952); S. Pellegrini, *Studi su trove e trovatori della prima lirica ispano-portoghese* (1937); A. F. G. Bell, C. Bowra and W. Entwistle, *Da poesia medieval portuguesa* (1947); J. Filgueira Valverde, 'Lírica medieval gallega y portuguesa', in *História general de las literaturas hispánicas*, I, ed. D. G. Díaz-Plaja (Barcelona, 1949).—On Cancioneiro geral: T. Braga, *Poetas palacianos* (1871); J. Ruggieri, *Il canzoniere di Resende* (Geneva, 1931); A. Crabbé Rocha, *Aspectos do Cancioneiro geral* (1949). T.P.W.

Cancionero (Span. 'songbook'). This name is given to various anthologies of courtly lyrics made in the 15th and early 16th centuries. The chief are the *Cancionero de Baena* (1445), *de Stúñiga* (late 15th century) and the *Cancionero general* (1511). The word was also used to describe the collected works of a single poet. E.M.W.

Canterbury Tales (*c.* 1380–1400), the best known and most comprehensive work of Geoffrey Chaucer, written for the most part in rhymed couplets, and ranking among the world's great collections of stories. They are the mature expression of a poetical vision gained in 25 years of courtiership and courtly poetry, of tradition and travel, of experiment and observation.

Chaucer perhaps began collecting material for the stories as early as 1380 and doubtless had written the story of Palamon and Arcite (later *The Knight's Tale*) and the Life of St Cecilia (*The Second Nun's Tale*) before 1385 or 1386 (cf. Prologue to *The Legend of Good Women*, F-text, 420–26). The main outline of the scheme was probably firmly sketched soon after 1386; and we can probably assume from its unfinished state that Chaucer was engaged on his great work until his death in 1400.

The framework of *The Canterbury Tales* is the journey of a group of pilgrims, drawn from many classes of society, from the Tabard Inn in Southwark to the shrine of St Thomas at Canterbury. Including Chaucer 'nyne and twenty' pilgrims (*Prologue* 24) make up the company, and a thirtieth, the Canon's Yeoman, joins them later. [The reference to 'preestes thre', *Prologue* 164, is the only evidence that more than one priest accompanied the Prioress, and it is commonly regarded as an oversight on Chaucer's part. For a contrary view see W. W. Lawrence.] At the suggestion of Harry Bailly, their host at the Tabard Inn, they agree to enliven their journey by each telling two tales on the way out, two on the way back, with a supper for the best teller. Bailly himself was to accompany them and act as judge and arbiter. The promised 120 tales were never completed; and the 'now lakketh us no tales mo than oon' of the *Parson's Prologue* (I, 15–25) may be an indication that Chaucer had modified his plan. Only Chaucer himself is allowed two stories, one of them (*Sir Thopas*) interrupted; seven of the company tell no story at all (Yeoman, Haberdasher, Carpenter, Weaver, Dyer, Tapestry-maker, Plowman), *The Monk's Tale* is stopped by the pilgrims, and *The Cook's Tale* and *The Squire's Tale* are left unfinished. Even so there are about 17,000 lines, one-sixth of which are taken up by the frame narrative, the *General Prologue* and *The Wife of Bath's Prologue*.

The link passages make the order of some of the tales certain. Perhaps too, as Kittredge suggests (Mod. Philol., IX, 1912), stories on the same themes (especially the so-called Marriage-group) should stand together. But because the work is unfinished the final order of the tales, and the stages and length of the pilgrimage itself, must remain in some respects hypothetical.

For the most part the tales do eminently suit their tellers (especially *The Knight's Tale* and the various *fabliaux*) and give the effect of dramatic narrative. But some inconsistencies within the tales underline the fact that Chaucer never completely revised the work. So in *The Knight's Tale* the Knight is made to say 'But of that storie list me nat *to write*' (A. 1201); and the Man of Law, after saying in his *Prologue* that he will speak in prose, tells his tale in seven-line stanzas.

There are as many types and sub-types of tales as Polonius finds of plays—*fabliau*, Æsopian fable, folk tale, 'Breton lay', Arthurian story, mock sermon—and it is most convenient to describe each of them briefly in turn. The order followed is that of F. N. Robinson's edition.

The General Prologue is a group of sketches of the company. There is no precise literary parallel in ancient or medieval literature to such a series of portraits: and some modern scholars, particularly J. M. Manly and his adherents, have supposed from the particularity of the descriptions that certain of them must represent, in part or whole, actual people known in London at the time. But many of the details of the descriptions are undoubtedly from literary sources, and most of the portraits are clearly larger than life.

The members of the company in the order they appear in the *Prologue* are: Knight; Squire; Yeoman (armed retainer); Prioress and her three attendant priests; Nun; Monk; Friar; Merchant; Clerk of Oxford; Sergeant of Law; Franklin (wealthy landowner); Haberdasher; Carpenter; Webbe (weaver); Dyer; Tapycer (Tapestry-maker); Cook; Shipman (sea-captain); Doctor of Physic (physician); Wife of Bath; Parson (parish priest); Plowman; Miller; Manciple (steward); Reeve (bailiff); Summoner (at ecclesiastical court); Pardoner (seller of indulgences); Host.

The Knight's Tale. An adaptation of Boccaccio's *Teseida*; a courtly story of the rival love of Palamon and Arcite, prisoners of Theseus, king of Athens, for Emilye, sister of Theseus's wife Ypolita. When they fight for her hand at a tournament Palamon is defeated but, at the moment of victory, Arcite is thrown from his horse and fatally injured. The story ends with the marriage of Palamon and Emilye and Theseus's noble speech on the law of succession in nature.

The Miller's Tale. An uproarious, scurrilous story of deception. Nicholas, a scholar, wishing to lie with Alisoun, the young wife of an Oxford carpenter, by predicting a second flood persuades the carpenter to attach three tubs as beds to the ceiling for safety. This deception succeeds in the way he had hoped; but he is painfully discomforted when he tries to deceive the priest-lover of Alisoun who hopes to kiss her lips through her bedroom window. There are analogues in German, Flemish and Italian of this type of *fabliau*.

The Reeve's Tale. Stung by the Miller's story, the Reeve, a carpenter himself, retaliates in kind by telling 'in his cherles termes' a merry *fabliau* of the discomfiture of 'hoote deynous' Symkyn, a miller of Trumpington. Two clerks, Aleyn and John, robbed by Symkyn of part of some grain they carried, revenge themselves on his wife and daughter. The scholars' northern dialect can be fairly accurately localized (see J. R. R. Tolkien, *Trans. Phil. Soc.*, 1934). A close French analogue, *Le Meunier et les .II. clers*, exists in two MSS.

The Cook's Tale. A fragment which Chaucer perhaps meant to suppress (the Host later calls for a story from the Cook—H. 11 ff.). If completed it would probably have been a tale of urban 'harlotrie' matching the Cook's character as the rural matters of the Miller and the Reeve did theirs. *The Tale of Gamelyn* found in some MSS after *The Cook's Tale* is spurious.

The Man of Law's Tale. Constance, the beautiful, innocent heroine, is twice falsely accused, twice set adrift in a small vessel and left to the mercy of the sea. As in the romance *Havelok* the episodes are quite gratuitously duplicated, but the tale is saved by the noble figure of Constance who, like the ascetic women of the middle ages, sees the brightness of heaven rather than the trials of earth. The primary source is a passage in Nicholas Trivet's Anglo-Norman *Chronicle*, *c.* 1335. Cf. Gower's treatment of the same story in *Conf. Amant.* II, 587 ff.

The Wife of Bath's Tale. In 856 lines of prologue the Wife of Bath condemns celibacy by giving a coarse, turbulent account of her life with her five successive husbands. Her tale is a garnished folk-tale—resembling that of Florent in Gower's *Conf. Amant.* I 1407 ff., and the romance *The Weddynge of Sir Gawen and Dame Ragnell*—about an Arthurian knight who, forced on pain of death to discover within a year what it is that women love most, is told the answer ('sovereignty') by a loathsome hag on condition that he marry her. He reluctantly agrees and she is miraculously transformed to youth and beauty.

The Friar's Tale. A trenchant illustration of the importance of intention when invoking or cursing God. A widow, pressed by a summoner for a payment of 'twelf pens' in default of appearing before the archdeacon's court, commends him to the devil; the fiend promptly appears and bears the summoner off to hell. No precise source is known, but the motif is a common one.

The Summoner's Tale. The Summoner retaliates by relating an earthy story of the unsavoury bequest of a bed-ridden villager named Thomas to a greedy and hypocritical friar. The only known analogue is *Li Dis de le vescie à prestre* ('The Story of the Priest's Bladder') by a certain Jacques de Baisieux.

The Clerk's Tale. The story of patient Griselda is adapted from a Latin letter by Petrarch, *Epistolae Seniles*, Book XVII, Letter III and an anonymous French prose translation of it, *Le Livre Griseldis.* But the events described—the monstrous testing of the heroine's virtue and devotion, the surrender of her children, their miraculous restoration to recompense her patience—are embedded in folk-tale. Chaucer lightens this harrowing tale at the end with a witty and disarming envoy.

The Merchant's Tale. This is a *fabliau* bolstered up with rhetorical colours, and ironically using the ideas and language of courtly love. January, wizened old husband of a young wife, suffers both cuckoldry and the greater delusion that he only dreamt what in fact he had seen. No precise source has been discovered (though see Holthausen, *Engl. Studien* XLIII, 168 ff.), but the Pear Tree episode which forms the climax is current in many popular tales. Alexander Pope retold the tale in a poem entitled *January and May*.

The Squire's Tale. A fragment of an eastern romance, the 'half-told' story of Cambuscan, king of Tartary, his daughter Canace, and her magic ring. There are disappointing continuations of it by Spenser in *Faerie Queene*, IV, Cantos 2, 3; and by John Lane, a friend of Milton's father. Milton himself refers to it in *Il Penseroso*. It is too brief for its source to be determined, but stories of magic rings, swords, mirrors etc. are a commonplace in the east and in western medieval romances.

The Franklin's Tale. The Franklin's claim to have 'in remembraunce' a lay of 'Thise olde gentil Britouns' is probably conventional, but his tale does have two of the commonest elements of the Breton lay—the rash promise and the fulfilment of an impossible condition by magic. The closest analogue is the story of Menedon in Boccaccio's *Filocolo*. Dorigen, faithful wife of Arverigus, embarrassed by the advances of Aurelius, consents to grant her love to him if all the rocks on the coast of Brittany be removed. A magician achieves this, but Aurelius generously releases her from her rash vow and is unexpectedly compensated himself.

The Physician's Tale. The story of Virginia's voluntary death at the hands of her father to spare her from the designs of the wicked judge Apius. Gower tells the story independently in *Conf. Amant.*, VII, 5,131–5,306. Chaucer's immediate source is the *Roman de la Rose* (ed. E. Langlois, 5,589–5,658), but he may have known the original story in Livy's *History*, Bk. III (as the Physician claims). It stands after *The Franklin's Tale* in the best MSS.

The Pardoner's Tale. The vain and hypocritical Pardoner confirms his character in the famous cynical sermon-confession of his own rapacity and dishonesty in his *Prologue*. In the tale, three revellers are directed by an old man to a tree where they find a heap of gold and ultimately, through avarice, their own doom. There are many eastern and continental analogues for the Robber and Treasure story, but the old man (Death ?, the Wandering Jew ?) is Chaucer's own addition.

The Shipman's Tale. This has the folk-tale motif of the Lover's Gift Regained, and has points in common with Boccaccio's *Decameron*, VIII, 1 and 2. The wife of an over-thrifty merchant asks a monk to lend her 100 francs. The monk borrows the money from the merchant himself, gives it to the wife and is granted her favours in the merchant's absence. On the latter's return the monk tells him he has repaid the money to his wife. She cannot deny this but cleverly evades suspicion and the ending is happy. Some lines at the beginning of the tale have been taken to indicate that the tale was meant for a woman.

The Prioress's Tale. A tale of simple pathos and unknown origin in rhyme-royal, telling of the martyrdom of a widow's 7-year-old son, murdered by Jews for singing 'O alma Redemptoris mater' on his way to school. His singing, miraculously prolonged after his death, guides 'Cristene folk' to his body.

Chaucer's Tales. — (1) *Sir Thopas.* 'Elvyssh' Chaucer essays to entertain his companions with a cunning burlesque on some banal contemporary metrical romances; he specifically mentions Sir 'Beves' of Hampton, and 'sir Gy' of Warwick; and 'Horn child' probably refers to *King Horn*. Not even Harry Bailly can endure his 'verray lewednesse' and he is shouted down. For Chaucer's supposed knowledge of the Auchinleck MS. see L. H. Loomis's article in *Essays and Studies in Honor of Carleton Brown* (1940).

(2) *Tale of Melibeus.* After this interruption Chaucer proceeds to tell a 'moral tale vertuous' in prose, a long disputation between Melibeus and his wife Prudence on the merits of violence and non-violence. It is a close rendering of the French *Livre de Mellibee et Prudence* by either Jean de Meung or Renaud de Louens, which in turn is a condensed paraphrase of the *Liber Consolationis et Consilii* of Albertanus of Brescia (*fl.* 1225).

The Monk's Tale. An interrupted series of short formal tragedies (in the medieval sense of 'men fallen from high estate') in stanzaic form. Harry Bailly dubs them 'nat worth a boterflye', but one, the tale of Ugolino (derived from Dante's *Inferno*, XXXIII 1–90), is a pocket masterpiece. They are from various sources and are arranged in the manner of Boccaccio's *De Casibus Virorum Illustrium*.

The Nun's Priest's Tale. An Æsopian fable and a sparkling exercise in mock-heroic with much to say concerning dreams, matrimony, predestination and the rules of rhetoric, all favourite Chaucerian (and medieval) themes. The bare suggestion for this delicious farmyard rough and tumble may have come from the French *Roman de Renart*; but the riotous execution of it is unmistakably Chaucer's own.

The Second Nun's Tale. This tells of the martyrdom of the Roman maiden Cecilie (St Cecilia) and her husband Valerian. It is in rhyme-royal and is clearly an early piece. Chaucer may have derived this well-known story from a MS. of the *Legenda Aurea* of Jacobus de Voragine.

The Canon's Yeoman's Tale. A canon and his yeoman join the company at 'Boghton-under-Blee' (now Boughton-under-Blean, 5 miles from Canterbury) and the latter, hotfoot on his arrival, tells this tale about the impostures of alchemists. There is no known source, and it can perhaps be reasonably assumed to be based on a current anecdote.

The Manciple's Tale. The fable of the tell-tale bird found in Ovid's *Met.*, II, 531–632 and in many authors after him (e.g. in Gower's *Conf. Amant.*, III, 768–817). A crow, able to imitate human speech, reveals to Phoebus his wife's infidelity. The enraged Phoebus kills his wife and then in a fit of remorse plucks out the bird's white feathers and silences his power of speech. And so all crows are black.

The Parson's Tale. Because he has no skill in alliterative verse (*I kan nat geeste 'rum, ram, ruf' by lettre*, Parson's *Prologue* 43) or in rhyme, the Parson proposes to tell a 'myrie tale in prose To knytte up al this feeste, and make an ende', which turns out to be a long orthodox dissertation on penitence and divine mercy (with a digression on the seven deadly sins), derived ultimately from the *Summa* of St Raymund of Pennaforte, a 13th-century Dominican.

It is followed by the famous Retraction, now generally believed to be genuine, in which Chaucer asks forgiveness for his 'translacions and enditynges of worldly vanitees. . . .'—among which he includes 'the book of Troilus' (*Troilus and Criseyde*), the unknown 'book of the Leoun', and 'the tales of Caunterbury, thilke that sownen into synne'.

The *Tales* are best studied in the ed. of W. W. Skeat (6 vols, 1894) or F. N. Robinson (1933), but the ed. of J. M. Manly (1928), though expurgated, is useful. The best ed. of the separate tales are *The Clerkes Tale* and *The Nun's Priest's Tale*, both ed. K. Sisam (1923; 1927); *The Pardoner's Tale*, ed. Carleton Brown (1935); and the *Prologue*, ed. R. T. Davies (1953).—*The Text of the Canterbury Tales*, ed. J. M. Manly and E. Rickert (8 vols, 1940) is a comprehensive ed. for specialists based on a modern re-examination of all the MSS. A valuable handbook is *Sources and Analogues of Chaucer's Canterbury Tales*, ed. W. F. Bryan and G. Dempster (1941).

The most recent critical study is W. W. Lawrence, *Chaucer and The Canterbury Tales* (1950). R.W.B.

Canto, Italian term for a section of a long poem such as might be recited ('sung') at one time. C.T.O.

Canzone, a form of lyric introduced into Italy from Provence, usually consisting of two equal sections (*pedes*) with a *cauda*, the lines being generally anisometrical.
C.T.O.

Carol, originally a song on the Nativity and related subjects, sung between Christmas and Epiphany (formerly Candlemas), distinguished from the Advent song since the 19th century. Already the ancient Christian church possessed carols, singing of the advent of bliss in the new-born king, and all through the middle ages the clergy continued writing these songs for use in the church, mostly sequences such as the well-known *Laetabundus*. The contents gradually adapted themselves to the spirit of the time, in that under the influence of the Franciscans the tone became more human and sensitive. In this respect at least the vernacular song is indebted to Latin poetry. Present-day carols are with few exceptions not older than the 15th century. An important group are the cradle songs, sung around a cot beside the altar or elsewhere in the church or the monastery. Here especially an alternation of *soli* and *tutti* as in the leis was welcomed. The oldest of them were songs in which Latin and the vernacular alternated, as in the lullaby of Chester:

Qui creavit celum, lully, lully, lu
Nascitur in stabulo, byby, byby, by
Rex qui regit seculum, lully, lully, lu, etc.

Later, and right up to the present day, carols were also sung in public, especially by beggars, who sometimes went in procession behind a 'star', or spontaneously by children and young people in groups.

Because of the early secularization of Christmas the carol in some cases acquired a worldly character even in the middle ages. In England 'the boar's head' and the 'wassail bowl' were greeted with carols, transforming the carol into a companionable or even a drinking song. The French *noël*, which did not flourish until the 16th century, shows all the characteristics of the idyll (inspired by the visit of the shepherds, for centuries the central theme), whereas the German *Weihnachtslied* actually owes its fame as a spiritual song to individual poets of the Reformation (Luther, Gerhardt). Outstanding specimens of new songs appeared in England, such as Milton's *Nativity hymn*, Southwell's *The burning babe*, Vaughan, Crashaw, Herbert etc. The Middle Dutch carols show most variety, although never of the secular type. After the 17th century the source slowly dried up everywhere. In the 19th century two carols became extraordinarily popular, namely *Stille Nacht* and *Minuit! Chrétiens*. Productivity in our century is a matter of individual artistic creation rather than of writing in the spirit of any community.

L. C. Amelin, J. Hatzfeld, V. Thomas, *In Natali Domini. Hymni et cantiones nataliciae ex traditione ecclesiae occidentalis selectae et cum notis musicis editae* (1933); W. Sandys, *Christmas carols, ancient and modern* (1833), *Specimens of old Christmas carols* (Percy Soc., 1841), *Songs and Carols of the 15th century* (Percy Soc., 1847); A. H. Bullen, *Carols and poems from the 15th century to the present time* (1885); J. A. Fuller Maitland and W. Rockstro, *English carols of the 15th century* etc. (n.d.); H. C. Beeching, *A book of Christmas verse* (1895); E. K. Chambers and F. Sidgewick, *Early English lyrics* (1907); E. Rickert, *Ancient English carols* (1910); H. J. L. J. Masse, *A book of old carols* (1910); L. Greene, *The early English carol* (1935); J. A. N. Knuttel, *Het Geestelijk Lied in de Nederlanden voor de Kerkhervorming* (1906); J. G. R. de Smidt, *Les noëls et la tradition populaire* (with biblio., 1932); K. Simrock, *Deutsche Weihnachtslieder* (1859); A. Freybe, *Weihnachten in deutscher Dichtung* (2nd ed. 1885); W. Thomas and K. Amelsz, *Das Weihnachtslied* (1932); J. J. Mak, *Middeleeuwse Kerstliederen* (1948). J.J.M.

Catalan Literature. Literary activity in Catalonia, like the Catalan language, germinated in close connexion with that of Provence and developed under Mediterranean influences.

The earliest literary text in Catalan is a collection of sermons, the *Homilíes d'Organyà* (close of the 12th century). Contemporary poets wrote in Provençal, forming part of the great troubadour movement. Catalan literature reached full development in the 13th century, with the two great chronicles of James I and Desclot, and the work of Ramón Lull and Arnau de Vilanova. Lull was the first to produce a novel (*Blanquerna*, *c.* 1295) and a philosophical treatise (*Libre de Contemplació*, 1282) in any Romance language. The 14th century was a period of French influence, particularly on fiction and epic poetry. At its close and during the 15th, Italian influence became predominant, as shown in the prose of Bernat Metge and the poems of Jordi de Sant Jordi and Auzià March. Owing to internal political conditions and particularly the coming of the Castilian dynasty, decadence set in, and Catalonia, in spite of a good start with Italian and classical influences, did not reach a full renaissance flowering. The golden century of Castile is answered only by silence in Catalonia.

Reawakening came only in the 1830s. The *Jocs Florals*, an annual literary competition revived in 1859, provided a centre of renewed impulse, chiefly for poetry. This was characterized by wide learning and nostalgia for the past, while the renascent theatre more nearly expressed the voice of the common people. The last quarter of the century saw the historical tragedies and social dramas of Guimerà and the long epics and mystical poems of Verdaguer. The novel, at first concerned with rural life realistically treated, changed to urban subjects at the close of the century, under French influence. The original trend is still represented by Catarina Albert (Victor Català) and Ruyra, one of the masters of modern Catalan prose. Sketches and short stories are well represented by Josep Pla. Gorky influenced the early novels of Puig i Ferrater, who later became the first Catalan writer to attempt a saga of novels of contemporary life.

Developments in poetry have been consolidated in the 20th century by Maragall and Carner. Maragall, starting as the last of the romantics, turned in his later days to classical Greek subjects. Carner and Manent have introduced influences from English poets. Sagarra has given us an interpretation of the life and legends of Catalonia by a modern mind. He employs a popular style, whereas Carles Riba is the exponent of 'cerebral' poetry. A highly complex personality, he combines admiration for Goethe and T. S. Eliot with a classical sense that has inspired his translations of Homer and Sophocles. Catalan lyric poetry has reached full development and individuality and a high degree of excellence.

While Barcelona remains the artistic and intellectual centre, all the Catalan countries have contributed to contemporary literature: Roussillon with Joan S. Pons; Valencia with E. Martinez Ferranco and X. Casp; Majorca with Joan Alcover, Costa i Llobera, Gabriel Alomar, M. Ferrà, Roselló Porcel.

Since 1939 the Catalan language, literature and culture have had to struggle against the efforts of the Franco régime to destroy them. After a long period of total prohibition, the censorship began to permit the publication of a few Catalan literary books a year, chiefly poetry, the novel still being regarded with disfavour. Scientific and religious books, translations, children's books and all reviews, literary or otherwise, continue to be banned, as well as the teaching of Catalan in schools and the university and its use in official and public places and on the wireless.

These measures have failed in their purpose. Catalan books are eagerly bought, and a generation of brilliant young writers, who have grown up under these conditions, is just taking the field. J.M.B. i R.

M. Milá y Fontanals, *Los trovadores provenzales en España* (1861); A. Rubió i Lluch, *El Renacimiento clásico en la literatura catalana* (1899) and *Documents per la història de la cultura catalana mig-eval* (2 vols, 1908–21); A. Morel-Fatio, *Katalanische Literatur* (*Grundr. rom. Phil.*, 1893); J. Masso i Torrents, *Repertori de l'antiga literatura catalana. Poesia I* (1932); J. Rubió y Balaguer, 'Literatura catalana', in *Hist. general de las lit. hisp.*, i [to 1400] (1949); J. Amades, *Origènes et premières manifestations de la renaissance littéraire en Catalogne au XIX*^{e} *siècle* (1924); *La poesia catalana, I* (*segles XIII a XIX*), ed. R. Tasis (1949), *II* (*1900–50*), ed. J. Triadú (1951); J. Gili, *Catalan Grammar* (2nd ed. 1952; incl. sketch and anthology of Catalan literature).
G.W.R.

Catalectic (of a line of verse), lacking the final syllable(s) of the last foot of the full form, e.g. the dactylic trimeter catalectic – ⏑ ⏑ – ⏑ ⏑ –. The corresponding noun is *catalexis*. C.T.O.

Cauda: see CANZONE; also applied to a metrically distinct group of lines concluding a stanza or a short poem, such as the envoy of a ballade or the bob and wheel of the tail-rhyme stanza. C.T.O.

Celestina, La (*Tragicomedia de Calisto y Melibea*; 1499–1502), Spanish novel. This story of two unfortunate lovers, Calisto and Melibea, the old bawd Celestina who brings them together, and the servants who cheat them, is the first great Spanish novel. It portrays the irresistible passion of love, the way it is exploited by the unscrupulous Celestina and servants, and the tragic fate which they all suffer. The sources are medieval and classical. The novel is in dialogue, divided into 16 'acts' in the 1st edition, into 21 in the expanded one of Seville, 1502. The first 'act' may be the work of a different author from the rest; it is not certain that the additions of 1502 are by the man, probably Fernando de Rojas, who wrote the original 'acts' 2–16. The *Celestina* exercised a continuous influence on the Spanish theatre (Encina, Torres Naharro, Lope de Vega) and novel (Silva, Delicado, Lope de Vega). In England it was the source of Rastell's 16th-century interlude and the fine translation by Mabbe.

Comedia de Calisto y Melibea (Burgos, 1499), ed. R. Foulché-Delbosc (N.Y., 1902); *La Celestina*, ed. J. Cejador (2 vols, 1913). *Celestina or the Tragicke-Comedy of Calisto and Melibea* (*The Spanish Bawd*), tr. J. Mabbe, (1631), ed. J. Fitzmaurice-Kelly (1894), ed. H. Warner Allen (1908); *The Interlude of Calisto and Melebea* (sic), ed. W. W. Greg (1908).

R. Foulché-Delbosc, Rev. Hispanique, 7 (1900), 9 (1902); R. de Maeztu, *Don Quijote, Don Juan y la Celestina* (1926); F. Castro Guisasola, *Las fuentes de la Celestina* (1924).
E.M.W.

Censorship and Law. Any form of censorship represents a restriction upon the liberty of the individual, and so is justifiable only if it is effective as a means of preventing harm or injury to others, whether as individuals or as the general public or as the state. It is quite indefensible if it is imposed as a mere control, not designed to prevent foreseeable harm, and it is equally indefensible if it is retained after the need for it has gone.

So far as concerns censorship designed to prevent injury to the public or the state, this is either political censorship or moral censorship. In the realm of literature neither form of censorship was of great importance before the advent of printing; and in most countries for quite a long period after the introduction of printing the criminal or state law was concerned only with political censorship. The safeguarding of morals was considered as a matter for the church; and obscenity in literature a matter for the spiritual courts. As relatively recently as the early 18th century, for example, an English court held that no indictment lay for the publication of an obscene book, but that such an offence was punishable in a spiritual court, (Rex *v*. Read: 1708. 11. Mod. Rep. 142). The position gradually changed with the decay, throughout the world, of the effective jurisdiction of spiritual courts; it was felt, rightly or wrongly, that it was still desirable, perhaps in a more modified form, to exercise some measure of control over obscene publications, and the state courts took over the jurisdiction formerly exercised by the church. That the church, and particularly the Roman Catholic church, continued to exercise a very great influence is undeniable, but that influence was no longer exercised directly by the spiritual courts.

Political censorship was imposed almost at the birth of printing; in England initially as a source of revenue, but later as an instrument of policy. In England printing was one of the monopoly rights, granted by the crown, and so a means of securing finance for the crown: and the monopoly vested in the crown also empowered the crown to exercise vigorous political control. This control and this revenue were jeopardized and finally swept away by the increasing clamour for freedom of the press and by the increasing repugnance for monopoly rights. Much the same story has been true of most European countries. In France, for instance, in the late 17th century, Fénelon's classic *Télémaque*, which was suspected (wrongly too) of being a satire on the king and the court, was condemned and its author banished from Paris. In the early 18th century Voltaire's *Lettres Philosophiques* was also officially condemned and publicly burned. But the effect of this intervention of the authorities was far different from what they had intended: the desire for more freedom, which later found expression in the Revolution, was already to be found in France, and copies of the book, which extolled the freedom of England to the detriment of the *ancien régime* in France, were eagerly sought. After the Revolution in France, events followed much the same course as in England, but it is impossible to overestimate the important parts played by such literary pioneers as Voltaire, Montesquieu and Rousseau.

So far as concerns drama, the history of censorship has been notably different. Open control and open censorship are relatively modern, but actors were treated by the law as little removed from vagabonds and so subject to indirect pressure of a different kind—that is, if they gave offence by what they presented they stood a good chance of being proceeded against as rogues and vagabonds. Moreover, as regards political censorship, the sovereign, at any rate until the end of the Stuart period, was powerful enough to make it extremely unwise for any company of players to risk his wrath. No direct legislation affecting the theatre is to be found until the Theatres Act, 1843.

Political censorship, it is sometimes said, no longer exists in England, but this is an untrue and dangerous generalization and owes its widespread acceptance to the fact that there are singularly few prosecutions for offences against the laws which undoubtedly exist. Such prosecutions are not uncommon in times of war, though they tend not to influence men's minds much since at such times the safety of the country is paramount and individual liberty forgotten in the necessity to safeguard national liberty. But it must not be overlooked that, war or no war, the offence of treason includes the publication of 'any printing or writing' which 'compasses, imagines, invents, devises, or intends the death or destruction or any bodily harm tending to the death or destruction . . . imprisonment or restraint of the king, his heirs and successors': it is a felony to 'intimidate or overawe either House of Parliament', or declare 'such compassings by publishing any printing or writing'; it is sedition (a misdemeanour at common law) to publish matter with the intention of bringing into hatred and contempt the sovereign or the government and constitution of the United Kingdom or either house of parliament, or to raise discontent or disaffection amongst Her Majesty's subjects, or to promote feelings of ill will and hostility between different classes of such subjects. These are only instances (many more exist) of restrictions which exist and which constitute a form of political censorship. Other examples—offences under the Official Secrets Act and the curious offence created during the second world war of 'spreading alarm and despondency'—come readily to mind. They exist, and they are, on paper, restrictive of individual liberty: but their practical effect is limited, very largely by the native genius of English judges and magistrates and all others concerned or entrusted with the administration of justice. When the safety of the realm calls for the exercise of these powers they are exercised wisely and with restraint, but when there is no public danger the widest liberty of political criticism and the most open ventilation of all shades of political opinion is permitted.

In England the power of political censorship, instances of which are noted above, loses much of its terrors because nobody is so careful to prevent any unnecessary restriction of individual liberty as Her Majesty's judges; and another contributory factor of almost equal weight is the common-sense attitude of the authorities who do not, in practice, exercise their powers of prosecution except where the safety of the realm really is endangered. Of course, that is a generalization, and of course instances which do not support it can be cited—but, broadly speaking, that is a fair statement.

This principle which works well in the realm of political censorship cannot so readily be adopted, if it can be adopted at all, in the matter of obscene publications (see EROTIC LITERATURE). In changing political circumstances, it is not easy, but still quite possible, to decrease or increase our severity in dealing with publications which offend the various enactments which we have noted. In moral censorship the system works less well because the danger is so difficult to assess, and because its assessment is itself constantly changing as the so-called 'moral code' is itself subject to change. This is not only true of modern times but is a matter of history. What would have led to a few cropped ears in Cromwell's day caused no offence at all in the reign of Charles II; things frowned upon in Victorian times are commonplace today. But the legal test remains the same: it is a common law misdemeanour to publish anything calculated to corrupt those whose minds are open to immoral influences: and it is also a statutory offence by virtue of the Obscene Publications Act, 1857.

The moral attitude towards such matters is constantly changing: books in respect of which prosecutions were brought a few years ago now barely raise a frown—but is it true that the danger of corrupting those whose minds are open to such influences was greater in, say, 1930, than it was in 1950, or greater again in 1960? In this connexion it is to be noted that intention is no part of the offence. If the effect of the publication is to corrupt it is no defence to say that no such effect was intended. This does not, however, mean that the circumstances of the publication are not to be considered. There are, for example, matters proper to be published for medical practitioners and medical students which might clearly offend the law if made available to the public indiscriminately. It is equally true, on the other hand, that intention may assist the case of the prosecutor, in that, for example, a book, which published in an ordinary manner and in a sober jacket may escape trouble, may lead to a prosecution if published with a flamboyant cover serving to draw attention to its contents. These offences are punished after publication, and no procedure exists to compel the submission of the work to any authority before publication takes place. It is thus another manifestation of the principle which underlies so much of English law, that a man acts at his peril: it is for the author and publisher to weigh up the risk of publication—not always by any means easy, since the tests seem to fluctuate with changes in moral opinions.

So far as drama is concerned, however, there is an overt censorship, which was not imposed until the Theatres Act, 1843. The act is curiously drafted, and the manner in which it has been enforced has led to very considerable misconceptions as to its purport. It requires the submission of dramatic works to the Lord Chamberlain for censorship before they can be shown; but it also refers to 'licensed theatres', and the belief became widespread that the act did not therefore apply to so-called theatre clubs. Another section of the act, however, makes it an offence to put on a dramatic performance 'for hire' unless it has passed the Lord Chamberlain: and 'hire' exists if programmes are sold, or if refreshments are paid for. The authorities for many years made no attempt to interfere with the theatre clubs, but when their membership increased, as has been the tendency over many recent years, performances at theatre clubs became little removed from public performances, and proceedings were commenced, much to the astonishment of many, against clubs who performed 'for hire' plays which had not received the Lord Chamberlain's blessing. Here then is an example of overt censorship, which is gradually increasing: but it is the only statutory form of such censorship which exists in Great Britain.

There is, however, another form of open censorship in the film industry, to be found in the British Board of Film Censors and the Hays Office in the U.S.A. Neither of these bodies are part of the legal system of either country, but are bodies set up by the film industry in each country to keep up the moral tone of the industry's products. Whether they always succeed in this aim may be a matter of conjecture: and here, too, we may be sure that the standards will change, as they are bound to do, with changing standards of moral values. In Great Britain the fact that the certificate of the British Board of Film Censors appears at the beginning of each film has led to the belief that it is a kind of government stamp, but this is quite fallacious. The licensing of cinemas is within the control of the county and local authorities, who naturally avail themselves of the film industry's own system of censorship: but it is the responsibility of the public authorities (as the courts have declared), and the work of the British Board of Film Censors and the Hays Office in the U.S.A. is merely a kind of yardstick to assist them.

In the film industry therefore we have an instance of censorship by trade associations; i.e. by a limited public but not by state authority. Another instance of censorship by a limited class is to be found in the Roman Catholic church and the keeping by the Holy Office of the *Index Librorum Prohibitorum*, the list of books which no good papist may read. The list is an extremely long one and is constantly having additions made to it. Sometimes it is suggested that it is of no practical importance because it is not issued to every practising Roman Catholic: but that argument is more specious than real. The list is a record and the fact that the record is not generally issued does not rob it of all its value: the general principles or rules upon which it is compiled are well known, and if in any particular case there is a doubt, then the record can be consulted to resolve the doubt. Clearly the good papist must eschew literature of a heretical nature, or literature which advocates any form of birth control, but he must also avoid—and this is often forgotten—pro-communist literature. It is clearly invidious to attack the tenets of any religious faith: but it may perhaps be genuinely and honestly doubted whether any good purpose is finally achieved by forbidding people to find out what they can and then judging the matter for themselves. And whilst it is wrong to advocate any attempt to prevent the Holy See from legislating as it thinks right for members of its own faith, it seems equally wrong that such legislation should be extended to limit the activities of those who are not of that faith. In effect, if not by intention, that has sometimes happened: it has, for instance, happened in Eire, not all of whose citizens are Roman Catholics. The Eire Censorship of Publications Act enables books to be suppressed or their importation prohibited if they are of a kind tending to deprave or corrupt the minds of those susceptible to immoral influences, or if they advocate birth control in any way. To the first prohibition there can be no logical objection: but the second class is quite different and owes its origin to the influence of the Roman Catholic faith. It is, in principle, clearly open to the objection that it affects citizens who are not of that faith; and it is difficult to justify in these days of religious toleration.

So far we have been concerned with forms of censorship, whether governmental or otherwise, designed to safeguard the public, but the form of censorship which is most dangerous to the writer and which imposes the greatest burden on him, is to be found in the law of libel. In this respect the laws of England and the U.S.A. are based upon the same principles, though in general the American citizens appear to be less thin-skinned than the British and to suffer attacks which would almost inevitably lead to proceedings here. The law of defamation has, for purely historical reasons, kept the distinction between defamation contained in writing, or cartoon, or wax model (Monson *v.* Mme Tussaud's) or other permanent form, and that which is merely spoken.

In the former case, the person defamed need not prove any actual damage or pecuniary loss: while in the latter case, in what is called slander, the person defamed cannot maintain an action unless he can prove actual damage.

Proceedings for libel are nearly always civil proceedings, i.e. an action for damages brought by one citizen against another; but, if the libel is of a nature to cause a breach of the peace, it may be the subject of criminal proceedings—and, oddly, in proceedings for criminal libel, it is not a defence (though it is in civil proceedings) that the statement of which complaint is made is true and can be proved.

Prima facie it is libellous to write anything of a man which, in the classic phrase, 'holds him up to hatred, ridicule, or contempt', but there are a number of defences open to the writer. He can plead justification, or, in other words (apart from criminal libel) he will escape liability if he can prove that his statements are true in substance and in fact. Moreover he enjoys a much wider freedom of expression when he is attacking anyone who occupies a public position. Politicians, for instance, must put up with being 'Aunt Sallies': and cannot normally complain if they are scurrilously attacked as politicians, provided that the attack is limited to their public character and does not, for instance, degenerate into an attack upon their morals or habits as private people. That, it is submitted, is a very sound principle. Yet another defence is 'fair criticism'. Clearly the prohibition of the right to comment and to criticize, provided that the comment is not the product of malice, and is not founded upon false facts, would be intolerable: and the limits of this defence are very wide indeed. To succeed in such a defence the writer must prove first that his facts are true, then that his comments are fair, and finally that it is a matter of public interest. The limits of fair criticism are very wide indeed and the classic exposition is that of Lord Esher, the then Master of the Rolls, in Merivale *v.* Carson (House of Lords Printed Cases, 1924, 375): 'Every latitude must be given to opinion and to prejudice, and then an ordinary set of men with ordinary judgment' (he meant, of course, a jury) 'must say whether any fair man would have made such a comment. . . . However wrong the opinion expressed may be in point of truth, or however prejudiced the writer, it may still be within the prescribed limit'.

In a more recent case, Lyon *v.* The Daily Telegraph Ltd. (1943. 1. K.B. 753) Scott L.J. had this to say on the subject of fair comment: 'It is one of the fundamental rights of free speech and writing which are so dear to the British nation and it is of vital importance to the rule of law on which we depend for our personal freedom that the courts should preserve the right of fair comment undiminished and unimpaired. . . . The court may, as private individuals, agree or disagree with the opinions expressed. Indeed, it may disagree very much and yet hold that there is nothing in the language used which exceeds the limits of public criticism so as to become mere personal defamation'.

These aspects of the law of libel do, of course, impose upon the writer a form of censorship but to a degree and of a nature which is not unreasonable. If the author does not exercise reasonable care to write things which are true and to comment fairly on matters of public interest he has only himself to blame: and if it be argued (as it often is) that juries frequently lose all sense of proportion in libel actions and award damages which are out of all proportion to the loss which the plaintiff has sustained, it is still a case where the author was blameworthy. There is, however, what has been described as 'the risk of coincidence' against which there is no truly effective safeguard. This arises, again, from the maxim that a man acts at his peril. It does not matter that the author did not intend to refer to a particular person, or indeed that he was actually ignorant of the person's existence: if what he writes is thought by reasonable people to refer to a real person, and what is written holds him up to hatred, ridicule or contempt, that person can bring a successful action for libel. The leading case is Hulton *v.* Jones (1909. 2. K.B. 444, and on appeal, 1910. A.C. 20), where a newspaper published a humorous article describing a festival at Dieppe, which contrasted the behaviour in France of a (supposedly) fictitious Artemus Jones with his behaviour at home where he was a respectable suburban churchwarden. Unknown to the author and to the newspaper proprietors there was a barrister called Artemus Jones. He was not a churchwarden nor did he live in the particular suburb named in the article nor indeed had he attended the festival at Dieppe. But several people gave evidence that they believed the article referred to the barrister, who won his action, a verdict which was upheld by the House of Lords, who held that intention was not a necessary element in libel. Thus the author is to some extent at the mercy of coincidence, which has proverbially a very long arm: and it is difficult indeed to see how he can guard against it. The law reports are not full of such cases, but undeniably this rule, known as the Hulton *v.* Jones rule, did throw the doors wide open for the unscrupulous to levy blackmail. In this connexion it must be remembered that it is not only the author who may be sued: both publisher and printer can be, and customarily are, joined as co-defendants.

This is yet another illustration of the clear truth that the law, so far as libel is concerned, is not in any way dependent on intention—a truth which the late Mr Justice Holmes was unwilling to accept, because he felt that it led inevitably to the argument that a man acts at his peril; but in the main the aim of the law must be to compensate plaintiffs rather than to protect defendants whose acts, however unintentional, caused the damage.

Some measure of relief was brought by the Law Reform (Married Women and Joint Tortfeasors) Act, 1935, which, in the case we have considered, would enable the defendant publisher or printer to ask the court to assess, as between himself and the author, the proportions in which the damages should be borne. The plaintiff can, as before, elect to enforce his judgment against either defendant, and will normally choose the publisher as being the more likely to have the means to pay: but the publisher may get some of it back from the author, if he has it.

A very real effort to eradicate the evils of the Hulton *v.* Jones rule is now contained in the Defamation Act 1952, which in the case of unintentional libel enables the offender to escape the former consequences by 'an offer of amends', which involves the offer of a prompt apology, with due publicity, before serious damage has been caused. This is a very real step forward and has removed many of the terrors, without undue tampering with principle.

In the law relating to censorship, perhaps more than in any other branch of the law, is to be found the truth propounded by Mr Justice Holmes (and he was not writing only from the point of view of an American lawyer), 'The life of the law has not been logic: it has been experience. . . . The substance of the law at any given time pretty nearly corresponds, so far as it goes, with what is then understood to be convenient; but its form and machinery, and the degree to which it is able to work out desired results, depend very much upon its past'. In most civilized countries and certainly in the English-speaking world, freedom to speak and write as one pleases has been evolved over the centuries and has been very largely achieved: and democratic forms of government will almost certainly ensure that no serious inroads are made—or at any rate are allowed to remain when once the national danger which may have rendered them necessary has disappeared. No such sanguine hopes can be entertained in autocracies or dictatorships.

In Russia, for instance, where officially censorship is said not to exist, he would be a very bold man indeed (and one who would soon disappear from human ken) who dared to write in opposition to the Soviet political faith: and the fate of La Prensa in Argentina has shown what can happen to a newspaper which expresses views critical of the government. Upon the whole, however, in any democracy and particularly in a democracy where the judicature is completely politically independent, the nature and degree of censorship will usually conform to the public opinion of the time and will 'correspond with what is generally understood to be convenient'. It will, in other words, preserve essential liberty but will effectively prevent that liberty from degenerating into licence.

Halsbury's Laws of England, vol. 6: Criminal Law, vol. 26: Press and Printing, vol. 32: Theatres and other Places of Entertainment (1939); Gatley, *Libel and Slander* (3rd ed. 1938); O. W. Holmes, Jr., *The Common Law* (1881); *Stone's Justices Manual* (74th ed. 1942); W. B. Odgers, *A Digest of the Law of Libel and Slander* (6th ed. 1929). K.E.

Chanson de la Croisade Albigeoise, Provençal epic, of which two independent fragments survive—together more than 9,500 alexandrines in *laisses*. The first, the work of the *jongleur* Guilhem de Tudela (131 *laisses*) is a faithful, but poetically mediocre verse chronicle of the sorry beginnings of the Albigensian crusade, 1208–11. There are considerable French elements in the language. The second part (6,810 alexandrines, 82 *laisses*), is of much greater merit. It gives a clear and lively picture of the events as seen by a Toulouse *jongleur* who was a fanatical supporter of the southern party: he is indefatigable in his description of the French atrocities of the years 1213–19.

Ed. C. Fauriel (1837, with Fr. tr.), P. Meyer (2 vols, 1875; with Fr. tr.), E. Martin-Chabod (1931; with Fr. tr.); P. Belperron, *La Croisade contre les Albigeois* (1943). R.R.B.

Chansons de Geste. The 70 to 80 short epic poems written in France in the middle ages are conventionally known as *chansons de geste*. The earliest of them (*La Chanson de Roland*) was composed *c.* 1100 and practically all the others were in existence before the 14th century by which time the genre is in a state of manifest decay.

The *chansons de geste* reflect a conception of religious chivalry that developed in the course of the 11th century. Under the pressure of the Moslem and Viking attacks of the previous two centuries, western Christendom evolved an attitude towards warfare in some ways analogous to that of the Moslem *jihad* and by the 11th century aggressive action against the Saracens in order to succour oppressed Christians and even to extend the faith, if undertaken for solely religious motives, was construed as a penitential exercise. Parallel with this, there was a growing antipathy to the idea of armed conflict between Christians and (in France at least) a deep attachment to the ideal of a baronial society united in allegiance to a temporal head whose mission was to preserve civil peace and protect the church.

This ideology appears in a very pure form in the Roland (see CHARLEMAGNE, LEGEND OF) and the so-called Guillaume epics. Because of the number of works in which he appears and his obvious popularity, Guillaume d'Orange rather than Roland may be taken as the embodiment of the religious and martial ideal of the epic writers. The epics that recount his (wholly fictional) career form a well-integrated cycle. Thus he belongs to a family whose practice it is to win fiefs from the Saracens rather than inherit them; he defends his overlord, Louis the Pious, against his rebellious barons and a usurping emperor and repulses a Saracen invasion that endangers the pope; he is treated by Louis with characteristic ingratitude, wins Nîmes and Orange from the infidels, repels another Saracen attack after his nephew Vivien has fought and lost his life, and finally retires into a monastery, where he proves a very refractory monk and whence he re-emerges to succour Louis.

Many features of the Guillaume epics are vulgar or grotesque. Guillaume himself is a coarse and even plebeian character, with a gargantuan appetite, a terrible fist that fells his opponents, a nose mutilated in battle and a talent for reviving the spirits of his companions by showers of abuse. A more frankly comic figure is Guillaume's henchman, the converted Saracen Rainouart, who deserts the kitchen where he works as a cook in order to become a hard-hitting warrior whose club (or *tinel*) turns the tide of battle on more than one occasion. In addition to their popular characteristics the Guillaume epics contain a certain number of romantic features. Thus a loathsome Saracen dungeon and a bewitching Saracen princess (who helps the hero to escape and subsequently marries him) figure in the *Prise d'Orange*. In spite of their religious ideology the bias of these epics is martial rather than clerical; they were obviously written from the layman's point of view.

In a number of other epics the emphasis is shifted off the theme of the holy war on to that of allegiance. In one group (best represented by *Girart de Roussillon*, q.v.) the hero revolts against royal oppression, carries on a war with the king, is defeated and lives for a time as a fugitive outlaw and finally makes his submission. While sympathetic towards the hero, the author makes it clear that his real duty lies in subjection rather than in resistance. The historical Girart de Roussillon was the founder of the abbey of Vézelay and, in theepic, it is by this and other good works that he redeems his offences. The *Ogier* epics and the*Quatre Fils Aymon* show the same theme in a more romanticized form, but while representing the individual rebel as a sympathetic figure, they remain implacablyhostile to rebellion as a political idea. The *Quatre Fils* contain a magician (Maugis) and a clever horse (Bayard), the latter remaining for centuries enormously popular among the people.

A variant of the rebellion theme occurs in *Raoul de Cambrai* and *Gormont et Isembart*. Here the rebel comes to a tragic end: in Raoul's case because he recognizes no law and gives himself up wholly to violence and in Isembart's case because he becomes a Saracen and allies himself with the infidel Gormont. In contrast to these works the *Geste des Lorrains* tells the story of a straight feud between two baronial parties: the Lorrains and the treacherous Bordelais. It contains episodes of great power, but its general tone is one of grim brutality. It has no ascertainable historical basis and seems to have grown up in the late 12th century in response to a popular demand for the brutal and horrifying.

After the mid-12th century the older epics give rise to continuations which relate the events that precede or follow the original action or which build up a subsidiary character into the hero of an independent work. It is not surprising that the process should begin first and be carried furthest in the case of the Guillaume epics, with their colourful central figure and their remarkable gallery of minor characters, mostly of the heavy-fisted type with a strong popular appeal. We have also the attempt to establish genealogical connexions between originally independent epic characters. Bertran de Bar-sur-Aube's two epics, *Aymeri de Narbonne* and *Girart de Viane*, both technically belonging to the Guillaume cycle, show this tendency to a marked degree. The idea of the three epic families based on Charlemagne, Doon de Mayence (the ancestor of all the rebels) and Garin de Monglane (the founder of the Guillaume d'Orange family), with their ramifying interconnexions, is an obvious product of this genealogical interest.

In this later period also the romantic elements present even in the older epics take on a new importance. Many late epics have a strong love interest; furthermore, the biographical epic, concentrating the limelight on the personal exploits of the hero (who often begins life as a persecuted child), becomes a favourite type. The ideology of the early epics finds its real prolongation in the nationalist historians of the 13th century and in the *mystique* of the French monarchy elaborated by them and an author like Joinville.

The earliest epics were written in decasyllables with a strong caesura after the fourth syllable, which were grouped into assonanced strophes or *laisses*. The tendency to replace assonance by pure rhyme becomes marked in the succeeding period and by the middle of the 12th century the new system of *laisses monorimes* has taken a strong hold. Many of the distinctive features of the Old French epic are due to its strophic form, which gives it a lyrical rather than a purely narrative character. The *Roland* poet is outstanding for the skill with which he heightens the emotional atmosphere of his work by organization within the *laisse* and the use of such devices as parallelism and incremental repetition. In the hands of most of its practitioners the *laisse monorime* system led on the other hand to a diluted style full of superfluities of expression.

Many of the epics contain reflections of historical events occurring several centuries earlier. It seemed obvious to 19th-century scholars that there was a continuous literary tradition linking the epics to the events they profess to recount, and that this tradition must have taken the form of ballads or inchoate oral narratives. As a result of the work of Joseph Bédier many authorities can no longer share this view. According to Bédier there is no corpus of popular tradition; the epic legends are of purely ecclesiastical origin; they crystallized round characters who in their lifetime had been benefactors of religious houses; such history as they contain is derived from monastic chronicles and similar learned sources; and their popular vogue results from the growth of pilgrimages in the 11th century and the rise of the crusading ideology.

The controversy over epic origins is still acute, but it seems clear that, in their present form at least, the *chansons de geste* are not relics of a distant heroic age but medieval poems of Christian inspiration, based throughout on the idea of God's immanent justice shaping human affairs.

Separate Epics: The Guillaume cycle: *Enfances Guillaume* (12th century), ed. P. Henry (1935); *Le Couronnement de Louis* (12th century), ed. E. Langlois (3rd ed. 1938); *Le Charroi de Nîmes* (12th century), ed. J. L. Perrier (1931); *La Prise d'Orange* (12th century), ed. B. Katz (1947); *La Chanson de Guillaume* (early 12th century), ed. D. McMillan (1949–50); reworked at some later date as *Aliscans*, ed. E. Wienbeck and others (1903) and *Le Covenant Vivien*, ed. A. L. Terrascher (1909); *Le Moniage Guillaume* (12th century), 2 versions, both ed. W. Cloëtta (1906–13).—Extensions of the cycle: *Aymeri de Narbonne* and *Girart de Viane*, see Bertran de Bar-sur-Aube; *Garin de Monglane* (13th century) and *Les Enfances Garin* (14th century—no full ed. of either text); *Les Narbonnais* (*c.* 1200), ed. H. Suchier (1898: this epic covers much of the ground of the *Enfances Guillaume*); *Guibert d'Andrenas*, ed. J. Melander (1922), *Le Siège de Barbastre*, ed. J. L. Perrier (1926), *Bueve de Commarchis*, by Adenet le Roi (q.v.)—these 3 epics, all late, deal with Guillaume's brothers and nephews; *Les Enfances Vivien*, ed. C. Wahlund and H. von Feilitzen (1895); *La Bataille Loquifer* and *Le Moniage de Rainouart*, see Graindor de Brie.

Rebel Epics: *Les Enfances Ogier* by Adenet le Roi; *La Chevalerie Ogier* (13th century), ed. J. Barrois (1842); *Les Quatre Fils Aymon* (13th century), ed. F. Castets (1909; known often as *Renaut de Montauban*); *Girart de Roussillon* (*c.* 1150), q.v.; *Raoul de Cambrai* (*c.* 1150), ed. P. Meyer and A. Longnon (1882); *Gormont et Isembart* (early 12th century), ed. A. Bayot (3rd ed. 1931): fragmentary (concluding 661 lines), rest to be reconstructed from MHG. *Loher und Maller* and Philippe Mouskés (q.v.). The Geste des Lorrains: *Garin le Loherenc* (late 12th century); partially ed. P. Paris (1833–35) and E. du Méril (1846); *Girbert de Més* (12th century, no full ed.); *Hervis de Més*, ed. E. Stengel (1903), *Anseïs de Més*, ed. H. J. Green (1939), and *Yon*, ed. S. R. Mitchnek (1935) are 13th-century continuations.

Late Romantic Epics: *Aiol*, ed. J. Normand and G. Raynaud (1877); *Aye d'Avignon* (12th century), ed. F. Guessard and P. Meyer (1861); *Doon de Mayence*, ed. A. Pey (1859); *Floovant*, ed. S. Andoff (1941); *Foulque de Candie*, by Herbert le Duc de Dammartin (q.v.); see also Charlemagne, Legend of.

General Works: L. Gautier, *Les Épopées françaises* (2nd ed. 1888–97); J. Bédier, *Les Légendes épiques* (3rd ed. 1926–29); F. Lot, 'Études sur les légendes épiques françaises', in Romania, 52 (1926); F. Schürr, *Das altfranzösische Epos* (1926); M. Wilmotte, *L'épopée française* (1939); R. Lejeune, 'Les théories relatives aux origines des *chansons de geste*', in Revue des Cours et Conf., 38, I (1937); E. R. Curtius, 'Über die altfranzösische Epik', in Zeitschr. f. rom. Phil., 64 (1946); J. Crossland, *The Old French Epic* (1950); I. Siciliano, *Les Origines des chansons de geste* (1951). F.W.

Chant Royal, a metrical piece consisting of 5 11-line stanzas with an 8-line envoy, the stanzas and the envoy having the last line identical and the lines being usually decasyllabic; used pre-eminently by Eustache Deschamps and Marot.
C.T.O.

Chapbooks. A 19th-century name given to the little stitched tracts illustrated with woodcuts and formerly sold cheaply to the people by travelling dealers, 'chapmen'. Following upon the invention of printing, cheap popular reprints and adaptations of literary works were first produced in France at the end of the 15th century, and from these most of the early English chapbooks and German 'Volksbücher' derive. At first limited to the middle classes who could read and afford to buy them, they gradually spread and became the *Penny Witticisms*, *Penny Merriments*, *Penny Compliments* and *Penny Godlinesses* collected by Samuel Pepys. By the end of the 18th century they were ousted by more serious kinds of popular literature. Largely anonymous, often repetitive, with crude woodcuts scattered haphazard through them, their subject matter is widespread, consisting mainly of translations of French stories of romance and chivalry, Italian and Latin tales of the Renaissance, religious tracts and popular legends, in short, anything the general reading public would pay to read. The German name of 'Volksbücher', used by German romantic writers, is misleading, for chapbooks were not written by the people, but were cheap literature intended for the people. The following titles indicate the scope of the books: *Valentine and Orson*, *Guy of Warwick*, *Hug Schapler*, *Pontus and Sidonia*, *Euryalus and Lucretia*, *The Beautiful Melusina*, *Griselda*, *Dick Whittington*, *Fortunatus*, *Dr Faustus*, *Till Eulenspiegel*, *Tom Thumb*, *Mother Shipton*. It is difficult to assess their worth and importance as literature. Interesting socially as reflecting the reading habits of the rising middle classes and the manners of the times, they suffer from the defects of cheap popular literature and are in many ways comparable to modern 'Stories of the Films'.

J. O. Halliwell-Phillipps, *A catalogue of Chapbooks, Garlands and Popular Histories* (1849); *Chapbooks and Folk-Lore Tracts*, ed. G. L. Gomme and H. B. Wheatley (5 vols, 1885); R. H. Cunningham, *Amusing Prose Chapbooks* (1889); W. Harvey, *Scottish Chapbook Literature* (1903); M. E. C. Nisard, *Histoire des Livres Populaires ou de la Littérature du Colportage* (1854); *Die deutschen Volksbücher*, ed. K. Simrock (13 vols, 1845–67), ed. R. Benz (6 vols, 1911–24), ed. H. Kindermann and F. Podleiszek, *Deut. Lit. in Entwicklungs.*, *Volks- und Schwankbücher* (2 vols, 1928–36); Dutch chapbooks ed. G. J. Boekenoogen (Leiden, 1902–10); C. Kruyskamp, *Nederlandsche Volksboeken* (1942); E. H. van Heurck, *Les livres populaires flamands* (1931).

D.G.D.

Charlemagne, Legend of. The idealization of Charlemagne began during his own lifetime and within a generation or two of his death he was regarded as the great emperor who had devoted his life exclusively to the defence and extension of Christendom and whose providentially ordained career had been attended at every step by divine portents. This strongly ecclesiasticized legend was largely of French growth and was fostered in religious houses having or making claim to a Carolingian foundation. It played some part in developing the crusading ideology of the late 11th and early 12th centuries.

With the *Chanson de Roland* (*c.* 1100) Charles enters vernacular literature and becomes the embodiment of an ideal of religious kingship around which French monarchical sentiment in this period seems to crystallize. As in the other Charlemagne epics on the crusading theme, the dramatic interest of the *Roland* is centred on one of the young warrriors rather than on Charles himself. It inflates Charles's abortive Spanish campaign of 778 into a long and bitter war against the Saracens, of which it recounts the culminating episode: the destruction of Roland and his rearguard by treachery at Roncesvaux, the defeat of the victorious Saracens by Charles, and his vengeance on their accomplice Ganelon. A crusading work, it is also a study in baronial *hubris*. Ganelon's connivance in the Saracen plan of attack results from a code of honour which makes the avenging of private injuries the first duty of a baron. The attack (of which Charles had providential warning) is successful only because Roland's thirst for personal fame induces him to fight with inadequate forces. It is incomparably the best of the French epics. For a Spanish version see RONCESVALLES, CANTAR DE.

A large number of later Charlemagne epics (late 12th or early 13th century) develop the crusading theme and either show the emperor fighting in Italy against immense Saracen hosts or serve as introduction or epilogue to the story of Roncesvaux. The works with Spain as theatre (e.g. *Gui de Bourgogne*, ed. F. Guessard and H. Michelant, 1859; *Anseïs de Carthage*, ed. J. Alton, 1892) reflect the influence of the extremely popular Pseudo-Turpin chronicle (*c.* 1150; ed. C. Meredith Jones, 1936), a Latin prose work of a crassly pious character, based on the legends of the pilgrim routes to Compostella and embodying the theme of Charles's campaigns to free the shrine of St James, which had developed in the period 1100–50 as a result of assiduous propaganda to enhance the status of Spain as a field of crusading endeavour. The Italian group (e.g. *Fierabras*, ed. A. Kroeber and G. Servois, 1860; and its prologue *La Destruction de Rome*, ed. G. Gröber, Romania, 2, 1873) similarly reflect the legends of the Italian pilgrim routes. In spirit, these late Carolingian epics tend to be romantic: *Galien* (ed. E. Stengel, 1890), *Fierabras* and *Otinel* (ed. F. Guessard and H. Michelant, 1859) are good examples. *Saisnes* (an account of Charles's Saxon war, extant version by Jean Bodel) and *Aiquin*, the account of an apocryphal invasion of Brittany written to favour the pretensions of the see of Dol (ed. F. Joüon des Longrais, 1880), are not connected with the pilgrim routes. Nor is *Aspremont* (ed. L. Brandin, 2nd ed. 1923–24, with mod. Fr. tr. 1925), the story of a war in Calabria between Charles and the pagan Agolant in which the youthful Roland covers himself with glory.

Le Pèlerinage de Charlemagne (*c.* 1150; ed. E. Koschwitz, 1880, repr. with mod. Fr. tr. A. J. Cooper, 1925) tells the story of Charlemagne's journey to Jerusalem and his return with relics; this also forms the subject of the 12th-century *Descriptio peregrinationis Caroli*. The *Pèlerinage* treats the theme as a burlesque extravaganza, with Charles and his peers visiting the strange fairyland court of Huon of Constantinople and there making drunken boasts which they are later obliged to fulfil.

Another group of epics, dealing with Charles's biography is built round the folk-lore theme of the persecuted child. *Berthe as grans piés* (see ADENET LE ROI) relates how a spurious queen was substituted for Charles's mother Berthe. The oppression of Charles by the bastard offspring of the false queen and his adventures in the company of a robber were told in the lost *Basin* (preserved in *Karlmeinet*, the *Karlamagnussaga* and the Middle Dutch *Karel ende Elegast*, ed. G. G. Kloeke, 1949). *Mainet*, the story of Charles's youthful exploits at the court of the pagan Galafre and his final confounding of his enemies is found in French fragments (ed. G. Paris, Romania, 4, 1875), the Italian *Karleto* (ed. J. Reinhold, Zeitschr. f. rom. Philol., 37, 1913) and *Karlmeinet*. This last is a Middle High German compilation in verse (*c.* 1320, ed. A. von Keller, 1858), largely devoted to Charles's youth.

The fame of Charlemagne was international in the middle ages, but outside France only Italy played a creative part in the development of the legends. Many epics are available only in an artificial mixed language ('Franco-Italian'): these include *Berta e Milone* (ed. A. Mussafia, Romania, 14, 1885), with its sequel *Orlandino* (the story of the love affair of Charles's sister Berthe with the knight Milon and the subsequent birth of Roland), *Karleto*, *L'Entrée en Espagne* (ed. A. Thomas, 1913) and *La Prise de Pampelune* by Nicolas of Verona (*c.* 1343; ed. A. Mussafia, 1864: the second part of the *Entrée* is also by Nicolas). The *Roland* was translated into a large number of languages, the earliest version being by Konrad in his *Ruolandsliet* (*c.* 1130, ed. C. Wesle, 1928). The work is strongly clerical in spirit, as is also the Charlemagne section of the contemporary Regensburg *Kaiserchronik* (ed. E. Schröder, 1892). In the later middle ages great cyclical compilations bring together materials of diverse origin into full or partial biographies of Charlemagne. The *Karlmeinet* and the compilation of Girart d'Amiens are of this type, so are the *Reali di Francia* by Andrea da Barberino (*1370; prose, ed. P. Rajna and Vandelli, 1872–92). The most comprehensive work of this class, the Norwegian *Karlamagnussaga* (ed. C. Unger, 1860), a collection (*c.* 1270) of separate works translated *c.* 1250, comprises in its 10 branches stories of Charles's youth, an epic *Olif og Landri* (from an English immediate source), the *Ogier*, *Aspremont*, *Saisnes*, *Otinel*, *Pèlerinage* and *Roland* stories, the *Moniage Guillaume* and an account of Charles's death.

The English Charlemagne romances (*Otuel*, *Sir Ferumbras*, *Roland and Vernagu* etc., ed. Early Eng. Text Soc., Extra Series, 34–39) are based on late romanticized epics and Pseudo-Turpin material.

GENERAL: G. Paris, *Histoire poétique de Charlemagne* (2nd ed. 1905).—ROLAND: standard ed. J. Bédier (1921); studies by W. Tavernier (1906), P. Boissonnade (1923), Bédier, *Légendes épiques* III and *Commentaires sur la Ch. de R.* (1927), T. A. Jenkins (intro. to 2nd ed. 1928), R. Fawtier (1933), E. Faral (1934), A. Pauphilet, in Romania, 59 (1933), E. Mireaux (1943), J. Horrent (1951); Eng. tr. J. M. Crossland (1907), L. Bacon (1914); all medieval versions, French and foreign, in *Les Textes de la Ch. de R.*, ed. R. Mortier (10 vols, 1940–50).—PELERINAGE: T. Heinermann, in Zeitschr. f. rom. Philol., 56 (1936), R. C. Bates, Yale French Dpt. Studies (1940).—PSEUDO-TURPIN: P. David, *Le Livre de S. Jacques*, 3 (1948).—KARLAMAGNUSSAGA: Finnur Jónsson, *Den oldnorske . . . Litteratурshistorie*, 2 (1923). F.W.

Chester Cycle, reputed to be the earliest English cycle of mystery plays (*c.* 1327), possibly deriving from a French original

Five MSS survive; but all are late copies dating between 1591 and 1607. The best MS. attributes the plays to 'Don Randle Heggenet, a Monke of Chester Abbey'. The cycle consists of 25 plays, 5 of which are on Old Testament subjects. A 26th play, 'of our Lady thassumpcon', was given in 1477, but later suppressed. The total is reduced to 24 when the play of the *Scourging* and that of the *Crucifixion* are merged. According to the 16th-century archdeacon Rogers they were performed on four-wheeled, two-story pageant carts over three whole days during Whitsun week. In style these plays are the gentlest and most didactic of all the cycles. Suppressed at the Reformation, they were revived for a brief while under Elizabeth and James I (but not again until the Festival of Britain, 1951).

Ed. T. Wright (Shakespeare Soc., 1843–47, 1853), H. Demling (Early Eng. Text Soc., 1893). G.W.

Children's Books. Books for the amusement of children came into existence in western Europe about the middle of the 18th century. Before this time juvenile literature consisted mostly of devotional manuals, courtesy-books and school-books. These purely instructive works circulated in manuscript before the invention of printing and were among the earliest of printed books.

Children read for pleasure their more interesting lesson-books, such as Æsop's Fables, and any comprehensible adult works which came their way. Collections of stories like the *Gesta Romanorum*, romances, travel books, bestiaries and other compendiums meant for simple folk—all these delighted children. In Protestant England the Bible and lives of the martyrs came to be considered by grown-ups the best reading for the young. Children themselves could afford only the cheapest popular literature such as ballads and chapbooks. Chapbooks (q.v.), which were sold by hawkers for a halfpenny or so, gave garbled versions of many things, from *Guy of Warwick* and similar traditional romances to recent publications such as *Robinson Crusoe*. They were not originally meant for children, but were much read by them, particularly in the 18th century.

The first picture-book printed specially for children was probably *Orbis Sensualium Pictus* (Nuremberg, 1654), compiled by the Moravian bishop John Amos Comenius to entertain the very young and to teach school-children something of their native language, of Latin and of the world in general. It was translated into many languages, including English.

France contributed much to the development of the first children's books. Fénelon presented moral instruction in the form of stories which survive on their literary merit, e.g. *Télémaque*. Fairy-tales passed from oral tradition to fashionable court literature with the publication of *Histoires ou Contes du Temps Passé* (1697), attributed to Charles Perrault. These 8 stories which include *Cinderella* and other favourites were translated into English early in the 18th century. Fairy-tales were also translated into English from the works of Mme d'Aulnoy (1650 ?–1705), Mme Leprince de Beaumont (1711–80) and others. The *Arabian Nights* (q.v.) reached England early in the 18th century via Galland's French translation. Stories from this collection later circulated in chapbooks (as did fairy-tales) and were appropriated by children.

In grim contrast, the first distinctive class of English juvenile literature seems to have been the godly Puritan books which from about 1660 to 1720 entertained little readers in England and North America with horrific 'judgments' and 'mercies' almost equally appalling. Typical of this morbid school was James Janeway (1636 ?–74), author of *A Token for Children: Being An Exact Account of the Conversion, Holy and Exemplary Lives, and Joyful Deaths of several young Children* (1671 ?). Bunyan's doggerel emblems, *A Book for Boys and Girls* (1686), were almost as didactic in intention, though less austere in appearance. The popular *Divine Songs* (1715) of Isaac Watts were in somewhat the same tradition, but composed in serener mood and put into smoother verse. Till almost the middle of the 18th century England's happiest contribution to literature for the young consisted of adult books which had been annexed (often in chapbook form) by children. The outstanding examples are Bunyan's *Pilgrim's Progress* (1678), Defoe's *Robinson Crusoe* (1719) and Swift's *Gulliver's Travels* (1726).

John Newbery (1713–67) was the first bookseller to appreciate fully the market waiting for entertaining children's books put into a form which would attract both child and parent. From his shop in St Paul's Churchyard he issued a variety of children's books at prices from 1*d.* to 1*s.* They were illustrated with wood-cuts or engravings specially made for the purpose, and many of them were Lilliputian volumes bound in gaudy 'Dutch paper' patterned with gilt flowers. One of his first children's books was *A Little Pretty Pocket-Book* (1744), and his most famous publication was *The History of Little Goody Two-Shoes* (1765 ?), sometimes attributed to Goldsmith. His books usually combined amusement, miscellaneous information and practical middle-class morality. Their success led to imitations and piracies. By the end of the century there were many bookseller-publishers in London who specialized in children's books, e.g. John Marshall, Elizabeth Newbery (widow of John's nephew), J. Stockdale, J. Johnson, Darton and Harvey.

Most of the very early children's books were anonymous. As their number and importance grew, the value of an author's name (or recognizable pseudonym) became more apparent. Children's writers who were active in the late 18th and early 19th centuries and whose work can be identified include Dr John Aikin and Mrs Anna Letitia Barbauld, authors of *Evenings at Home* (1792–96); Mary Elliott née Belson; Lady Eleanor Fenn (1743–1813); Maria Hack (1777–1844); Mrs Hofland (1770–1844); E. A. Kendall (1776 ?–1842); Dorothy Kilner (1755–1836) and Mary Jane Kilner (1753–?), prolific writers for Marshall; Mrs Pilkington (1766–1839); Mrs Pinchard; Elizabeth Sandham; and Priscilla Wakefield (1751–1832). Charles and Mary Lamb wrote for Godwin a few marketable juveniles, of which the most famous was *Tales from Shakespear* (1807).

The writings of Locke and Rousseau had roused great interest in education, and this period saw much interchange of educational theories and relevant moral tales between England, France and Germany. The welcome given in England to the works of two French writers, Mme de Genlis (1746–1830) and the eclectic Arnaud Berquin (*c.* 1749–91), is typical of the cosmopolitanism of the time. Prominent English theorists include Thomas Day, author of *The History of Sandford and Merton* (1783–89), and R. L. Edgeworth, whose daughter Maria Edgeworth contrived (in spite of her father's theories) to write story-books such as *The Parent's Assistant* (1796 ?), in which children are portrayed with humour, truth and sympathy. Religious zeal inspired two formidable female educationalists: Mrs Sarah Trimmer, author of forgotten polemical essays and the long-loved *Fabulous Histories* (1786), and Mrs Mary Martha Sherwood whose powerful narrative gifts were used in countless tracts and the notorious *History of the Fairchild Family* (1818–47) to expound the doctrine of human depravity.

Verse had been much used in early manuals such as the medieval courtesy-books. In the 18th century the poetry written for children consisted mainly of fables, hymns or moral meditations in the manner of Cotton's *Visions in Verse* (1751). Fortunately there were also ballads (of Robin Hood, Chevy Chase etc.) and traditional nursery rhymes which reached print before the middle of the century, but which did not—and still do not—depend on books for survival.

Original Poems for Infant Minds (1804–05) brought new life to juvenile verse. The poems were still moral, sometimes threatening, but the 'Young Persons' who wrote them (Ann Taylor 1782–1866, Jane Taylor, Adelaide O'Keeffe, 1776–1855, etc.) had a sympathetic approach and a mastery of verse technique which were indeed original.

Frivolous verse came into its own in 1807, when William Roscoe's *Butterfly's Ball* was reprinted from the Gentleman's Magazine by Elizabeth Newbery's successor, John Harris. Towards the end of the 18th century Thomas Bewick and his brother John had revolutionized the use of wood-cuts for book illustration. Copper-plate engravings, plain or hand-coloured, were used in *The Butterfly's Ball* and its many imitations. A new kind of children's book, combining light-hearted verses with pictures (often grotesque) which were as important as the text, came into fashion; and these booklets, many of which were issued by Harris, were very popular in the first quarter of the century.

The 1830s saw the retreat of levity and the ascendancy of useful knowledge, typified by the success of the 'Peter Parley' tales of Samuel Griswold Goodrich (1793–1860), the first American writer of children's books to be widely pirated and copied in England. Hitherto English books or imitations of English books (e.g. godly Puritan works, Isaiah Thomas' reprints of 'Newbery' books, English moral tales) had dominated juvenile reading in America. Fiction, permissible if it was improving, continued to be provided by Mrs Sherwood and others long forgotten. As yet there were no adventure stories for older children, but they succeeded in appropriating the adult novels of Fenimore Cooper, Scott etc., just as their 18th-century counterparts had appropriated travellers' tales, both genuine like those in *The World Displayed* (1759–61) and fictitious like the adventures of

Robinson Crusoe, Philip Quarll (1727) and *Peter Wilkins* (1751).

One subversive story deserving note is *Holiday House* (1839) by Catherine Sinclair (1800–64). She professed to recall a happier and less disciplined age, but was in fact in advance of her time in her lenient attitude towards high spirits and naughtiness. Other landmarks were Sir Henry Cole's 'Home Treasury' series, a revival of old nursery rhymes and fairy-tales etc., begun in 1841 in open opposition to 'Peter Parley', and the return of frivolous illustrated verse with *A Book of Nonsense* (1846) by Edward Lear.

In the second half of the 19th century didacticism began to lose its strangle-hold, the needs of boys and girls of different ages began to be more clearly understood, and many children's books which are now classics came into being. Fairy-tales (banned by the 18th-century theorists) had received new life from the Grimms' *Kinder- und Hausmärchen* (1812–22). Hans Andersen's fairy-tales were translated in 1846, and in the 1840s and 1850s French, German and Scandinavian collections became available to English children. Traditional resources were enriched by folk-lore research and Lane's version of the *Arabian Nights* (1839–41). New stories, by original writers, e.g. F. E. Paget (1806–82) and Mrs Craik, began to appear. Among notable 19th-century English fairy-tales were Ruskin's *King of the Golden River* (1851), Thackeray's *The Rose and the Ring* (1855), Kingsley's *Water Babies* (1863), Jean Ingelow's *Mopsa the Fairy* (1869) and George Macdonald's *At the Back of the North Wind* (1871). In *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1871, dated 1872) 'Lewis Carroll' (C. L. Dodgson) made a unique contribution to imaginative literature for the young. The mythical heroes of romance, King Arthur, Robin Hood etc., came into favour again. Andrew Lang collected tales and romances from many lands and ages and also wrote fairy stories of his own. Classical mythology inspired Hawthorne's *Wonder-Book* (1851) and *Tanglewood Tales* (1853) and Kingsley's *Heroes* (1856).

In the 20th century Barrie's whimsical fantasies, e.g. *Peter Pan* (first produced 1904), and Kipling's *Just So Stories* (1902), *Puck of Pook's Hill* (1906) and *Rewards and Fairies* (1910), are all established classics. The fairy-tale, though fallaciously attractive to hack-writers, can still satisfy poets and scholars also, e.g. Walter de la Mare, Eleanor Farjeon, J. R. R. Tolkien and C. S. Lewis. Akin to fairy-tales are A. A. Milne's *Christopher Robin* books, and Hugh Lofting's *Dr Dolittle* series (both started in the 1920s and both world favourites). Kenneth Grahame's *Wind in the Willows* (1908) and Beatrix Potter's exquisite animal-story picture-books (the series started with *Peter Rabbit*, first published 1902) still delight new generations of readers.

The earliest animal and nature stories were often little more than godly or humanitarian discourses. In the second half of the 19th century the didactic element was less obtrusive and imagination and observation became important. The underlying moral aim can still be seen in Mrs Gatty's *Parables from Nature* (1855–71), Kingsley's *Madam How and Lady Why* (1870) and Anna Sewell's popular *Black Beauty* (1877). Among sensitive fantasies in which animals are endowed with human emotions and the power of speech are J. W. Fortescue's *Story of a Red-Deer* (1897) and Kipling's *Jungle Books* (1894–95). A more realistic account of wild life, the naturalist's interpretation, is given by writers such as Ernest Thompson Seton and 'Grey Owl' (both drawing on North American experiences), Frances Pitt, and Henry Williamson whose *Tarka the Otter* (1927) was not primarily a children's story. Pony-books, epics of the gymkhana and hunting-field, are a comparatively recent development.

Adventure stories for boys began to take shape when Frederick Marryat combined action with instruction in *Masterman Ready* (1841–42). Among prolific writers not wholly forgotten are W. H. G. Kingston, R. M. Ballantyne, author of *The Coral Island* (1858), G. A. Henty and G. Manville Fenn (1831–1909). Priggishness occasionally crept in under the guise of adventure, and courage, patriotism and manly piety tended to be somewhat over-stressed by well-meaning but uninspired lesser authors. Stevenson's *Treasure Island* (first published as a serial in Young Folks, 1881–82) was romance unmoralized and unashamed, and helped to inspire Rider Haggard's *King Solomon's Mines* (1885). Stories by Jules Verne began to reach England about the 1870s, having appeared previously in France. Their descendants include the scientific fantasies of H. G. Wells. Adventure stories of the sea have now given way to books about the air, with Captain W. E. Johns as one of the most popular and productive of the moderns. (The *Biggles* books have also been translated into French.) Historical romance lends itself easily to hack-work on well-worn lines. In *The Hills of Varna* (1948) and other stories Geoffrey Trease has shown how new heroes and new themes, treated with imagination and scholarly accuracy, can revive this kind of adventure story. Crime stories for the young are a recent and not wholly praiseworthy development, though they include one international classic, Erich Kästner's *Emil und die Detektive* (1929).

After they had acquired exciting fiction of their own, young people continued to read grown-up novels, and the appropriation of adult authors (Dickens, Doyle, Buchan etc.), has again done much to enrich the juvenile library.

Some of the earliest school stories were by women, e.g. Sarah Fielding's *Governess* (1749) and Harriet Martineau's *Crofton Boys* (1841). Thomas Hughes in *Tom Brown's School Days* (1857) and Dean Farrar in *Eric or Little by Little* (1858) drew public-school life from the inside, but preached too much. A more wholesome outlook prevailed in the works of Talbot Baines Reed (1852–93), author of *The Fifth Form at St Dominic's* (1887) and other popular tales which set the tone for this class of writing. Kipling's *Stalky & Co.* (1899) upset all the accepted traditions. Many of the sketches of childhood and novels of school-life which followed were intended mainly for adults. The humorous escapades of Richmal Crompton's *William* have delighted children (and other unsophisticated readers) since his first appearance in the 1920s. The juvenile school story proper (whether for boys or girls) has tended to remain too faithful to worn-out conventions of plot and character.

Realistic fiction, dealing with the adventures of children much like its readers, reached a high level in the later 19th century, though the 1850s suffered from a weakness for sentimentality which lingers on in Mrs Hodgson Burnett's *Little Lord Fauntleroy* (1886) and blemishes some better books. This morbid delight in being harrowed is exemplified by the popularity of two American books, *The Wide, Wide World* (1850) by 'Elizabeth Wetherell' (Susan B. Warner) and Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), an adult novel annexed by children. Among successful writers of realistic family stories were Charlotte M. Yonge, who wrote historical romances as well as domestic stories such as *The Daisy Chain* (1856); Mrs Ewing, author of *A Flat Iron for a Farthing*, *Jackanapes*, etc. (first published in Aunt Judy's Magazine, the journal founded by her mother, Mrs Gatty); and Mrs M. L. Molesworth whose many stories included fairy-tales as well as junior novels such as *Carrot* (1876) and *The Carved Lions* (1895). Edith Nesbit, in matter-of-fact narratives such as *The Story of the Treasure Seekers* (1899) and in wonder-tales such as *The Phœnix and the Carpet* (1904), drew real children with shrewd sympathy and humour. Credible adventures, the thrill of doing something—preferably in the open-air and without overmuch adult interference—the importance of make-believe, all these elements which Richard Jefferies had used to such good effect in *Bevis* (1882), were rediscovered by Arthur Ransome, whose holiday stories are established as 20th-century classics, e.g. *Swallows and Amazons* (1930). Among modern children's novels realistic career-stories, such as Noel Streatfeild's *Ballet Shoes* (1936), have broken new ground.

Useful knowledge, which pervaded many of the early children's books (even John Newbery's) and dominated the 'Peter Parley' period, is now less aggressive. Without masquerading as fiction, it has inspired authoritative encyclopaedias, well-designed picture-books, e.g. the 'Puffin' series, and a number of sound, uncondescending books on famous people, travel, science, hobbies etc.

Children's poetry of the later 19th century included Christina Rossetti's *Sing-Song* (1872), Stevenson's *Child's Garden of Verses* (1885) and much inspired nonsense from Lear, 'Carroll', W. B. Rands and Belloc, author of *The Bad Child's Book of Beasts* (1896) and *Cautionary Tales* (1908). T. S. Eliot's *Old Possum's Book of Practical Cats* (1939) made a notable contribution to nonsense verse (q.v.). Walter de la Mare, Eleanor Farjeon and A. A. Milne are outstanding among 20th-century children's poets.

Illustrated books, which had deteriorated when the hand-tinted cuts, engravings and lithographs of the early 19th century were replaced by cheap colour-prints, enjoyed a revival in the 1860s and 1870s. Tenniel, Hughes, Griset etc. made drawings in black and white, and Edmund Evans improved colour-printing, reproducing illustrations by Crane, Caldecott and Kate Greenaway. In the 20th century high standards of book production have been maintained by discriminating publishers and author-artists or illustrators of unusual ability, e.g. L. Leslie Brooke, Beatrix Potter, Arthur Rackham, William Nicholson, Edward Ardizzone and Kathleen Hale. (On the lower levels of publishing such standards can be ignored with impunity since vulgar and shoddy picture-books, 'comics' etc. still find a market.) Toy-books, with dissected pages, movable cut-out figures and other ingenious devices, have a long ancestry; they are rediscovered and brought out as novelties from time to time.

Children's periodicals made sporadic appearances in England and on the continent in the late 18th century. Here, thanks mainly to the Sunday school movement—a powerful and sometimes a pernicious force in 19th-century juvenile literature—they had some continuity from 1824 when The Children's Friend and The Child's Companion were founded. They began to multiply in the 1850s, and the 1860s saw the rise of many less pietistic journals, including boys' magazines, both respectable and sensational. Well-known titles include Aunt Judy's Magazine (1866-85), Good Words for the Young (1868–72), Chatterbox (1866–), Little Folks (1871–1933) and—most illustrious of all—The Boy's Own Paper, founded by the Religious Tract Society in 1879 to counteract the 'penny dreadfuls' which had replaced chapbooks as popular literature. In the present century the number and (with some honourable exceptions) the quality of children's periodicals have declined, boys' weeklies and crude 'comics' enjoying the largest circulations.

Much of juvenile literature is international. On the one hand there are the traditional folk-lore stories and rhymes which are common in slightly different forms to many countries, and on the other there are the tales (not necessarily meant for the young) which children have made their own and shared in translation with children everywhere.

Fairy-tales belong to both classes and are enjoyed the world over. *The Arabian Nights* from the east, the tales of Perrault, the brothers Grimm, and Andersen from Europe, the negro folk stories of Joel Chandler Harris' *Uncle Remus* (1880) from America, these can be appreciated by any child, irrespective of nationality. The universal appeal of fairy-tales is not restricted to traditional stories; original fantasies have shared in this wide popularity. *Alice in Wonderland*, so curiously English and seemingly untranslatable, has appeared in a host of languages including Chinese and is one of the classics which have been given a somewhat American interpretation as cinema cartoons by Walt Disney. *Peter Rabbit* and *Dr Dolittle* are at home wherever they are introduced, and A. A. Milne's *Pooh* is loved from Latin America to Japan. The Italian puppet-story *Pinocchio* (1883) by 'Collodi' (Carlo Lorenzini), Waldemar Bonsels' German fantasy about the little bee *Maja* (1912), Selma Lagerlöf's adventures of *Nils Holgersson* (pub. 1906–07 as a model reading-book for Swedish schoolchildren), these are some other fairy-tales which have pleased the children of neighbouring European countries and gone farther afield.

Children have not yet abandoned the books which first served them as adventure stories, *Don Quixote*, *Gulliver's Travels* and *Robinson Crusoe*. The popularity of *Crusoe* led to a school of imitations known collectively in German as 'Robinsonaden', e.g. J. H. Campe's much-translated *Robinson der Jüngere* (1779–80). A Swiss imitation, compiled by J. R. Wyss and originally published in Zürich 1812–13, became after continuation, translation and revision, the well-loved *Swiss Family Robinson*. The idea of pioneer life in North America has thrilled boys and young men since Fenimore Cooper's novels became popular in the second quarter of the 19th century. German variations on this theme were provided by Karl May, whose highly-coloured stories of Wild West and romantic Orient appeared towards the end of the century and are still read on the continent. In the field of scientific and geographical fantasy the influence of Jules Verne has been far-reaching, and the extravagant romances of the Italian Emilio Salgari have had some measure of success. Patriotic stories of brave heroes repelling brutal foes flourished in the later 19th century, but naturally made small appeal to readers of the wrong nationalities. Even the English love of animals can hardly embrace the faithful Englishman-eating tigers of Alfred Assolant's *Capitaine Corcoran*. Children sometimes assert their right to books regardless of adult opinion and the continued popularity of Edgar Rice Burroughs's *Tarzan* jungle tales entitles them to a place among international adventure stories of the 20th century.

Of the books written for children which have become world classics, some of the most successful are stories about children. Outstanding examples from France are Hector Malot's poignant *Sans Famille* (1878) and the Comtesse de Ségur's sprightly tales of good or bad children, e.g. *Les Malheurs de Sophie* (1864). From Switzerland came Johanna Spyri's *Heidi* (1880–81). Louisa Alcott's *Little Women* (1868–69) is an American girls' book which has become a world favourite and the Canadian *Anne of Green Gables* (1908) by L. M. Montgomery is also widely popular. American boys' classics include 'Mark Twain's' *Adventures of Tom Sawyer* (1876) and *Adventures of Huckleberry Finn* (1884).

Picture-books are already half-way to being understood irrespective of language. The illustrated nonsense-verses of Wilhelm Busch (e.g. *Max und Moritz*, 1865) were popular in translation and became almost proverbs in their native Germany. Heinrich Hoffmann's *Struwwelpeter* (1845) survives in spite of the objections of the squeamish. The picture-books of Crane, Caldecott and Kate Greenaway were in gentler mood, as were the albums of two French artists, Boutet de Monvel who flourished at the end of the 19th century, and Jean de Brunhoff whose elephant *Babar* has delighted readers since the 1930s. America has exerted much influence through the cinema. Successful cartoons give rise to a swarm of picture-books and 'comics' based on them. Television characters are already acquiring a literature of their own on similar lines.

The majority of books written for children are hack-work, but a number of them have been evolved by men of letters or amateur writers who have been drawn from graver matters to amuse a particular child or children. Few successful children's books have been written by children themselves, although some competent work has been done by young people, e.g. *The Far-distant Oxus* (1937) written by Katharine Hull and Pamela Whitlock while still at school. In general, very young writers appeal most to their more sophisticated elders, who can appreciate the quaint thoughts and forthright diction of Marjory Fleming, or laugh over the mixture of naïveté and worldly wisdom in Daisy Ashford's *The Young Visiters* (1919).

In the past children's books were usually left to the destructive custody of their young readers; hence the scarcity of almost all juvenile literature published before 1800. Nowadays the study and preservation of children's books has aroused the interest of educationalists, librarians and collectors.

ENGLISH AND AMERICAN.—F. J. H. Darton, *Children's books in England* (1932, best intro.); Mrs E. M. Field, *The Child and His Book* (2nd ed. 1895); C. Welsh, *A Bookseller of the Last Century* (1885); G. White, *Children's Books and their Illustrators* (The Studio, special Winter Number, 1897–98); A. W. Tuer, *The History of the Horn-Book* (1896), *Pages and Pictures from Forgotten Children's Books* (1898–99), *Stories from Old-Fashioned Children's Books* (1899–1900); F. V. Barry, *A Century of Children's Books* (1922); P. James, *Children's books of Yesterday*, ed. C. G. Holme (The Studio, special Autumn Number, 1933); A. S. W. Rosenbach, *Early American Children's Books* (1933); E. S. Smith, *The History of Children's Literature* (1937); P. H. Muir, *Children's Books of Yesterday* (1946); R. L. Green, *Tellers of Tales* (1946); M. Kiefer, *American Children through their Books, 1700–1835* (1948); E. S. Turner, *Boys will be Boys* (1948); G. Trease, *Tales out of School* (1948); J. A. Smith, *Children's Illustrated Books* (1948); D. N. White, *About Books for Children* (1946); K. M. Lines, *Four to Fourteen* (1950); S. A. Egoff, *Children's Periodicals of the Nineteenth Century* (1951); F. Eyre, *20th-century Children's Books* (1952).

GERMAN, FRENCH, ITALIAN.—H. L. Köster, *Geschichte der deutschen Jugendliteratur* (4th ed. 1927); Gumuchian & Cie., *Les Livres de l'Enfance du XV^e au XIX^e siècle* (1930); P. Hazard, *Les Livres, les Enfants et les Hommes* (1932); J. de Trigon, *Histoire de la Littérature Enfantine* (1950); I. Dyhrenfurth-Graebsch, *Geschichte des deutschen Jugendbuches* (1951); G. Fanciulli, *Scrittori e libri per l'infanzia* (1949).

Two periodicals which contain much information on children's books are The Horn Book Magazine (1924 ff.) and The Junior Bookshelf (1936 ff.). See also BOOK ILLUSTRATION; CHAPBOOKS; FOLK LITERATURE; NONSENSE; NURSERY RHYMES; SCIENCE FICTION.

M.J.P.W.

Chinese Literature. No other major literature has been so extensively preserved over so long a period as Chinese. The chief reasons for this are to be found in the general use of printing from the 12th century onwards, the habit of collecting and reproducing libraries and above all an unbroken cultural tradition. For this the Chinese script, which was independent of dialectal divergences and, after its perfection as a literary medium, very largely of time, was of very great importance. The Chinese script remained a word script. Though pictographic in origin, it was developed according to phonetic principles. Yet once fully developed, it tended to separate from speech and a relatively static literary language was thus formed. As the literary language became further removed from the spoken and thus less vital, it had a natural impulse towards imitation. Indeed the history of writing in the literary language, after the formative Classical period (6th–3rd centuries B.C.), is in part one of the imitation of different models. It was especially so in prose: in verse vernacular folk-songs often exerted strong influence upon literary forms.

Fiction and the (relatively unimportant) spoken parts of the drama were, however, the only forms of literary prose in which a language near to speech was employed until recent times. It was to this language of novels, *pai-hua*, that the 'literary revolutionaries' of the present century turned for their standard. The maintenance of the archaic literary language owed much to religion. For it was the language in which the Confucian Classics, i.e. the scriptures of Confucianism, were written.

CLASSICAL PERIOD (6th–3rd centuries B.C.): The classical period begins with Confucius who is the traditional author or editor of the classics. The only relics of written works, apart from inscriptions, from pre-Confucian times are contained in the *Shih-ching*, *Shu-ching* and *I-ching* (see CONFUCIAN CLASSICS). The conception of individual authorship hardly emerged in the classical period and most of its works are, at least in their extant versions, of a composite nature. Nevertheless all are attributed to some famous name, and the failure to realize the nature of the attribution has often had unfortunate results, such as the unwarranted belief that many books were forgeries. The main emphasis of this period, in which separate Chinese states strove for supremacy, was ethical and political. It was the most creative period in Chinese thought and that in which the two native religions of Confucianism and Taoism came into being. Neither had as yet an ecclesiastical organization and both were only numbered among a 'Hundred Schools'. The immediate victory went to the *Fa-chia* or 'Legalist' school whose doctrines were adopted by the Ch'in state which succeeded in creating the first empire in 221 B.C. Though the outlook was not literary, much fine literature yet appeared. Much of the best Chinese prose comes from this time, in the philosophical writings, *Mêng-tzŭ*, *Hsün-tzŭ*, *Han-fei-tzŭ* and, above all, *Chuang-tzŭ*, and in the histories, *Tso-chuan* and *Chan-kuo-ts'ê*. It has clarity and vitality and a strongly rhythmical character, often approaching poetry. Rhymed passages are common and these, apart from a few songs, are the only verse preserved for the period between the *Shih-ching* which probably assumed something near its present form in the 6th century B.C., and the poetry ascribed to Ch'ü Yüan and Sung Yü in the 3rd century B.C. This last which originated in the southern state of Ch'u (Yangtse valley area) is of a seemingly personal nature. Yet while rhythmically distinct from the folk and religious songs of the *Shih-ching*, it is also religious in origin and probably of a religious character. Inasmuch as the poetry of Ch'u is the immediate forerunner of the Han *fu*-poem, it stands at the beginning of literary poetry in China. The influence of these Ch'u poems upon later poetry was very great and the most famous, *Li Sao*, was considered by many Chinese their finest poem. Yet, due partly to corruption and perhaps more to a failure to understand the background and intention of these poems, they remain, for the most part, problems and without satisfactory translations into European languages. The apparent affinities between the poetry of Ch'u and the book, *Chuang-tzŭ*, the most literary of the philosophical works and indeed almost unequalled in any period, may perhaps point to some regional cultural difference. However this may be, it would seem that a more artistic approach to literature came first from Ch'u.

Finally, in the classical period the rudimentary beginnings of historical fiction may be observed, growing out of the writing of history and chiefly preserved in historical works. History and historical fiction are in fact not sharply defined.

HAN PERIOD (2nd century B.C.–2nd century A.D.): The Ch'in empire lasted less than 20 years and was replaced by that of Han. But unity persisted and inevitably brought a shift in thought and literature. A bureaucratic empire had need of systematization rather than speculation. This change becomes apparent in the early Han political writers, like Chia I and Ch'ao Ts'o. The movement is away from philosophy to theology. Confucianism, with its insistence on ritual and its highly developed system of social relationships, overcame its rivals (it had absorbed much of the thought of other schools) and became in the 2nd century B.C. the official state creed. As elsewhere the establishment of an orthodoxy was accompanied by controversies over the texts and interpretation of the scriptures. These were aggravated by the fact that the possession of books had been proscribed under the Ch'in and they had thus to be recovered at the beginning of the Han period. For the elevation of Confucianism into an official religion, the Han Confucians faced the need to formulate a complete world concept and in the interpretations of Tung Chung-shu and others ethics were compounded with naturalism and cosmology. The superstitious element was attacked by Wang Ch'ung, a 'free-thinker' and one of the last prose writers to write in a free style.

For a tendency towards imitation was already apparent. The influence of Wang Ch'ung's 'scientific' outlook was, however, almost negligible.

In this period historical writing was furnished with two of its most important models, the *Shih-chi* of Ssŭ-ma Ch'ien and the *Ch'ien-Han shu* of Pan Ku.

There was as yet no artistic prose but the essentially literary *fu* came to perfection in the Han era. The *fu* is regarded as a prose-poem by the Chinese, but it is difficult from a western standpoint to consider a form which employs rhyme and is commonly written in lines of virtually constant length as other than verse. It often, however, has a prose introduction, setting out the circumstances of its composition. Its length is generally greater than most other verse-forms. The early Han *fu* are similar in subject and style to the poetry of Ch'u (to which the name of *fu* was also later applied), but soon its range was widened and every kind of theme was treated. Already in the 2nd century B.C. Mei Shêng and Ssŭ-ma Hsiang-ju had produced some of the greatest of all the works in this genre. It is significant that some of the Han *fu*-writers were also lexicographers. Their own poems are certainly rich in lexical material. They represent great experimentation in language and their influence upon subsequent writing, both in verse and prose, is immense.

Side by side with the *fu*, sung poetry continued to flourish and it was from this direction that the typical Chinese *shih* (recited and not sung) was to develop. The earliest examples of *shih*, in regular five-word lines, probably date from the later Han period (1st–2nd centuries A.D.), although some, such as the famous 'Nineteen Old Poems', have been ascribed to Mei Shêng and others in the 2nd century B.C. This five-word metre is first known in songs of the 1st century B.C. Although many of the Han songs are known only by title, examples of diverse types have survived, including both religious and secular, both aristocratic and popular songs. The popular songs in particular present some of the most direct, simple and moving poetry of any period, and are strikingly contrasted to the turgidity of the *fu*.

THREE KINGDOMS AND SIX DYNASTIES PERIOD (3rd–6th centuries): This was the period of preparation for the great literary ages of T'ang and Sung. Writers came to full awareness of the nature of their art, and literary criticism came into being. It was a time of political weakness and division: all northern China was lost to barbarian invaders in the 5th and 6th centuries. Literature and thought inevitably took on a more personal tendency. Confucianism lost much of its power whereas philosophical Taoism became a potent influence in literary and intellectual circles. Religious Taoism had to struggle against Buddhism (introduced during later Han) on which it now modelled its church. The contest between the three religions had important literary consequences. The most famous writers of the period are remembered more for their poetry than their prose, though an exception must be made of the alchemist, Ko Hung. A steady tendency towards elaborate and circumscribed forms can be discerned throughout, culminating in the *lü-shih*, 'regulated' poem of the T'ang (also called *chin-ti shih*, 'new-style' poem to distinguish it from earlier 'old' poem, *ku-shih*) and in 'parallel' prose. The characteristics of the *lü-shih* whose beginnings are associated with the name of Shên Yo are parallelism (a distinctive feature of almost all Chinese poetry) and a prescribed tonal pattern (all words were classified under a number of 'tones' according to the length and pitch of their sounds). The trend towards formalism infected also the *fu* which lost its early exuberant vitality, but the *fu* in its turn contributed much to the formation of the curious 'four-six' or 'parallel' prose style—writing in alternating phrases of four and six words, grammatically and stylistically parallel. In the hands of a great writer such a medium could mean fine writing but its liability to abuse was obvious.

The poetry of this period affords for the first time examples of the occasional poem, usually short and very personal in expression, in which Chinese poetry is especially successful. Another of its excellences, its strength in natural description and in suggesting the emotion aroused by the contemplation of nature, is seen in the poetry of T'ao Ch'ien and Hsieh Ling-yün.

The Tatar domination of the north and the shift of the Chinese dynasties to the south in the latter part of the period brought forth new types of song, vigorous ballads in the north and short love songs in the south. Both were important influences in T'ang poetry.

The short story, which was also to find perfection during the T'ang period, began to develop in its two chief categories of the supernatural and the historical tale. It is interesting to note that Kan Pao's *Sou-shên chi* is stated by him to have been collected with the object of proving the existence of spirits. Fiction owed much in its development to its utility as an instrument of religious propaganda.

T'ANG, FIVE DYNASTIES AND SUNG PERIOD (7th–12th centuries): In these centuries China again achieved unity. At first her power expanded westwards as during the Han but again she was driven back and her boundaries contracted until in the 13th century the whole country was subdued by the Mongols. The prose and verse literature of this period remained the model, in the forms which it made traditional, until the present century. The trend of the Six Dynasties towards highly artificial forms continued in the 7th century and in this time the *lü-shih* received its final shape. But already there were signs of reaction. A small number of poets turned to a new simplicity of language: a few even towards the language of speech. However, in poetry such reaction never assumed the character of a movement. In prose it was otherwise. Although the movement for a simpler prose, beginning during the T'ang, did not succeed until the early Sung period, its final success was complete. The direction in which prose was turned was back to the 'old' style (*ku-wên*) of the classical and Han periods. Though simpler in structure than the 'parallel' style, it was of course equally remote from the idiom of current speech. The movement was intimately associated with Confucianism. Its great champion during the T'ang dynasty, Han Yü, was an ardent Confucian (it must be admitted that Han's friend, Liu Tsung-yüan, who was also among the great *ku-wên* writers, was a Buddhist) and its final victory coincided with the restored influence of Confucianism in the political field during the Sung period. For the great Sung *ku-wên* writers, Ou-yang Hsiu, Wang An-shih and the Su family, were all important in the history of politics and religion.

Apart from the essays of Han Yü and Liu Tsung-yüan, the most important products of the first phase of the *ku-wên* movement during the T'ang dynasty were short stories. The T'ang *ch'uan-ch'i* stories are the most excellent in the literary language and many of the best of them are written in *ku-wên*. As their generic title 'relation of marvels' suggests many were tales of the supernatural, but in the 9th century realistic stories, including the famous love story, *Ying-ying chuan*, appeared. These T'ang stories were among the chief sources from which later drama obtained its themes. They were generally very brief. The literary language would seem hardly adequate to sustain fiction of a large compass. Indeed the only long short story of the T'ang, *Yu-hsien k'u*, in parts uses the colloquial and it was through the medium of speech that the novel developed. Contemporary records indicate the popularity of professional story-tellers during the Sung period and also the types of story told. Written texts of a number of their tales have been preserved, though most have passed through the hands of Ming editors. Archetypes of several of the famous Ming novels are to be found among them. The novel in the vernacular language seems to owe its beginnings to Buddhist missionary efforts. Among the T'ang manuscripts discovered in modern times in the Tun-huang caves are some containing a type of literature, the *pien-wên* ('changed text'), otherwise completely lost. These 'changed texts' are firstly semi-colloquial renderings of Buddhist scriptures in a mixture of prose and verse and secondly similar versions of traditional Chinese stories of a morally edifying character. This mixed prose-verse form is continued in the texts of the Sung story-tellers and to some extent in the later novels.

It is customary to regard the T'ang period as the great age of poetry and the Sung as the great age of prose. The T'ang has certainly more great writers famous only or chiefly as poets, whereas the most famous Sung authors are often outstanding in either medium. The poems of both dynasties were generally short. The standard *lü-shih* was of eight lines and its even more circumscribed form, the epigrammatic *chüeh-chü* ('stop-short'), of only four. The *ku-shih* without fixed tonal pattern, which most poets continued to write equally with the *lü*-forms, was also seldom of any great length. There was thus a natural tendency towards an elliptical and allusive style, towards intellectualism and erudition. Even poets like Po Chü-i, who made simplicity a virtue, wrote much 'difficult' verse. Yet the semblance of spontaneity was often captured with remarkable success and deep and sincere feeling conveyed. The poetry of Li Po, of Tu Fu, of Po Chü-i gives more insight into the life of their times than the rather arid works of official history.

The T'ang period created one new poetic form, the last of old Chinese poetry. This, the *tz'ŭ*, was again a song libretto.

It appears to have arisen because the *shih*-forms could no longer easily be set to current music. Much of T'ang music is said to have been of foreign (central Asian) origin. The *tz'ŭ*, which kept the idea of tonal arrangement of the *lü-shih*, was written in irregular metre to conform to the rhythm of a particular tune. *Tz'ŭ*-poems have no other title than the name of their tune. The typical early *tz'ŭ* of a sentimental, often melancholy character, which reached its height with Li Yü and other poets of the Five Dynasties period, was first written by Wên T'ing-yün in the 9th century, although ancestors can be found for it in imitations of popular songs by 8th-century poets. An important feature of the *tz'ŭ* was that it admitted a language much nearer to speech and avoided literary allusion. During the Sung its subject range was greatly extended, notably by Su Shih, and it was thus ready to form a major element of the drama of the Yüan period.

YÜAN, MING AND CH'ING PERIOD (13th–19th centuries): In this period China was twice completely conquered by culturally weaker invaders. Her own traditions emerged little altered and were adopted by her conquerors. Literature in general followed closely in the forms and styles set by the T'ang–Sung period. The literature of entertainment, the novel and the drama, however, became firmly established in spite of Confucian disapproval. This was probably due more to the increase in book circulation through printing and to the rise of literate commercial classes than to the fact of foreign conquest. Both forms were in fact nearing full development before the end of the Sung dynasty. Under western influence, modern Chinese literary historians have tended to regard the novel and the drama as the only significant literature of this whole period and to write off the enormous mass of other literature as imitative and wholly unimportant. Such a view is historically intolerable and few in the west are possessed of a sufficiently critical knowledge of Chinese literature to be entitled to entertain it. Since the novels and, to a lesser extent, the drama of this period provided the reformers of the present century with material to replace the 'dead' classical literary language, their importance is necessarily out of proportion to their literary merit. However when the very unfavourable circumstances which the novel suffered are realized, the several works of genius that appeared are the more remarkable.

The modern literary reformers were also the heirs of the great critical scholars of the 'Han-hsüeh' school of the 17th and 18th centuries which began with patriots like Ku Yen-wu who fought against the Manchu invaders and who saw the military failure of the Chinese as the result of the corrupting influences of Sung neo-Confucianism. They realised that the metaphysical thought of Chu Hsi and his predecessors derived extensively from Buddhism and Taoism and took their own stand on the interpretations of the Han scholars as being nearest in time to the classics. Few of these Ch'ing scholars systematized the conclusions of their studies (Yen Yüan and Tai Chên are exceptions) but their spirit of enquiry was courageous and significant. The same period is also one of the most interesting in the history of poetical criticism in China. The standpoints of form and inspiration, of musical effect and structure were variously defended by Shên Tê-ch'ien, Yüan Mei, Wang Shih-chên and Chao Chih-hsin.

Much of the best poetry is to be found in the drama. The word 'drama' may be misleading because there was no purely spoken drama in China before the modern period. The old Chinese play corresponds more nearly to western opera. The spoken parts were of little organic importance and were probably often extemporized. Examples of dramatic performances, both of a religious and a secular nature, can be traced back over a long period, but the appearance of a complete theatre is very late. This makes the theory of its being a foreign import somewhat tempting and a case has been argued for the Indian origin of the southern drama. However, many of the alleged similarities are of features incidental in almost all known drama whereas the major constituents are of native origin. It would in the present state of knowledge seem more likely that the northern *tsa-chü* of the 13th century, the oldest complete plays extant, are the development of native dramatic performances. The possibility that they received some special impetus from the foreign occupation of the north is negatived by the fact that the southern drama, of which no complete early examples have survived, is apparently the older. The southern drama did not come, or perhaps come back, into prominence until the end of the Yüan period in the mid-14th century with its chief centre at Wên-chou, Chekiang (the native place of Kao Ming, author of the most famous southern play, *P'i-p'a chi*). The differences between the two schools lay in music and singing. They used different scales and different instruments. In the productions of this revived southern school the number of singers was increased. Several actors now sang alternately or in unison, where in the northern plays only an actor in a principal role had sung in each scene. The number of scenes also increased: the division depended as much on a change in the music as on a shift in the action and they were played without interval. In all old Chinese drama the music and poetry were the critical elements: the story and action were of lesser importance. There was little consciousness of the distinction of tragedy and comedy and they might be combined within the same play. During the Ming period the division between the northern and southern schools gradually disappeared and finally in the mid-16th century a new southern school, the *K'un-ch'ü*, founded in Kiangsu by Liang Chên-yü and Wei Liang-fu, overcame all its rivals and provided the dramatic form for the next three centuries. Many earlier plays, both northern and southern, were adapted for the *K'un-ch'ü* repertoire. (The study of the early drama is complicated by the habit of revision; many of the Yüan plays are known only from a Ming anthology of 1617 and may well be far from their originals.) The most literary and the most lyrical works of old Chinese drama were produced in the *K'un-ch'ü* mode. While traditional stories and T'ang fiction continued to provide many plays with their themes (thus Hung Shêng's *Ch'ang-shêng tien* treats again the romance of emperor Hsüan-tsung and Yang Kuei-fei, the subject of Po P'u's famous *Wu-t'ung yü* and of two Ming plays), an increased number of plays, including the great *T'ao-hua shan* of K'ung Shang-jên, had subjects from contemporary or near-contemporary history. But all tended to have a romantic treatment. In its last period the Chinese musical drama suffered a decline. During the confusion of the great T'aip'ing rebellion the *K'un-ch'ü* lost its commanding position and in the second half of the 19th century was replaced by the 'Capital Plays' or *Ching-hsi*. The *Ching-hsi* had a more deliberately popular appeal. They had proportionately more speech and less singing and gave more play to violent action. Their authorship was generally anonymous: they were often put together by actors.

The drama, since it was essentially musical and poetic, suffered much less from Confucian stigmatization of works of entertainment and perhaps for this reason showed a higher general level of achievement than the novel. Like the *tz'ŭ* of the Sung dynasty from which it derived, its poetry admitted expressions from the language of current speech and thus remained more vital than poetry in traditional forms.

The novel appeared in complete form a hundred years or more after the drama, during the Ming dynasty which fully restored traditional culture after the Mongol period. It seems improbable that the novel any more than the drama received any special stimulus from the conditions of the period in which it arose. Printing rather than politics seem to have aided it. *San-kuo chih*, *Shui-hu chuan* and *Hsi-yu chi* all appear in rudimentary form among the story-tellers' texts of the Sung or early Yüan periods and were very probably built up from these. These early novels seem to be more an expression of a delight in story-telling than secret political criticism. Even the motive of religious propaganda cannot in many cases be clearly defined. In *Hsi-yu chi* there are traces of Taoism as well as Buddhism. The early novel presents even greater problems of bibliography than the early drama. It was generally anonymous, and where probable authors may be discovered, as Lo Kuan-chung for *San-kuo chih* and *Shui-hu chuan* and Wu Ch'êng-ên for *Hsi-yu chi*, comparatively little is known of their lives. Their work was not carefully transmitted, as is the case with most Chinese literature, but suffered alteration and cutting so that many differing editions got into circulation. In most cases the first editions have not survived. The three books, named above, represent the chief types of Ming novel, the historical story (*San-kuo chih*), the adventure story (*Shui-hu chuan*) and the tale of the supernatural (*Hsi-yu chi*). In the last, the latest of the three, a strong element of satire, which the Chinese novelists developed with great success, is present. Of roughly the same date as *Hsi-yu chi* (mid-16th century) is the first great realistic novel, *Chin-p'ing-mei* (the most likely candidate for its authorship is Hsü Wei, 1520–93). It is a remarkable presentation of the social life of the Ming period, even if predominantly of 'low life'; it is in great part pornographic. Pornography is a common feature in the fiction of the next (Ch'ing) period, although outside fiction deliberate indecency is rare in Chinese literature. The usual apology of revealing vice for the sake of virtue was of course urged. However, the introduction of realism was of great importance and opened the way for the many Ch'ing novels of social criticism and social satire, of which the most violent is Wu Ching-tzŭ's *Ju-lin wai-shih.* The semblance of the romance or the supernatural story was sometimes preserved as in Li Ju-chên's *Ching-hua yüan* which is an attack on the unfavourable position of women in society. Besides the satirical novels which were sometimes overenvenomed by their authors' failure to succeed in the society they attacked, there is one Ch'ing novel which by its successful portrayal of a multitude of characters may rank among the world's greatest. This is Ts'ao Chan's autobiographically based *Hung-lou mêng* which has also been the most influential of the novels through the excellence of its language.

The Chinese novelist, like the dramatist, has, to a western view, shown little concern with form. His work is usually immensely long and very loose. While progressing far in characterization, in structure he advanced but little from his story-telling origins. The poems with which the Sung story-teller interspersed his narrative as intervals were continued into the novel where they had no value. The writing has thus an episodic character.

This period also produced a number of fine collections of short stories, both in the vernacular and the literary language. The *San yen* collections of Fêng Mêng-lung preserved many excellent works of popular fiction even though with some reshaping. Some of Fêng's stories were included in the better known anonymous *Chin-ku ch'i-kuan* (1644); two of Fêng's collections became very rare. Very different in its allusive style is P'u Sung-ling's *Liao-chai chih-i* but in content his stories resemble the T'ang tales of the marvellous and are outstanding among later works of this type.

MODERN PERIOD: The increased military pressure of the western nations upon China in the 19th century was followed by political, cultural and literary influence. In the last decades of the century movements of reform started, aiming at a greater or lesser adoption of western techniques and institutions. The main dividing line fell between those who, like K'ang Yu-wei and Liang Ch'i-ch'ao, sought to preserve the Ch'ing dynasty but as a constitutional monarchy, and the revolutionaries, led by Sun Yat-sen. The reformers of both groups were all scholars and intellectuals and the period from 1890 to 1910 is of considerable significance in the history of political writing: the medium of the newspaper was extensively used. Western mathematical, astronomical and other technical works had already been translated into Chinese by Hsü Kuang-ch'i at the beginning of the 17th century, but now sociological works were translated by Yen Fu and fiction by Lin Shu. Lin's achievement must be acknowledged the more remarkable, when it is realized that it was into the classical literary language he translated Scott, Dickens and a host of others. But western influence which he furthered was towards the adoption of the spoken language as a literary medium. This step was taken in the 'Literary Revolution' of 1917, led by Hu Shih and Ch'ên Tu-hsiu. From its stronghold in Peking National University, the movement gained a rapid success and, in spite of some reactionary counter-attacks in the 1920s, an enduring one. Not unnaturally a change of language, style and approach, more violent than any in its previous history, left Chinese literature in great difficulties as to form. The novel and the short story were the only genres in which some link remained and perhaps the best of modern Chinese writing is to be found here. The short-story writer, Lusin, seems the most certain, among modern writers, of an enduring reputation. Lusin and all contemporary writers have absorbed and applied western political and social thinking to particular Chinese problems. This does not necessarily make their work derivative, though it does make it 'regional' in a world literature. The western-style drama has been successfully created by at least one writer, Ts'ao-yü. The problem of form has been most perplexing for poets and experiment has been pushed to the extremes of rigidity and of freedom. Hsü Chih-mo, one of the finest modern poets, tried to introduce the metres of the Elizabethan sonnet and the Byronic stanza. Modern western poetry, in particular that of Eliot and Valéry, has exerted a wide influence. Though poetry also has been made to serve as a vehicle of social criticism, its traditional fondness for natural themes has persisted. In prose, the old landscape essay, in a new dress, contrasts with the work of fierce polemics. Complete individualism in style has replaced the underlying and basic similarity of former prose. During the long war with Japan literature as a whole became subject to the demand for patriotic propaganda and the post-war years have done little to ease its situation.

It is perhaps surprising that a people with so firmly established a tradition of historical writing, of bibliography, of the compilation of encyclopaedic works of many kinds, should never have produced a systematic history of its own literature. The pioneer work in the field was by an Englishman, H. A. Giles, at the beginning of the 20th century. Although many general and particular studies have since appeared in China and Japan and a smaller number in Europe and America, it must be acknowledged that, in spite of considerable progress, the study of this huge literature is not far advanced. The amount available in translation is proportionately small and much of great merit awaits rendering. It is indeed likely that many works of interest remain as yet unnoticed among the innumerable collected writings of authors of the later periods.

General: H. A. Giles, *A History of Chinese Literature* (1901; obsolete but the only comprehensive study in English); A. E. Zucker, *The Chinese Theatre* (1925); H. Maspero, *La Chine Antique* (1927); Tsiang Un-kai, *K'ouen K'iu: Le Théâtre Chinois Ancien* (1932); Hsiao Ch'ien, *Etchings of a Tormented Age* (1942; for the modern period); Nagasawa Kikuya, *Geschichte der Chinesischen Literatur* (Ger. tr. from the Japanese, Peking, 1945; best general work available in a western language, but unequal); G. Margouliès, *Histoire de la Littérature Chinoise* (2 vols, *Prose*, 1949; *Poésie*, 1951); J. R. Hightower, *Topics in Chinese Literature* (1950).

Anonymous Works: *Chin P'ing Mei*, Eng. tr. F. Kuhn (1939); *Chin-ku ch'i-kuan* (select tr. in E. B. Howell, *The Inconstancy of Madam Chuang*, 1925; *The Restitution of the Bride*, 1926). A.R.D.

Choliamb(us), an iambic line with a spondee or trochee instead of an iambus in the 6th foot: ⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ – | – ⏓.

Miser Catulle, desinas ineptire.

C.T.O.

Choree = trochee, so called because characteristic of choric metre. C.T.O.

Choriamb(us), a metrical foot consisting of a trochee followed by an iambus (– ⏑ ⏑ –), equivalent to a dactylic dimeter catalectic. C.T.O.

Chorus, in Greek drama, a band of singers and dancers, or their song; in Attic tragedy their utterances expressed from time to time the moral and religious sentiments evoked by the action; by Shakespeare and others reduced to one personage who speaks prologue and epilogue and comments on the course of the action. C.T.O.

Christus Patiens, the only surviving verse drama of the Byzantine period, formerly attributed to Gregory of Nazianzus but now recognized as of later origin, probably 11th or 12th century. It is doubtful whether it was ever staged.

Ed. J. G. Brambs (1885); Migne, *Patr. Gr.*, 38 (with Latin tr.).

K. Krumbacher, *Gesch. Byz. Lit.* (2nd ed. 1897). J.M.H.

Chronicle of the Morea, by an unknown author, probably written *c.* 1333–46. Strongly francophil in tone, it describes in Greek verse the Latin rule from 1204 to 1292. It exists in various versions and translations (French, Italian, Aragonese).

Ed. J. Schmitt (Greek versions, 1904), J. Longnon (Fr. version, 1911). J.M.H.

Cid, El, Rodrigo Díaz de Vivar (*Burgos 1040?; ∞1074 Jimena Díaz; †Valencia 1099), Spanish hero. He was exiled by Alfonso VI of Castile, fought for the Moorish king of Saragossa; in 1094 he captured Valencia, which checked the Almoravid conquest of Spain. The *Poema de mío Cid* (*c.* 1140), the most famous Spanish *chanson de geste*, tells this story and adds legendary material about how Rodrigo avenged an outrage upon his daughters. The poem consists of 3,730 lines; it gives a fine portrait of the hero and tells the story with economy, energy and significant detail. A later, decadent epic, the *Cantar de Rodrigo* (*c.* 1400), tells the story of his marriage to Jimena; this poem has little merit and is almost entirely legendary. The Cid also figured in the lost epic of the siege of Zamora. The traditional ballads of the Cid mostly derive directly or indirectly from these three sources and the chronicles which paraphrased them. They include some of the finest specimens of Spanish balladry. The dramatists quoted, copied and glossed these ballads in the 16th and 17th centuries: Cueva's *La muerte del rey don Sancho* (1579), Lope de Vega's *Las almenas de Toro* (*c.* 1612) and Castro's *Mocedades del Cid* (*c.* 1612), which was the direct source for P. Corneille's *Le Cid* (1636). Diamante's *Honrador de su padre* was a Spanish version of Corneille's play. In 1779 T. A. Sánchez published the *Poema*; Southey's translation of the chronicles (1808) and Herder's versions of the ballads (1805) made the Spanish Cid known to romantic Europe. But the 19th and 20th centuries, despite plays by Hartzenbusch and Marquina, have not been able to rival the powerful creations of Castro and Corneille, the flamboyant figure of the ballads or the prudent gravity of the hero of the *Poema*.

Poema de mío Cid, full ed. R. Menéndez Pidal (3 vols, 1908–11; rev. 1944–46); one-vol. ed., with full text and notes ed. *idem*

(1913; rev., 1923, 1931 etc.); *Cantar de Rodrigo*, in R. Menéndez Pidal, *Reliquias de la poesía épica española* (1951); ballads in R. Menéndez Pidal, *Flor nueva de romances viejos* (1933; 1943); Pedro Salinas, *Poema de mío Cid* (mod. Span. tr. 1934); R. Menéndez Pidal, *L'Épopée castillane à travers la littérature espagnole* (tr. H. Mérimée, Paris, 1910; Spanish version, 1945); D. Alonso, *Ensayos sobre poesía española* (1944; Buenos Aires, 1946); Eng. trs: R. Southey, *The Chronicle of the Cid* (1808); J. Ormsby, *The Poem of the Cid* (1879; 1915); R. S. Rose and L. Bacon, *The Lay of the Cid* (Berkeley, Calif., 1919).

E.M.W.

Cinema. The film has developed as a new form of expression during the 20th century as a result of a series of experiments in the development of motion-picture photography which began in the 19th century, more especially in France, Britain and America. After 30 years sound-on-film became a commercial possibility and the silent film was gradually replaced by the sound film around 1930. Although in its earliest years the film had made use of stories derived from the classics of literature and drama, often reduced to a very crude form of mimed charade, it was not until the introduction of sound that the film could make use of spoken dialogue (as opposed to written titles), and the screen-play in the modern sense of the term could begin to be considered as a branch of dramatic literature. Even so the part played by dialogue in a screen-play tends to be of lesser importance than the dialogue of a stage-play.

The story-film, considered apart from documentary and other forms of factual film-making, is one of the dramatic arts, that is, it is performed by actors and screened before an audience. But its main distinction from a stage-play lies in the fact that it is pre-prepared by being photographed and recorded in a studio or on location, and that it can present its action in the form of a large number of carefully contrived scenes which often bring the audience as observers very closely into the action. The intimacy of the close-up is one of the greatest powers possessed by the film Consequently in imaginative film-making the development both of character and of action can be made to depend on detailed observation, and this, together with the comparative variety and shortness of the individual scenes (or sequences) which make up the film, means that dialogue as such often becomes of secondary importance to the physical action it serves. The guiding principle of good film-making is to make a dramatic or psychological point by observation combined with dialogue rather than by dialogue alone. The written screen-play therefore is normally constructed at least as much out of description of what the camera must reveal in action and facial expression as it is out of dialogue.

On the whole few screen-plays have so far been written in a form suitable for publication, since they are intended solely as a practicable guide to the film-makers at the planning stage of the production and later on the studio-floor. Once a film is produced, its script has usually been regarded as of little further interest except for the purposes of record. Since, however, students and other interested people often find it difficult or impossible to see a particular film when they need to refer to it, the publication of screen-plays is now tending to increase as the study of the film develops. Except for its dialogue, however, the screen-play cannot be considered as a true branch of literature, unless the stage directions which accompany a play are literature (and in the case of Shaw this is so). The film must remain a medium which depends primarily on the observation of photographed action, and the written word of the film-script must be translated into visual terms by the experienced reader, just as the written score of a symphony must be interpreted into musical notes.

A number of eminent writers (notably, for example, Gabriele d'Annunzio) interested themselves in the film even in its early silent period. D. W. Griffith, America's greatest pioneer film-maker, always hankered after a literary reputation and composed his own sub-titles in a flowery prose written under the influence of the more decadent romanticism of the 19th century. It became the tradition during the 1920s to try to employ noted writers to assist in the composition of stories and sub-titles, which tended as a result to make these play too prominent a part in the structure of the film, the audience in consequence having both to read and to watch alternately, which was not in the best interests of the film. Famous novels and plays were constantly adapted for the screen, often with the nominal assistance of their authors when contemporary works were used.

The problems of adaptation from the novel or the drama into film are considerable and the film industry normally employs specially trained writers for the purpose. If the original authors are concerned in this work it is usually in consultation with a screen-writer who understands the peculiarly visual nature of the film. In the case of novels the problem is first of all one of simplification, so that what may well constitute 10 or 20 hours of reading at intervals can be transformed into 100 minutes or so of continuous visual-dramatic action. The introspective technique of the novel by means of which a writer may enter into the mind and motives of his characters must be transformed into the technique of direct expression in word and action suitable to a dramatic performance, though not to quite the same degree as is necessary on the stage owing to the intimate observation and comment possible in the film. But simplification is normally essential, especially when adapting the work of authors like Dickens or Dostoyevsky who are prone to introduce a great deal of personal comment into their stories. (See also DRAMATIZATION.)

In the case of adaptation from drama, where the action is artificially confined to a strictly limited number of scenes, the problem lies normally in breaking the action up to add a greater variety of background and increased visual interest. It is necessary to increase whenever possible the number of places in which the various phases of the story take place. Long interchanges of dialogue without action, which are quite proper on the stage, are very tedious on the screen. It is for this reason that Bernard Shaw was prepared to write additional short scenes for the screen version of *Caesar and Cleopatra*.

The adaptation of Shakespeare to the screen began at least as early as 1900 when Sarah Bernhardt mimed a scene from *Hamlet* before the camera. Shakespeare's plays tempt the film-makers because in structure they seem very like film scenarios with their constant change of place, their melodramatic plots (in the case of the tragedies) and their highly-charged atmosphere. Shakespeare intended his actors virtually to mingle with the audience in the public theatres, and the soliloquies spoken from the forepart of the apron stage with the actor surrounded by spectators were the nearest the theatre has ever come to the cinematic close-up. Yet Shakespeare is difficult to adapt satisfactorily to the screen because his final values lie in the complicated poetic glory of his words and the emphasis on the screen is always on the physical presence and facial reaction of the players rather than on the rich implications of what they say. Only in very still close-ups do the words take on a strong dramatic significance if spoken slowly and here the Shakespearean soliloquy comes into its own; the actor's thoughts are heard spoken aloud while the reactions on his musings can be watched closely by the audience. This device is used by Olivier in *Henry V* and *Hamlet* and by Orson Welles in *Macbeth*.

Very soon after the film achieved sound, a new medium, television, came into regular service in the London area of England in November 1936. Television is only superficially similar to the film. Films can, of course, be televised to the audience sitting in their homes, but its legitimate function is to use its cameras to reflect like a mirrored image direct to the viewer actual events as they are happening either inside or outside the studio. This gives television a quality of immediacy to which the film cannot pretend, with its highly polished preparations before it reaches the audience. Television, with its continuous performance before the cameras, tends to rely on dramas which are little altered in either text or structure from the stage form of presentation, but which are observed at close range from a planned series of television camera set-ups.

Television must increasingly rely on new plays as it develops: in England alone it requires over a hundred different plays, old and new, each year. In this way television's contribution to dramatic literature may become considerable in the future. Its reliance on dialogue is far greater than is the case with the film, for its present concentration on the actor as distinct from the *milieu* of the action is little different from that of the theatre, though as the screen grows in size and production technique becomes more subtle this emphasis on verbal dramatic structure may be modified.

One of the effects of the cinema (and we should compare the similar effects of the radio and to a minor extent of television) which must not be overlooked is the demand it creates in its audience to read 'the book of the film'. Librarians and booksellers alike are aware of this and welcome it. For it cannot be said that the cinema has destroyed reading; it has rather tended to stimulate it in the same directions to which it has looked for its subjects: to popular drama and fiction on the one hand, the magazine story and the novel, and on the other hand the classics, Shakespeare, Pushkin, Hugo, Dickens, Flaubert, the Brontës, Dostoyevsky, Tolstoy, Stevenson, Thackeray, Conrad, Galsworthy, Wells, Shaw and others.

However well or badly the classics have been served on the screen, if large numbers in the world audience for films are tempted to read the originals some good to literature has been done.

Best Film Plays, ed. D. Nichols (3 vols, N.Y., 1942–45); *British Film Scripts*, ed. R. Manvell (1950); see also W. S. Maugham, *Quartet* (1948), *Trio* (1950), *Encore* (1952). R.M.

Classicism. This term was first applied to literature by Aulus Gellius who distinguished between *scriptor classicus* and *scriptor proletarius*, indicating the difference between literature written for educated society and that written for the masses; but the social implications of the term, although never quite losing their significance, changed to meaning simply a work of 'first class' literary quality. During the renaissance, only the great works of Greek and Roman literature were considered of first-class importance and worthy of emulation and since then the view has persisted that 'classicism' implies the revival of the forms and traditions of the ancient world.

To some extent Greek literature can be considered to be the only 'classical' literature because of its formal perfection, its humanitarian spirit and its supernational appeal. Seen from this angle we can find a return to classical forms and ideals—i.e.'classicism'—in the works of the Hellenistic writers (320 B.C. to A.D. 30) who turned back to the works of old Greek literature from Homer to Plato and Aristotle; the Augustan age of Roman literature would also be a period of 'classicism' as its great writers consciously took the great Greek writers as their prototypes. But the men of the renaissance, the humanists, established the tradition of seeing literary and philosophical perfection in the whole body of Greek and Roman literature of the Periclean and Augustan age.

The nature of classicism can best be gathered when it is challenged. This happened twice in modern literature: first during the prolonged quarrel between the ancients and moderns in France in the 17th century, followed in England by the 'Battle of Books' in the late 17th and early 18th centuries; and secondly by the romantics in the late 18th and early 19th centuries. The 'moderns' maintained that the classical ideal is unchristian, that the works of the ancient 'classics' are in bad taste and even vulgar, that the law of progress defies the contention that the ancients cannot be surpassed in form and style; and they objected to the reverence for foreign civilizations in preference to national culture. The romantics too considered the classics reactionary; they revolted against the fetters which classicism imposed upon the writer (see ROMANTICISM).

It would, however, be wrong to assume that all classical movements were a return to the ancient past at the expense of the national inheritance. For Italy the renaissance was essentially a national movement; the humanists rediscovered their own, the Roman, past. Dante's advocacy of the use of Italian was not lost on the humanists such as Petrarch and Boccaccio who superimposed the classical style on the vernacular. French classicism of the 17th century was never conscious of being a classical revival; it intended to produce a literature, French to the core, which was worthy of Greece and the classical ideal. As to the Augustan age of English literature the writers of the early 18th century wanted 'by observing the harmonious set of rules which seem to preside over beauty, as realized by the noblest civilizations of the past, and as imitated with brilliant success by French culture, to endow England . . . with a literature which was polished, rational, and perfect, and which could be created only in a century of refined and supreme elegance' (Cazamian). Equally, the re-creator of German literature in the 18th century, Gottsched, wanted to give Germany a national literature by bridging the cleavage between the pompous literature of the courts and the coarse literary food given to the people. To achieve this he looked to France for guidance in the belief that the French had created a truly national literature and that they had achieved this by imitating the Greeks.

The chief classical movements in modern literature seem to wander from country to country in successive centuries. The 'renaissance' of classical values in literature and philosophy began when Greek scholars emigrated to Italy. The Renaissance did not produce such great works in literature as in art; but it laid the foundation for a classical attitude which found a European leader of universal visions in Erasmus; and further set the standards of classical literary criticism by the interpretation and constant rediscussion of Aristotle's *Poetics* (the Greek manuscript was found in 1508). The commentaries by Scaliger (1561) and Castelvetro (1571) and Trissino's advocacy of the regular style in epic and tragedy established the notions of fidelity to truth and the unity of a work of art.

Classicism reached its climax in France in the 17th century, preceded by the efforts of the Pléiade (q.v.). Malherbe, who was an opponent of the 'artificial' classicism of the Pléiade, concentrated on formal refinement of the French language, and became the law-maker of the classical movement before it got into its stride. Boileau codified the forms of classicism in his *Art poétique* (1674). And between Malherbe and Boileau lies the rich harvest itself, the tragedies of Corneille and Racine, Molière's comedies, Pascal's *Pensées*, La Rochefoucauld's *Maximes*, La Fontaine's *Contes* and *Fables*. French classicism is set against the 'unclassical' background of baroque culture and this fact gives it an atmosphere of tension. The classical style, the rule of *raison*, *clarté* and *ordre* as the guiding line in an age of passion, denotes an attitude rather than a reality, a task rather than an achievement. But it introduced into art that restraining force which had its effect not only on style but on the mind, as an antidote to unrestrained emotion.

While French classicism was the reflection of an aristocratic society and, in actual fact, an art for the few, English classicism in the age of Pope was an expression of middle-class mentality. With its ground prepared by Dryden and nourished by Locke's rationalism and his assertion of the political rights of the middle classes, it shows a certain flattening of the ideals of grandeur and dignified restraint in favour of reason and correctness and of an active rationalism which is reflected in the efforts exercised by Addison and Steele to broaden the public mind and in the activities of Swift. Classicism is to some extent petrified in the figure of Dr Johnson. Pope, the translator of Homer, based his theory of art (in the splendid *Essay on Criticism* of 1711) strictly upon the ancients whose study, so he claims, ensures the writer most effectively against failure; Pope too was convinced of the social mission of the writer to influence men and manners, to teach discipline and to set high moral and aesthetic standards.

Of the English classicists only the earl of Shaftesbury had influence upon continental thought; he felt the unity of aesthetic and moral values and demanded that the poise and restraint which balance the two should be applied to the daily life of the individual. Contemplating works of Greek sculpture Winckelmann perceived in them the perfect realization of these ideas; he believed that he had found not only the secret of all art, but also that there had been a people who actually lived these ideas, and thus the peculiar form of German classicism was ushered in. In contrast to French classicism which derived from Rome, German classicism is neo-Hellenic, reducing the classical ideal to the Periclean period. It builds an ideal of an 'Apolline' character which is as removed from the true nature of the historical object under review as it is from the political and social conditions of the period during which it flourished (*c.* 1755–1805). This contrast between ideal and reality has led some critics to view German classicism as a romantic rather than a classical attitude. However, German classicism was conscious of the contrast between its ideals and the realities of its time and sought to influence its time by laying down tables of values of a permanent character. In the works of Lessing and of Herder, of Voss, the popular translator of Homer, and of F. A. Wolf, the founder of classical philology, of the mature Goethe and the late Schiller, of Kant and the philosopher-statesman Wilhelm von Humboldt, classicism became a permanent influence in German education, an influence which was frequently challenged but reacted and rebounded as a kind of national conscience. In Hölderlin German neo-Hellenism reached its peak and produced a poet who confronted the 'Apolline' element of Greek culture with the 'Dionysian' and wrestled with the problem of Christianity as the third force in modern civilization. German classicism engendered the ideal of organic unity and the universal nature of culture (Goethe's idea of World Literature; see WELTLITERATUR).

Classical movements are fond of using classical themes, but this is not their essential element; on the contrary, an overdose of classical allusions has often led to mannerism, unreality and staleness, or, as in the case of the modern existentialist writers, to a debasement of classical values. The essentials of a genuine classicism in contrast to pseudo-classicism lie in the adaptation of classical principles and of a classical mode of life to a different age.

J. E. Barton, *What is the classical style?* (1941); H. Peyre, *Qu'est-ce que le classicisme?* (1933); T. S. Eliot, *What is a classic?* (1945); G. Murray, *The classical tradition in poetry* (1927); J. G. Robertson, *The reconciliation of Classic and Romantic* (1924); H. J. C. Grierson, *Classical and Romantic* (1923); P. Moreau, *Le classicisme des romantiques* (1932);

G. Highet, *The classical tradition. Greek and Roman influences on western literature* (1949); K. Borinski, *Die Antike in Poetik und Kunsttheorie vom Ausgang des klassischen Altertums bis auf Goethe und Wilhelm von Humboldt* (2 vols, 1914–24); F. Ernst, *Der Klassizismus in Italien, Frankreich und Deutschland* (1924); C. H. C. Wright, *French Classicism* (1941); R. Bray, *La formation de la doctrine classique en France* (2nd ed. 1931); D. Mornet, *La clarté française* (1929); H. Gillot, *La querelle des anciens et des modernes en France* (1914); R. F. Jones, *Ancients and Moderns* (1936); J. A. K. Thomson, *The classical background of English literature* (1948); A. F. B. Clark, *Boileau and the French classical critics in England, 1660–1830* (1925); A. E. Burlingame, *The Battle of the Books in its historical setting* (1920); R. H. Thomas, *The Classical ideal in German literature 1755–1805. An Introduction and an anthology* (1939); E. M. Butler, *The Tyranny of Greece over Germany* (1935); W. Rehm, *Griechentum und Goethezeit. Geschichte eines Glaubens* (3rd ed. 1952); H. Trevelyan, *Goethe and the Greeks* (1941); M. Montgomery, *Hölderlin and the German Neo-Hellenic movement* (1926). R.H.S.

Clausula, in Latin rhetoric and prosody, the final syllable or syllables of a period, colon, or line of verse. C.T.O.

Clerihew. This word, taken from the second name of E. C. Bentley, denotes a form of verse which the author has made his own. It consists of a pair of rhymed couplets, usually short and more or less after the model of the epigram on two well-known school mistresses:

Miss Buss and Miss Beale
Cupid's darts do not feel:
Miss Beale and Miss Buss
Are not made like us.

But the clerihew employs a far wider range of metrical variation, biographical detail and colloquial phraseology. It also sheds new and astonishing illumination upon history and literature, politics and art. Clerihews were first published in book form with dashing illustrations by G. K. Chesterton and later collections have been well adorned by the pens of Victor Reinganum, Nicolas Bentley and the author himself.

It is hard to say which are the most attractive of these brief essays, or which reveal the most intimate knowledge of the habits of famous men.

Edward the Confessor
Slept under the dresser.
When that began to pall
He slept in the hall.

and

Sir Christopher Wren
Said, 'I am going to dine with some men,
If anybody calls
Say I am designing St Pauls'.

are good examples. But the author is far from being content with the annals of his native land.

In later life Methuselah
Became a hopeless foozler.
After he was 765
He practically never hit a decent drive.

or

A man in the position
Of the Emperor Domitian
Ought to have thought twice
About being a Monster of Vice.

or

When they told Cimabue
He didn't know how to cooee
He replied, 'Perhaps I mayn't
But I do know how to paint'.

show that little has escaped the observation of this historian and his ability to sum up a great epic in a few words is well illustrated by the lines:

'Dear me', exclaimed Homer,
'What a delicious aroma.
It smells as if a town
Was being burnt down.'

This form of verse has been very widely imitated, but never with the success that attended the original inspirations. E.V.K.

See also NONSENSE; LIMERICK; HUMOUR AND WIT.

Colon, a member of a sentence or rhythmical period; a metrical unit consisting of fewer than three syzygies (the hexameter and the pentameter consist of two cola). C.T.O.

Comedy. One of the two main categories of drama, comedy has been variously defined. For Aristotle, concerned to differentiate it from tragedy (q.v.), its essence was that it dealt in an amusing way with plebeian characters in everyday situations. This definition may be supplemented by the principle laid down by Meredith, in *On the Idea of Comedy*, that comedy is addressed to the intellect, tragedy to the emotions; and further, that comedy concerns the social group, but tragedy the fate of the individual. It is more difficult to distinguish comedy from other and intermediate genres with which it may share certain features. If, however, Meredith's definition be extended to mean that the emotions of the audience are not profoundly stirred and that they are nearly always lightened by a happy ending, comedy may be distinguished in practice from social and domestic drama while still being allowed sentimental and even pathetic elements. It is generally true that the principal aim of comedy is to amuse and that this will predominate over whatever sentimental, satirical or reformist tendencies may be present. In suggesting, in *La Critique de l'École des Femmes,* that the function of comedy is 'to enter rightly into the ridiculous aspects of mankind and to represent people's defects agreeably on the stage', Molière did not commit himself to a definition of the ridiculous or of the manner in which the dramatist should treat it—conceptions which vary from age to age. But comedy at least depends primarily on verbal humour and only secondarily, if at all, on physical effects. It therefore has value as literature, as distinct from spectacles which rely largely on mime, buffoonery, burlesque, dancing or music.

A traditional classification of comedy is, according to subject, into: (a) the comedy of character, in which the stress is on individual idiosyncracies (Jonson's *Volpone,* Molière's *L'Avare*); (b) the comedy of manners, in which current social habits are reflected (*Love's Labour Lost, Les Précieuses Ridicules, The School for Scandal*); (c) the comedy of intrigue, of which the main resource is an intricate and surprising plot (Alarcón's *La Verdad Sospechosa,* Beaumarchais's *Le Barbier de Séville*). Not many comedies fall wholly into any one of these categories and another classification is according to treatment, as: romantic (some Shakespeare, Musset, Fry), sentimental (Marivaux, Barrie), realistic (some Molière, Aretino, Farquhar), fantastic (Giraudoux's *Amphitryon 38* and *La Folle de Chaillot,* Bridie's *Tobias and the Angel*), satirical (Regnard, Maugham, Gogol's *Inspector-General*), social (Chekhov, Shaw's *Heartbreak House*), comedy of ideas (Shaw). Here again the classes interpenetrate and few great comic dramatists have bound themselves to any one of them.

The main schools of comedy have been the products of certain urban civilizations which have provided the essential requirements of an established theatre and of a society centralized and sophisticated enough to share a broadly uniform view of norms of conduct, but not so small as to be dominated by a clique. Where such conditions have been absent, as in Germany, a true native comedy has failed to develop.

The earliest known comedy, which seems to have developed from crude local festivals in honour of Dionysus, appeared in Athens in the 5th century B.C. Typified by Aristophanes, the Greek Old Comedy is often ribald, occasionally burlesque and marked by an exuberant fantasy. It satirized contemporary personalities, especially politicians, but went on to have broader implications. It was succeeded by the transitional Middle Comedy, then by the New Comedy of Menander and others, in which political satire gave place to the satire of contemporary manners and the themes were often familiar and domestic. This conception was taken over by the Romans without radical change. They adopted the Greek system of stock characters—the pedant, the boastful soldier, the courtesan, the comic slave—and the convention of acting in masks. Plautus and Terence in the 3rd and 2nd centuries B.C. used these conventionalized types as the basis of their characterization and round them wove plays with serious literary qualities.

When, with the renaissance, comedy was discovered anew, Italy was the intermediary which transmitted the Roman comedy to the rest of western Europe. She also, through the popular *commedia dell'arte* (q.v.), familiarized audiences with stock characters reminiscent of the Roman and which have had an incalculable general influence on the characterization of literary comedy. But after such isolated examples as Ariosto's *I Suppositi* and *Il Negromante,* Machiavelli's *Mandragola* and the picaresque works of Aretino, all belonging to the first half of the 16th century, Italy developed no important literary comedy of her own.

The three main centres of comic drama between 1600 and 1800 were London, Paris and Madrid. The most striking general movements in this period were the early brilliance of Spanish comedy followed by its eclipse, the European predominance of French comedy from Molière onwards and the erratic course of English comedy which, after the Restoration, can be seen as an only partly successful attempt to develop native modes independent of the French.

In Shakespearean comedy England early had a unique native kind of romantic comedy. So far as it is represented by such plays as *A Midsummer Night's Dream* and *As You Like It,* it eschews sharpness of satire, of wit and of situation to produce a total effect of pleasure and good humour. It admits of fantasy, has links with the pastoral play and stresses the humanity of the individual above the psychology of the group. Shakespeare's earlier comedies, however, had come nearer to the Latin-Italian tradition; later, elements of tragedy and a more sombre philosophy appear in the so-called 'dark' comedies: *All's Well That Ends Well* and *The Winter's Tale*.

The contemporary comedy of Jonson attempted to systematize the representation of character by connecting it with the four 'humours' which, according to an earlier medieval theory, governed individual temperaments. The influence of the 'humours' comedy persists in the work of the dramatists who wrote in the forty years which followed the restoration of the Stuarts—Etherege, Wycherley, Farquhar and Vanbrugh—but blends with a reflection of the coarse and vigorous manners of the time. In the more accomplished Congreve, manners are more important than character, and his masterpiece, *The Way of the World*, adds the element of a complicated imbroglio. During the 18th century, the trend of English comedy is that of society—towards a greater refinement of manners and language which appears in Sheridan and a stronger indulgence in sentiment and declared morality which is found in Goldsmith.

The Spanish comedy of the 17th century, unlike the English, was concerned primarily with problems of conduct. The product of a society growing uncertain of its moral values, it is but the brighter face of an entire drama obsessed by questions of conscience and 'honour', methods of courtship and sexual intrigue. Such questions, pursued through a labyrinth of often artificial situations, are the material of Lope de Vega, Tirso de Molina, Alarcón, Moreto and lesser dramatists. The main marks which distinguished their comedies from other types of play (which for the Spanish were also *comedias*) were not laughter, but the happy ending, the absence of bloodshed, and the generally superficial level at which the problems were examined and solved. Divorced from their social context, these plays remain as supremely ingenious examples of the comedy of intrigue.

In this form they passed to France, where comedy before Molière is broadly derived from either the Spaniards or the Italians. With Molière it becomes native, in spite of the various borrowings which his work contains. His work ranges from farce to the high comedy of *Tartuffe*, *Le Misanthrope* and *Les Femmes Savantes*. Highly sensitive to the social climate, which he treats with humour, rarely satirically, Molière builds his great comedies on such themes as avarice, hypocrisy, social and intellectual snobbery, jealousy, never on love *per se*. His plots are subsidiary to the building-up of the characters who embody his themes and who are drawn with such shrewdness of observation that the study of individual idiosyncracy might seem to be his chief interest, as in the English Restoration dramatists. He has, however, a more general view of society and a wider philosophy which makes his comedy 'classic' where theirs is local. No other writer using the same approach—among whom can be numbered Dancourt and Regnard in France, Goldoni in Italy and L. Fernández de Moratín in Spain—has achieved the same universality.

An independent tendency is seen in the 18th-century comedies of Marivaux, who exploited the delicate exchange of sentiment between somewhat stylized characters and created a successful comedy of feeling by sheer light-handedness. But when sentiment becomes sentimentality, as in the *comédie larmoyante* of La Chaussée, comedy abdicates before an insipid variety of melodrama.

The main trend of the 19th and 20th centuries has been towards realistic comedy, founded on observation of contemporary manners. With it has gone a tendency to assimilate comedy to domestic and social drama. France set the example of a socially purposeful comedy in the plays of Alexandre Dumas *fils* and of Augier, but also of a purely amusing type of entertainment in Labiche, Meilhac and Halévy and their successors in the commercial theatres of the *boulevards*. In these, comedy often becomes farce (q.v.), while too close a regard for topicality has proved a further limiting factor. In England, the Edwardian 'drawing-room' comedy reflected all these influences, and the sharper satire of Maugham, Coward and Rattigan has not always offset the handicap of the 'dated' theme. Modern American comedy, as represented by S. N. Behrman, George S. Kaufman and Robert E. Sherwood, has been equally of the moment and has hardly yet evolved an original native formula. Only Wilde in England and Benavente in Spain, both rooted in the apparently stable societies of 1890–1910, have produced lasting modern comedies of manners.

Wilde's far more original contemporary, Chekhov, treated the theme of the old Russian society in decay with quiet irony rather than with satire. The subject, not exempt from nostalgia, may seem inapt for comedy, but Chekhov's profoundly humorous rendering of character reconciled social drama with the comic spirit in a way that has not been successfully imitated.

Reaction against topical realism has taken two main forms. One is the comedy of ideas developed by Bernard Shaw, whose work was the first notable attempt in the modern theatre to rid comedy of its sentimental elements while still obeying a social purpose. Essentially a polemist, Shaw has used direct social satire, as in *The Doctor's Dilemma*, and near-fantasy, as in *Androcles and the Lion*, with equal skill in the service of logic.

The second form is fantasy as conceived by the romantic temperament and this appears in a small number of otherwise dissimilar dramatists. Musset almost alone in the 19th century had something of the fantastic spirit. It is found again in Barrie weighted with a heavier sentimentality within a narrower psychological range. The influence of Pirandello, considerable in the 1920s, has done much to combat the realistic conception of the theatre, but, except for *Così è, se vi pare*, his plays hardly rate as comedies: nor, perhaps, would those of Giraudoux, nor the slighter *pièces roses* of Anouilh, until it is conceded that the philosophical content of a modern comedy may be as considerable as it was in Shakespeare and that a common psychological background is the modern counterpart to the precisely-drawn social background of the 19th century. Non-realistic comedy calls for greater freedom, and even lyricism, in the dialogue. This feature, bringing comedy closer to poetic drama, has characterized not only Giraudoux and Anouilh, but such plays as Synge's *Playboy of the Western World*, or Fry's *The Lady's Not for Burning*. These are indications, at present inconclusive, of a desire to renew comedy by exploring new techniques of treatment and language.

A. Nicoll, *The Development of the Theatre* (1927); R. C. Flickinger, *The Greek Theatre and its Drama* (1926); E. Hamilton, *The Greek Way* (1930), *The Roman Way* (1932); H. Lyonnet, *Le Théâtre en Italie* (1900); M. Apollonio, *Storia del teatro italiano* (1938); W. Smith, *The Commedia dell'Arte* (1912); H. C. Charlton, *Shakespearean Comedy* (1938); B. Dobrée, *Restoration Comedy* (1924); A. Nicoll, *A History of Restoration Drama, 1660–1700* (1940), *Early 18th-century Drama* (1929), *Late 18th-century Drama* (1937); H. Lyonnet, *Le Théâtre en Espagne* (1897); H. C. Lancaster, *A History of French Dramatic Literature in the 17th Century, Part III: The Period of Molière* (1936); H. A. Smith, *Main Currents of Modern French Drama* (1925); S. Jameson, *The Modern Drama in Europe* (1920); B. H. Clark, *A Study of the Modern Drama* (1938). G.B.

Commedia dell'arte, a dramatic genre, originating in 16th-century Italy, of no intrinsic literary merit because based upon improvisation; but, because of its popularity with European audiences, an important influence upon the literary drama of subsequent centuries. Attempts to attribute an exact origin to the genre have failed. Some scholars claim a direct ancestry from the Roman mimes via medieval minstrelsy. Others claim 15th-century farce for its parent. The most accurate supposition would seem to be that the genre is an amalgam of mime and minstrelsy tempered by renaissance notions of classical comedy (see Farce). If the former accounts for the reliance placed on improvised dialogue and buffoonery, the latter would account for the limited stock of type-characters and scenarii; while both offer authority for the wearing of masks (see Drama: *Development*).

The plots of *commedia dell'arte* are little more than love affairs, engaged in by young and old, masters and servants alike, under perennially difficult circumstances. Action is provoked by constant intrigues which transform one comic situation into another yet more ludicrous for just so long as the audience can be kept amused. The principal male characters are Pantaloon (usually a retired business man), the Captain (a fierce braggart), the Doctor (a pedant), the Inamorato, and the servants Harlequin (foolish, but agile), Brighella (cunning, but agile) and Scapino (cunning, but a coward). Others include Scaramouche, Pulcinella, Mezzetino and Pedrolino. The female characters, played by women, were known by various names (as was the Inamorato); but all corresponded to one of a few stock types—the Inamorata, her confidante the Soubrette (usually herself in love with one of the servants), and the Canterina and Ballerina, whose principal function was to perform during intervals in the main action.

The popular success of *commedia dell'arte* may well have been due to the strict observation of local and contemporary speech and manners which improvisation obliged. This lively realism contrasted sharply with the artificial and often stuffy *commedia erudita* (neo-classic, academic comedy). Actors tended to specialize in a single part which they would play in every scenario performed by the company to which they belonged. These companies, each having its own stock set of scenarii, are known to have travelled as far afield as Bavaria, England and Spain: but it was in France that they met their warmest reception and it is there that in the mid-17th century their influence upon literary comedy was most pronounced.

M. Apollonio, *Storia della Commedia dell' arte* (1930); K. M. Lea, *Italian Popular Comedy* (1934); A. Nicoll, *Mimes, Masks and Miracles* (1931); L. Moland, *Molière et la comédie italienne* (1867). G.W.

Common Metre (C.M.), 4-line verse in which lines of four stresses and three stresses occur, alternately rhyming abab or axay, much used in church hymns and in ballads. Double common metre (D.C.M.) rhymes abxbyczc. C.T.O.

Conceit. The basic meaning of conceit is the faculty of imagination or fancy. During the 16th century and under the influence of the Italian *concetto* it became much used in the sense of a witty or fanciful notion or expression. As a literary device its essence lies in a play between the literal and figurative meanings of a word. It contains unrivalled opportunities for bathos and easily collapses unintentionally, with a ridiculous effect, e.g. Racine's

'Brûle de plus de feux que je n'en allumai.'

Some of the most ingenious examples are to be found in Italian literature, more particularly among the minor writers. Elaborate conceits are frequently used by the Elizabethan poets, especially in the sonnets and by the writers of the early 17th century. They were also popular with Corneille, Molière, Racine and other French poets of the classical period. See GONGORISM; EUPHUISM.

K. M. Lea, 'Conceits', Mod. Lang. Rev., 20 (1925; best short discussion); L. C. John, *The Elizabethan Sonnet Sequences: Studies in Conventional Conceits* (1938); M. Praz, *Studies in 17th-Century Imagery* (1939); E. Holmes, *Aspects of Elizabethan Imagery* (1929); R. Tuve, *Elizabethan and Metaphysical Imagery* (1948); E. Faguet, *Histoire de la poésie française* (1923–26); F. de Sanctis, *Storia della letteratura italiana*, ed. G. Lazzeri (1939 ff; Eng. tr. of prev. ed., 1931). A.K.H.

Conceptismo (from Spanish *concepto*, 'a conceit'). The word is modern, but Spaniards often talked of *conceptos* during the 17th century: Ledesma published his *Conceptos espirituales* in 1600. *Conceptismo* is a term used by critics to describe certain stylistic forms used by Quevedo, Gracián, Vélez and others. The common feature is the elaboration of a continued metaphor or pun into a paradox. It occurs in both serious and burlesque works in prose and verse. Sometimes the word is used as a direct contrast to gongorism (q.v.), but this is not accurate, because *conceptismo* can often be found in gongorist writing. Gongorism and *conceptismo* are different aspects of Spanish baroque style, but they may occur together. The different classes of conceits were exhaustively and ingeniously catalogued by Gracián in his *Agudeza y arte de ingenio*. The word is sometimes applied to more recent writers.

T. E. May, 'An introduction to Gracián's *Agudeza*', in Hispanic Rev., 16 (1948), 18 (1950). E.M.W.

Condenado por Desconfiado, El (pub. 1635), Spanish tragedy. This powerful work, which relates how a holy man was damned by presumption and an abandoned criminal saved by filial devotion, is probably, but not certainly, by Tirso de Molina. The attribution depends on the interpretation of the words of the 17th-century prologuist.

Bibl. Autores Esp., 37; *El condenado por desconfiado*, ed. A. González Palencia (1939). R. Menéndez Pidal, 'El condenado por desconfiado', in *Estudios literarios* (Buenos Aires, 1938), in Revista Estudios, Tirso tercentenary no. (1948); A. A. Parker, 'Santos y bandoleros en el teatro español', in Arbor, 43, 44 (1949). E.M.W.

Confucian Classics. The established use of the word 'classics' for the Confucian canonical books (*ching*) is perhaps unfortunate in that it does not properly express their scriptural significance. The most important, earliest canon of five books (*I*, *Shu*, *Shih*, *Li*, *Ch'un-ch'iu*), consisting of works supposed to have been written or edited by Confucius, was formed when Confucianism, which had been only one of many competing schools of philosophy, became the official state doctrine in the 2nd century B.C. There were during the Han period (206 B.C.–A.D. 220) differing texts and schools of interpretation. Two attempts to resolve the differences were made at the Shih-ch'ü (51 B.C.) and the Po-hu kuan (A.D. 79) councils. The most important conflicts were between rival commentaries to the *Ch'un-ch'iu*, *Kung-yang chuan* and *Ku-liang chuan* and between the adherents of the 'New Text' (*chin-wên* in modern, i.e. Han characters) and the 'Old Text' (*ku-wên* in old pre-Han script) schools. This last was as much a conflict of belief about the personality of Confucius and other matters as of text. The 'Old Text' school was finally victorious, although the controversy was reopened in a new form by K'ang Yu-wei in the 19th century.

The number of books regarded as canonical increased to 6, to 12 and finally in the Sung period (960–1279) to 13. These were:—(i) *Chou-i* or *I-ching*, in origin a manual of divination and fortune-telling to which an ethical and cosmological commentary was later added; (ii) *Shang-shu* or *Shu-ching*, a collection of early documents; the extant 'Old Text' chapters are a forgery of the 3rd century A.D.; (iii) *Shih-ching*, a collection of early religious and social songs, in the version of the Mao school (Mao Hêng and Mao Ch'ang, 2nd century B.C.); three collections of ritual; (iv) *Chou-li*; (v) *I-li*; (vi) *Li-chi*; the *Ch'un-ch'iu*, the 'Spring and Autumn' Annals of Confucius' native state of Lu for the period 722–481 B.C. with its three commentaries; (vii) *Tsochuan*, not originally written as a commentary to the *Ch'un-ch'iu*; (viii) *Kungyang chuan*; (ix) *Ku-liang chuan*; (x) *Hsiaoching*, 'Filial Piety Scripture', supposed to be Confucius' teaching, given to his disciple, Tsêng Ts'an; (xi) *Lun-yü*, 'Analects of Confucius'; (xii) *Mêng-tzŭ*, the teachings of Mencius; (xiii) *Êrh-ya*, an early vocabulary, attributed to the duke of Chou (10th century B.C.) but probably Han in date.

The Sung neo-Confucians gave special importance to 4 works (*Ssŭ-shu*, 'The Four Books'):—(i) *Lun-yü*; (ii) *Ta-hsüeh*; (iii) *Chung-yung*; (iv) *Mêng-tzŭ*; (ii) and (iii) being extracted from *Li-chi*.

I-ching (*The I Ching or Book of Changes*, tr. R. Wilhelm, 2 vols, 1951); *Shu-ching* (tr. J. Legge, *The Chinese Classics*, III, 1865; see also B. Karlgren, 'The Book of Documents', in Bull. Museum Far Eastern Antiquities, 22, 1950); *Shih-ching* (*The Book of Songs*, tr. A. Waley, 1937); *Chou-li* (*Le Tcheou-li*, tr. E. Biot, 2 vols, 1851); *I-li* (*The I-li*, tr. J. Steele, 2 vols, 1917; see also S. Couvreur, *Cérémonial*, 1916); *Li-chi* (*The Lî Kî*, tr. J. Legge, 2 vols, 1885; see also S. Couvreur, *Li Ki*, 2 vols, 1899); *Ch'un-ch'iu Tso-chuan* (tr. J. Legge, *The Chinese Classics*, V, 1872); *Hsiao-ching* (*The Hsiâo King*, tr. J. Legge, 1879); *Lun-yü* (*The Analects of Confucius*, tr. A. Waley, 1938); *Mêng-tzŭ* (tr. J. Legge, *The Chinese Classics*, II, 2nd ed., 1895).

P. Pelliot, 'Le Chou king en caractères anciens et le Chang chou che wen', in Mémoires concernant l'Asie Orientale, II (1916); O. Franke, *Studien zur Geschichte des konfuzianischen Dogmas* (1920); B. Karlgren, 'On the Authenticity and Nature of the Tso chuan', in Göteborgs Högskolas Årsskrift, 32 (1926) and 'The Early History of the Chou li and Tso chuan Texts', in Bull. Museum Far Eastern Antiquities, III (1931); H. Maspero, *La Chine Antique* (1927) and 'La composition et la date du Tso tchouan', in Mélanges Chinois et Bouddhiques, I (1932); Kang Woo, *Les Trois Théories Politiques du Tch'ouen Ts'ieou* (1932); A. Waley, 'The Book of Changes', in Bull. Museum Far Eastern Antiquities, V (1933); H. H. Dubs, *The History of the Former Han Dynasty* (2 vols, 1938–44; in particular II, p. 341–53); Tjan Tjoe Som, *Po Hu T'ung: The Comprehensive Discussions in the White Tiger Hall*, I (1949). A.R.D.

Consolaziun dell'olma Devoziusa, a collection of deeply moving religious songs in Romansch compiled by the Benedictines of Mustér (Disentis), first published 1690. The style is often an even more fully developed baroque than in the German models.

G. Gadola, 'Las fontaunas della C. dell'o. D.', in Igl Ischi, 29 (1942). R.R.B.

Controversies. At the root of all literary controversy there is necessarily the question of the purpose and function of literature. Each writer and each society has to consider whether literature is its own justification or whether it should be produced and discussed in the service of some cause greater than itself. Concerning this, there is likely to be a constant difference between popular and official opinion. No ruling group can afford to ignore the power of literature to influence the public mind; while the ordinary citizen has always tended to value literature chiefly for its entertainment possibilities. In general, however, the Protestant countries appear to have been more inclined than the Roman Catholic to demand that literature should serve some moral end. The Russian tradition too, both before and after 1917, has been strongly on the side of those who insist that literature, like all art, exists primarily to cultivate moral standards.

Arising from this fundamental principle there are minor, occasionally more spectacular, controversies which have recurred for several centuries. There has been much discussion as to the social group or groups which the writer should have in mind as a public for his work. The theory that literature should be produced for an élite has often, as in the early medieval period, proved attractive and convincing. From the 17th to the 20th centuries the 'people' have been repeatedly described as both the saviour and the mortal enemy of literature and since the middle of the 19th century a widespread demand for 'proletarian' literature has coincided with the appearance of some of the most exclusive and difficult literature which has been written for centuries.

Closely linked with this has been a debate on the use of the vernacular for literary purposes. It was opened in medieval Italy, where already by the 13th century literature was appearing in most of the vernacular dialects. In the 16th century the victory of the Bembo faction, which advocated as models the classical writers, Dante, Petrarch and Boccaccio, produced an exaggerated respect for the past and an unfortunate division between the written and the spoken language. Other European countries, and notably England and France, were encouraged by the Italian example and by a strong patriotic feeling to develop their own vernaculars for literary purposes, and progressively during the 16th and 17th centuries to express their serious thoughts in English or French rather than in Latin. In abandoning Latin in the face of much opposition the practical advantage was increasingly stressed; the work was thereby made accessible to the common reader.

Associated with the search for an adequate and generally accepted literary language, and a natural consequence of it, was the urge to set up academies. This was a strongly marked feature of the 17th and 18th centuries throughout Europe. The academy spirit, inside and outside academies, was often resented by those who felt that the imagination should not be dominated by the reason or the pseudo-reason. This aspect of romanticism was seen perhaps at its most dramatic in Germany, but there is plenty of evidence for it in 18th-century England and France, in 19th-century Russia and in America at the present time. It has been a potent cause of literary rebellion and especially of antagonism between one generation and another, since literary critics have a habit of being rather older than literary creators.

The usefulness of literary criticism and even its right to existence has been a frequent subject of controversy. It may be accepted that some criticism, for example that of Dryden, Johnson and George Orwell, has come from men of intelligence and broad sympathies, who have exercised their proper function of assisting author and reader to understand one another. It is equally true that much literary criticism during the past century and a half has been irrelevant and misleading and that occasionally it has been arrogant into the bargain, resulting in a situation where the critic has been granted ridiculously high prestige.

These main types of literary controversy may be illustrated by particular incidents within the more modern period. The scandals and legal actions surrounding the publication of Flaubert's *Madame Bovary* in 1857 and Joyce's *Ulysses* in 1922 are examples of the demand that literature should support, or at least not threaten, existing moral standards. Tolstoy's *War and Peace* was violently attacked on both patriotic and political grounds. The erudition of much of Eliot's *The Waste Land* revived the argument about writing for an élite. Wordsworth, in publishing his *Lyrical Ballads*, especially in the edition of 1802, with its famous appendix on poetic diction, began a new debate concerning the use of simple and colloquial language for poetry. The production of Hugo's *Hernani* in 1830 introduced a fierce campaign against classicism. The battles which have raged around F. R. Leavis and his magazine Scrutiny for 20 years are an outstanding, if sometimes misguided, British attack on the academy spirit.

THE 'PURPOSE' OF LITERATURE: A. H. Gilbert, *Literary Criticism: Plato to Dryden* (1940); J. E. Spingarn, *A History of Literary Criticism in the Renaissance* (2nd ed. 1908); R. Dumesnil, *Gustave Flaubert* (1936); Paul Seiffel, *Romain Rolland* (1913); L. Tolstoy, *Shakespeare and the Drama* (1907); E. J. Simmons, *Leo Tolstoy* (1949); R. Dumesnil, *Le Réalisme* (1936); A. Gide, *Journals*, tr. and ed. J. O'Brien (4 vols, 1947–51); Edmund Wilson, *The Triple Thinkers* (1938) contains an essay, 'Marxism and Literature'—the best short discussion of the subject; Louis B. Wright, *Middle Class Culture in Elizabethan England* (1935).—USE OF THE VERNACULAR: G. G. Smith, *Elizabethan Critical Essays* (2 vols, 1904); J. E. Spingarn, *Critical Essays of the 17th Century* (3 vols, 1908–09).—THE ACADEMY MIND AND THE RULE OF REASON: Herbert Read, *Reason and Romanticism* (1926); Alex Comfort, *Art and Social Responsibility* (1946).—THE FUNCTION OF CRITICISM: G. Saintsbury, *A History of Criticism and Literary Taste in Europe* (3 vols, 1900–04); Matthew Arnold, *Essays in Criticism* (1865); A. Bosker, *Literary Criticism in the Age of Johnson* (1930); G. Tillotson, *Essays in Criticism and Research* (1949); G. Orwell, *Critical Essays* (1948); H. Mumford Jones, *The Theory of American Literature* (1950); L. Trilling, *The Liberal Imagination* (1951). A.K.H.

Copla, Spanish stanza form. It is used loosely to describe any short stanza of 8-syllable lines, but is generally applied to the 4-line stanzas of modern Spanish folk-poetry. E.M.W.

Copyright. It has often been said that there is nothing more individual to a man, nothing which can more properly be regarded as peculiarly his own property, than the creations of his own brain: but this conception which now underlies the copyright law of most countries is of relatively modern growth.

History.—We shall seek in vain for the enunciation of any such principle in the literature of classical Greece and Rome. In those times (and in very much later times in Europe) the reward of the author was fame, and he was enabled to continue his career of authorship, not from any royalties or other direct gains from his work, but by the patronage of the more wealthy who were interested in the arts. There was, of course, some market for literary work; poetry was copied out by slaves employed by the publishers, but the manuscript was sold outright by the author who obtained no profits or royalties from the number of copies made and sold. There are references in the Institutes of Gaius and Justinian which at first sight appear to promise the beginning of a law of copyright: but on examination they are found to deal only with problems of the ownership of the canvas on which a painting is made, or a tablet upon which an epic is written. They are concerned with the ownership of tangible pieces of property and do not deal in any way with rights of reproduction and the distribution of copies. It seems probable that unauthorized copying was frowned upon, but this seems only to have been a trade custom whereby a publisher would not risk the odium of his fellow tradesmen by making copies of their works.

In the early Christian eras most literature found its way to the only learned communities, the monasteries; and as the fame of particular monastic libraries spread, so monks from less fortunate monasteries sought out their treasures and, for a fee or by the exchange of similar facilities, obtained permission to make a copy of certain treatises. Here again it is not authorship but ownership of the manuscript which creates the right to profit from copies. During this epoch, however, we can trace some slight extension of the principle, based not primarily upon original authorship but rather upon editorship or further work done upon an original work. Methods of copying were liable to lead to mistakes; and so, imperfect copies were edited, corrected and interlarded with annotations: and in these 'editions' a kind of copyright, very vague in its limitations, came gradually to be evolved. The texts so edited were, for the most part, classical texts whose authors were long since dead; and such rights as existed in these editions were rights which belonged to the publishers, who were also the booksellers. These rights came gradually to receive recognition; e.g., in the early 13th century certain booksellers of the university of Paris were authorized to produce copies of the texts used in the university.

Even now, however, there was no recognition of the author's rights and, indeed, that was not surprising, for the labour of making copies by hand was so heavy and so expensive and so relatively few copies could be produced that books could not really form part of ordinary commerce.

With the development of printing all this changed. It was now possible to multiply copies quickly and cheaply, and for the first time in history books were capable of transportation and distribution by ordinary commercial channels. Now there was real profit on the sale of books and authors began to feel that they should get more out of their work; but the publishers and booksellers were ahead of them. They had already formed themselves into guilds, capable of looking after their own interests. The earlier history of the trade continued to favour them: they still published far more classical texts than new and original works. They had, as it were, a vested interest in these old texts, an interest which had already been recognized by the grant of privileges, or monopolies, of printing them. These guilds, many of whose members had acquired such privileges, and who, by their regulations, protected the mutual interests of their members, were capable of collective action—and took it. Moreover, yet another factor protected them: the development of printing occurred in the Reformation, a time of immense intellectual and, in some respects, almost revolutionary expansion—a time when governments found it necessary and desirable to control the press.

This control was exercised by the grant of privileges or monopolies in certain books to publishers and booksellers (the terms were, at that time, synonymous). These grants were completely divorced from the modern conception of copyright: they were trade licenses, and no more.

In England the great guild was the Stationers' Company, which was first chartered in 1556. It was used by the monarchy here on the lines just described: viz. to prevent seditious or otherwise objectionable printing: and, indeed, no printing was allowed except by those who were members. Every member who printed a book had to register it and pay a fee: and any member who printed any book registered in the name of another was heavily fined. The very rigid control of the press, which had for so long a period actively benefited publishers, ultimately led to a growing demand for freedom of the press and for the abolition of privileges and to the growth of a public feeling that the rights of authors should receive proper protection. Finally in England was passed the first copyright act which gave recognition to the rights of authors, and treated original literary work as something other than a commercial privilege for publishers. This was the Statute 8 Anne, c. 19., described in its preamble as 'An Act for the encouragement of learning by vesting of the copies' (by which is meant, the right of copying) 'of printed books in the authors or purchasers of such copies during the times therein mentioned'.

Other countries gradually followed suit and developed laws of copyright which, however much they might differ in details, all based themselves upon the principle that the right of copying or of authorizing copying belonged initially to the author who created the work. In almost every instance, however, these laws departed from the original conception of the right, which was that it was a species of property and so enjoyed perpetual duration, by limiting the period during which it was to be enjoyed. This unfortunately arose out of the very circumstances which created statutory recognition of the right; viz. the growing distaste for, and demand for the abolition of, monopolies.

INTERNATIONAL COPYRIGHT.—Works of literature and drama necessarily have a great international appeal, but the laws of individual countries are inevitably concerned primarily with the rights of their own subjects. Accordingly piracy between countries became rife, and particularly between such countries as had a common language, such as Belgium and France. Equally naturally, enlightened governments saw the necessity for regulating this position, and this was done by treaties between particular countries. It was not until 1885 that the first big international meeting was called between the countries of Europe which led to the creation of the International Copyright Union, to which nearly all the states of Europe (with the exception of the Soviet Union and her satellites) now belong. The great difficulty which confronted the framers of the Convention of Berne was the fact that the laws of one country relating to the rights of authors differed from the laws of another, and no international union could be really effective unless there was some measure of uniformity: the union would not work if authors or publishers had to be international lawyers.

The fundamental principle of the Convention of Berne of 1886 was that authors of one member country should enjoy in every other country the rights which such other country granted to its nationals and that such rights should be enjoyed without any formalities other than any formalities laid down by the law of the country of first publication. There was one important qualification; viz. that the duration of the copyright could not exceed in the other countries of the Union the period laid down in the country of origin; and this was an inevitable qualification whilst some countries were less generous than others in this respect. Other basic principles were adopted, with the object, very largely successful, of establishing an international code. Further developments and modifications were essential, and are still taking place. As successive revisions took place (the additional Act of Paris 1896, the Berlin Convention 1908, the Rome Convention 1928, and finally the Brussels Convention 1948), so new countries joined: and so, also, some both new and old members elected not to be bound by some of the revisions. Thus, in order to appreciate the true position, it is necessary to know to which provisions of the various Acts a particular country has adhered. This is not so formidable a proposition as it sounds because the position is admirably tabulated in every January issue of *Le Droit d'Auteur* (the official monthly organ of the International Union) and can be seen at a glance: and not of great practical importance to authors, save in particular spheres, of which translation is the most vital.

The original Berne Convention provided that translation rights were to last in other countries of the Union for a period of 10 years only from the date of publication in the country of origin. This was extended under the Additional Act of Paris, which enacted that if within 10 years from first publication a translation appeared in the country in which the author sought protection, then the translation protection endured for the whole term of copyright, whilst in such countries where no such translation had appeared in this period of 10 years the right was lost.

Finally under the Convention of Rome the right of translation was to endure for the whole term of copyright, whether or not the right was exercised. It is thus plain that any author wishing to ascertain what his rights of translation are in any particular country of the Union, must ascertain to which of the 3 enactments that country has adhered.

Uniformity in the international sphere has not yet been reached: but nearly all countries are working to that end. Apart from Russia, which is not at present disposed to co-operate, the U.S.A. represents the one great power outside the Union: but at a Unesco conference in Washington in 1950 a resolution was adopted which, if the necessary legislation passes through Congress, may well lead to a new International Union, founded upon fairly simple basic principles, which will embrace nearly all the civilized world.

GREAT BRITAIN.—The Copyright Act, 1911 (the revision of which is under consideration), contains the code of copyright law in Great Britain and makes it clear in Section 1. that no other form of copyright exists here. Section 1. reads:

> Subject to the provisions of this Act, copyright shall subsist throughout the parts of His Majesty's dominions to which this Act extends, for the term hereinafter mentioned, in every original literary dramatic musical and artistic work if (*a*) in the case of a published work, the work was first published within such parts of His Majesty's dominions as aforesaid: and (*b*) in the case of an unpublished work, the author was at the date of the making of the work a British subject or resident within such parts of His Majesty's dominions as aforesaid; but in no other works, except as far as the protection conferred by this Act is extended by Orders in Council thereunder relating to self-governing dominions to which this Act does not extend and to foreign countries.

The work, then, must be original and must either be published here or (broadly speaking) within British territory, or, if unpublished, must have been 'made' by a British subject, or by someone who at the time of its 'making' was resident within British territory. The use of the word 'made' is peculiar, but may well be designed to mean 'put into permanent form' because it is well-recognized that mere ideas can never be the subject matter of copyright: it is only when these ideas are reduced into writing or into some permanent form that copyright arises; and then it is not the idea which is protected but the particular words or form in which that idea is expressed.

No particular literary or artistic merit is required: but the work must be original: nor, in common with most European countries, are any formalities required, but copyright protection comes into being as soon as the work is 'made'.

As with the growth of the stage, the cinema, the gramophone and broadcasting, it was necessary to give copyright a wider scope, Section 1 (2) defines copyright as

> the right to produce or reproduce the work or any substantial part thereof in any material form whatsoever, to perform, or in the case of a lecture, to deliver the work or any substantial part thereof in public

and it is to include the right to translate, to convert a novel into a dramatic work and vice versa and to make any record or film

> or any other contrivance by which the work may be mechanically performed or delivered.

However, research and scholarship are not to be stifled. Thus (Section 2 (1)) anyone who has taken and incorporated into his own work a substantial part of the work of another may still be excused if he can show that what he has done was 'a fair dealing . . . for the purposes of private study, research, criticism, review, or newspaper summary'. There are other exceptions, such as that contained in Section 2 (iv) which also excuses

> the publication in a collection, mainly composed of non-copyright matter, bona fide intended for the use of schools . . . of short passages from published literary works, not themselves published for the use of schools; Provided that not more than two of such passages from works by the same author are published by the same publisher within five years, and that the source from which such passages are taken is acknowledged.

The duration of copyright is to be (as it is in most European countries) the lifetime of the author plus 50 years: but when the author has been dead for 25 years the work may be reproduced for sale by any person who complies with certain requirements (Section 3) and pays the owner of the copyright a royalty of ten per cent. (This compulsory licence is limited to the reproduction of the work for sale: it does not extend to performing rights or any other rights.) Where the work is a work of joint authorship the duration of copyright is the life of the author who dies first plus 50 years, or the lifetime of the author who dies last, whichever is the longer (Section 16): and in the case of works posthumously published the period is 50 years from publication, just as if the author had died at the moment of publication (Section 17).

But, although, subject to certain exceptions of limited application which are contained in the provisos to Section 5, the owner of the copyright is the author, he may not deal with it as he pleases: for Section 5 (2) lays it down that no assignment of copyright and no grant of any interest therein made by him shall be effective (unless contained in his will) for a longer period than his lifetime plus 25 years: and so the last 25 years of the term belongs to his estate. This curious provision was presumably designed to protect the author's family from being left penniless, but its practical effectiveness is very doubtful.

The way by which American citizens can obtain British copyright is shown in Section 35 (2), which specifies that a work shall be deemed to be first published in British territory provided that publication in such territory takes place within 14 days of publication elsewhere. Thus, if an American author publishes his work in New York, he is still deemed to have published it simultaneously here, if within 14 days he publishes in, say, London, and in that event enjoys the protection of the British Act.

THE UNITED STATES.—The U.S. law was for many years not very helpful to British authors because of its 'manufacturing provisions', which required works in the English language to be manufactured, i.e., set up in type, in the U.S.A. as a prerequisite to copyright.

The system there depends upon registration at Washington and if the work is not so registered in accordance with the provisions of the Act the copyright is lost.

Prior to the amending Act of 1949, the British author who wished to obtain American protection had first to apply for ad interim protection, which he did by depositing, within sixty days of publication, one copy of the book at Washington, with a request for reservation of the copyright. That ad interim protection only lasted for a period of four months from the deposit, and during that period copies of the English edition could not be sold in the U.S.A. Before the ad interim copyright expired, the book had to be manufactured in the U.S.A., i.e., 'printed from type set up within the limits of the U.S. . . . or by a process wholly performed within the limits of the U.S.'.

If the book was so manufactured within the time limits, then application could be made to extend ad interim protection to full copyright: if not, copyright was lost.

This was to some extent remedied by the revision of the U.S. Act which was passed in 1949. From that time, if an English author obtains ad interim protection, as outlined above, that protection lasts for 5 years from first publication: and during that 5 years a total of 1,500 copies of the book, which must bear the copyright notice (i.e. 'Copyright' or 'Copr' followed by the name of the copyright proprietor and the year of registration), can be sold there. If by the end of that time full copyright is not obtained by 'manufacture' in the United States, then copyright is lost.

The initial period of protection is 28 years. At the end of that time, a further 28 years can be obtained and this has been described as 'a renewal term'. It is in fact not a renewal at all, but the grant of a new right. If at the end of the first period of 28 years the author is still alive, he can apply for the new term. But any attempt by him, during the first period of 28 years, to deal with the new term is not effective. If he dies before it arises, it belongs first to his widow: if she is dead, to the children: and if they are dead, to the author's executors or, if there be no will, to his next-of-kin.

CONCLUSION.—There have thus been three stages in the development of the principles of copyright law. The first was the stage when, irrespective of authorship, possession of the physical thing, the tablet or the canvas, included possession of the rights. The second stage came with the advent of printing, when, initially at any rate, the publishers and booksellers had the rights, since they were granted the monopolies or privileges of printing. And finally, with the revolt against privilege and monopoly and the growing demand for authors' rights, the recognition throughout most of the civilized world that an author is to enjoy the fruits of his labours.

Although these stages were not reached contemporaneously in all countries, yet they are to be found in the history of most, but inevitably the principles of the modern law were at first nationally, and not internationally, recognized. The Copyright Union has remedied this in Europe and the Commonwealth, and the Unesco conference gives ground for real hope that we may achieve an almost world-wide Copyright Union. If this hope is realized, it is not without significance that the first all-embracing, or practically all-embracing, code of international law is in the realm of literature and art, a realm which has so often overcome international barriers.

Copinger on the Law of Copyright, 8th ed. by F. E. Skone James (1948); S. P. Ladas, *The International Protection of Literary and Artistic Copyright* (1938); M. Nicholson, *A Manual of American Copyright Practice* (1946); R. R. Bowker, *Copyright, Its History and Law* (1912).

K.E.

Cornish Literature. The Cornish language represents the Brythonic speech of the south-west of Britain after the severance of territorial relations in the 6th century with the other Brythons who were later to be known as the Welsh. By the

10th century the river Tamar formed the boundary between Cornish and English. Early Cornish consists of glosses. Middle Cornish is represented by a narrative poem (259 stanzas), *Pascon Agan Arluth* ('The Passion of Our Lord'), of the 15th century which is composed of material from the four Gospels together with other apocryphal legends like the Gospel of Nicodemus. Other remains are metrical miracle plays: (1) *Ordinalia*, a trilogy of Mystery plays (see CORNISH MYSTERIES); (2) *Beunans Meriasek* ('The Life of Meriasek'), patron saint of Camborne; the rhyme-scheme is often ingenious and intricate; (3) *Gwreans an Bys* ('The Creation of the World'), more or less based on the first act of the first part of the *Ordinalia*. Remains of the late 17th and early 18th centuries are mostly biblical fragments. By the beginning of the 19th century there were no fluent Cornish speakers, and the later antiquarian interest has resulted in some publications in an artificial Cornish.

H. Jenner, *Handbook of the Cornish Language* (1904); E. Norris, *The Ancient Cornish Drama* (2 vols, 1859); W. Stokes, 'Pascan agan Arluth', in Trans. Philol. Soc. (1860–61), *The Life of St Meriasek* (1872) and *Gwreans an Bys* (1863). M.R.

Cornish Mysteries. Three plays—a *Creation*, a *Passion* and a *Resurrection*—survive in two MSS. The first dates from the 15th century, the text of which is in 14th-century Cornish. The second is a 17th-century copy with an accompanying English translation by John Keigwyn of Mousehole (1695). Each play was intended for performance within one day, the three following consecutively. The texts contain a diagram of the disposition of the scene for each day. Remnants of the circular theatres in which they were performed can be seen at St Just and Perran. G.W.

Couplet, a pair of lines of verse, especially when of the same length, rhyming, and forming a unit. Heroic couplet: two rhyming 5-stress lines. C.T.O.

Courtly Literature. To the European, courtly literature generally suggests the literature developed in the French–English courts of the 12th century, which then spread to Spain, Italy and Germany, the new ideals of man and womanhood, and the new literary forms it produced—which were all of decisive importance for the development of European civilization and literature down to modern times. It is with this main aspect of the subject that this article deals. It should, however, be noted that courtly literature in its wider sense and the courtly ideal extend back to classical antiquity. Similarly outside Europe—in Persia, India, Japan, China etc. (see the articles on the literatures of these countries)—courts have played a decisive part in the development particularly of secular literature. 'Popular' poetry has repeatedly drawn on the literature of the courts: orally-transmitted popular epic is devoted in the main to the deeds of rulers and leaders. Secular literature, whether its authors were priests, clerics, or minstrels of humble birth, was aristocratic in that it was commissioned by or submitted to rulers and their retinue, at courts great or petty. In many countries the nobility itself has from time to time produced poets, whilst poets and historiographers have won influential positions at courts. Princes have encouraged eloquence, poetry and historiography, guided them or even used them as an instrument of policy—which itself was inevitably influenced by the conceptions and formulations of poet and historian. The interplay of life and literature at the courts of rulers has repeatedly influenced the development of civilization.

It is striking that in Europe the courtly phases of literature coincide with classical revivals: from Charles the Great to Charles Augustus of Weimar the 'courtly' ideal is directly or indirectly determined by the example of imperial Rome. Not only in the Augustan age but throughout the empire, literature played an important part in social and political life: a literary career brought many to important, even controlling positions: Ausonius, the emperor Avitus, Symmachus, Macrobius, Rutilius, Sidonius Apollinaris. The last of the civilized emperors raised statues in the Forum Trojanum to their eulogists. The invading Germanic princes from the outset felt themselves the successors of the Roman emperors; their courts were pastiches of the imperial court: they appointed Romans, jurists to codify their laws, historians and poets to record and celebrate their victories and their marriages in panegyrics. By the second or third generation the Germanic princes had some familiarity with the world of letters. Theodoric II (453–66), king of the Visigoths, in Toulouse was a pupil of Avitus (the later emperor). Dracontius' verse celebrating the Vandal king Thrasamund (496–526) and the brilliance of his court compare with the best imperial court poetry of Rome or Byzantium. Theodoric's efforts to preserve Roman civilization are known:

'Other peoples have the same arms: the lord of Rome alone has eloquence and the power of the word at his command', wrote Cassiodorus, Athalaric's Roman minister of state. The Goths brought with them to Italy a tradition of (oral) court poetry devoted to the praise of their kings and heroes. At the Lombard court of Pavia too there existed side by side in the following centuries written Latin and oral Germanic court poetry. The Lombard scholar Paul the Deacon was (Latin) court poet and counsellor of the last Lombard kings, of duke Arichis of Benevento (†785) and tutor of the latter's wife Adalperga, until he was called to the court of Charles the Great together with Peter of Pisa, Fardulf and Paulinus of Aquileia. At the same time we learn from Paul's *Historia Langobardorum* that the Lombards had heroic poems of their own, and that songs about their king Alboin were heard at the courts of the Bavarians and the Saxons.

Amongst the Visigoths in Spain and the Anglo-Saxons poetry was held in such esteem that princes were not merely the gracious recipients of poems written by clerics, but themselves became poets and scholars. Though we know nothing of a Visigothic literature in Germanic, there developed at the Anglo-Saxon courts in England a rich literature combining for the first time Germanic and Roman traditions with Christianity—the latter becoming the dominant element under Ælfred the Great. The short secular lay persisted into the 10th and 11th centuries; it corresponds to the rhythmic Latin poetry of the continent, celebrating the victories, or mourning the death of kings and princes. In the Merovingian courts of France there are at first both Germanic and Latin poems of homage to kings and nobles, but the Frankish poet—because of the swift Romanization of the nobility—never had the same prestige as the *skop* in England: Latin prevails from an early date. Venantius Fortunatus, who in 506 came from Ravenna to France, wrote poems of homage and occasional poetry for the Merovingian kings and for the Frankish and Gallo-Roman nobility to whom he succeeded, for a short time, in recommending, at least for literature and formal correspondence, the *civitas* ideal of antiquity. From the 7th century there is little sign of intellectual and literary life at the court, but Charles the Great realized, particularly after the conquest of Italy, the importance of Roman civilization and Latin poetry for him, as successor to the Roman emperors. The great renaissance of literature at his court gives a prominent place to the genres and the themes of antiquity: to the panegyric, to the theme of friendship, to elegant descriptions of court life; there is always a strong Christian and learned element, which is considerably stronger under Louis the Pious and his sons, as also in Anglo-Saxon England in the same period.

In Germany each of the royal dynasties (Ottonian, Salian, Hohenstaufen) by the second or third generation rose to intellectual eminence and made its court a centre of literary life, which in panegyrics and mirrors of princes sought to portray the ideal Christian ruler, heir to the Roman tradition. The smaller courts (that of the Capetians in France for instance) did not in the same measure feel themselves called upon to emulate the imperial tradition and were overshadowed by the end of the 11th century by the courts of England and of the Loire, where Latin court poetry flourished. The latter are followed from the beginning of the 12th century by the courts of the nobility in Poitiers and Toulouse and by those of the humblest knights. They are the homes of a quite new kind of court poetry—that of the troubadours (q.v.), who in their *canso d'amor*, *sirventes* and *tenzon* evolve a courtly ideal which has affinities with the traditions of antiquity and is of decisive importance in the history of European civilization. At the same time the epic *chansons de geste* (q.v.) of the northern French courts elaborate the ideal of a militant knighthood dedicated, through allegiance to an overlord, to the service of Christendom. Then in northern France, particularly at the French courts of Henry II of England and Eleanor of Aquitaine, of her daughters, Marie de Champagne and Alice of Blois, the new southern French ideal of the courtier—the perfect lover and warrior combined—was evolved: the knight who for love of a noble lady and for the sake of a social ideal which he himself seeks to embody undergoes the trials of adventure; this is the Arthurian knight, the antecedent of the *cortigiano* of the Italian renaissance, the Spanish *hidalgo*, the French *honnête homme*, the English *gentleman*. From southern France the literary genres and the courtly ideal they expressed passed not only to northern France but to the Italian, Spanish, Portuguese and German courts, where they were imitated and developed. Similarly the northern French *chansons de geste* and the court romance spread to neighbouring countries, and to Scandinavia where Germanic court poetry still flourished, both in the genres of panegyric and heroic lay and in the prose *saga*. At the Scandinavian courts younger members of the nobility practised the highly sophisticated art of skaldic poetry, a development of the Germanic panegyric.

Amongst the Celts in Wales and Ireland the counterpart of the *skalds* had from the days of classical antiquity been the *bards* and the *filid*; they were, however, professional, trained court poets, whose position at court and role on festive occasions (their panegyrica, gnomic tirades and prose tales) were carefully regulated. The heyday of Celtic court poetry is the 6th–7th and the 11th and 12th centuries. After the conquest, in the late 12th and in the 13th centuries, French influence became noticeable in Welsh romance. The Welsh tales of Arthur and Tristan, on the other hand, gave rise to the most important branch of French romance: they were taken up by the Welsh historian Geoffrey of Monmouth, who interlarded them with a host of motifs from classical antiquity and many fictions of his own imagination; by Chrétien de Troyes and his imitators who transmitted them to the whole of Europe, as the narrative counterpart to the lyrics of southern France. This latter development started at the Anglo-French court of Henry II, who, be it noted, like his predecessors, encouraged historiography and didactic and scholarly literature, such as flourished at the court of the Norman kings in Sicily and southern France, where Arabian influence was strong. Under Frederick II of Hohenstaufen, the heir to these courts, Italian love poetry was also cultivated: its pattern is southern French love poetry; at the north Italian courts the poets sing the praises of patrons and patronesses in Provençal, whilst the nobility reads French romances. Courtly literature had a profound influence on the development of Italian poetic diction, which Dante in *De vulgari eloquentia* expressly calls *lingua aulica* (court idiom). At the Italian renaissance courts the love-lyric, in the modified Italian form of Dante and Petrarch, was further cultivated. The courtly romance (which had become fused with the debased popular version of the epic of Charles, Roland and Renaud) led, however, to the partly ironical, partly nostalgic and sentimental epic of chivalry —quickened by reminiscences of classical Latin epic—of Boiardo, Pulci, Ariosto and their countless imitations. Fantastic as may be the plots of these works, their authors contrive repeatedly to introduce homage to some princely patron and his house. And so it remains when, under the influence of the counter-reformation, Tasso in Italy and Ronsard in France made the serious, historical or pseudo-historical, national epic the supreme form of court poetry down to Voltaire's *Henriade*. The swan-song of the chivalrous epic is Cervantes' brilliant *Don Quixote*, an ironic and yet idealistic caricature of chivalry. At the same time the Italian renaissance provided a new genre of court poetry, the drama, which was better suited than any previous genre (panegyric, love-lyric, romance) to enhance the splendour of court festivities: at first tragedy and comedy (which in classical antiquity had not been used in the service of the court); then the pastoral drama, evolved particularly by Tasso and Guarino at the court of Ferrara, which was imitated, mainly in court circles, all over Europe; and the *commedia dell'arte*, which the Italians carried over the whole of Europe. Court poetry in Europe during the 17th and 18th centuries was mainly drama: tragedy, comedy and opera (melodrama) to which Spain (Calderón) added religious drama. The earliest mythological dramas with musical accompaniment (which in the 15th century emerged from the *sacra rappresentazione*) are the origin of the opera of the early 17th century. It originated at the courts of the Medici in Florence and the Gonzagas in Mantua: soon after, it began its triumphal progress through all the courts of Europe.

With the changed social conditions of the 18th century literature became progressively independent of the courts. In the 19th century one can scarcely speak of court literature, unless one thinks specifically of Weimar, or of the patronage bestowed on Wagner by Ludwig II of Bavaria. European court poetry, then, is in part a product of the imperial Roman tradition, in part of Germanic and Celtic tradition. In its veneration of woman and idealization of knighthood it is of unique importance.

There are no comprehensive accounts of courtly literature as such. For the European middle ages see R. R. Bezzola, *Les origines et la formation de la littérature courtoise en Occident 500–1200* (2 vols, 1944 ff.). See also PATRONAGE. R.R.B.

Coventry Plays. Coventry gives its name to two distinctive sets of plays: the *Ludus Coventriae* of which there are 42 and the *Corpus Christi* cycle of which 2 survive. The former have a prologue which agrees sufficiently with the plays for it to have been originally written for them but not in the order in which they now stand. The bulk of the MS. is the work of one scribe and dates from the late 15th century. The plays were performed in stationary sequence by craft guilds, but whether in Coventry or elsewhere is not established. The latter (consisting of the Shearmen and Tailors' Play and the Weavers' Play), both devoted exclusively to New Testament subjects, are of the processional type. They are noticed in the 16th century and probably superseded the *Ludus Coventriae*.

Ed. J. O. Halliwell-Phillips (Shakespeare Soc., 1841). G.W.

Cretic: see AMPHIMACER.

Criticism. Literary criticism is the art of judging literature, that is, of deciding how far and for what reasons a work of literature may be regarded as good or bad. The essential duty of a literary critic is valuation. But since any satisfactory judgment of a work of literature must depend upon an understanding of its true nature, literary interpretation and appreciation are legitimately regarded as a valuable kind of critical activity.

To judge, evaluate, assess, implies the existence of laws, standards, criteria, principles. These are what we need. These are what we must try to formulate. The natural approach to the problem is to suppose that the principles of literary criticism will consist of a series of statements about desirable qualities or essential characteristics, by reference to which we could decide degrees of goodness or badness in a poem, novel, play or any other form of writing. We hope that our valuations will then be objective; that is to say, valid for other readers as well as for ourselves. We should like to feel confident that we judge works of literature to be beautiful or true or good because they really are so and not merely because we ourselves suppose them to be so.

Since the time of the ancient Greeks a great deal of effort has been spent in endeavouring to define what constitutes 'greatness' in art. Some of the favourite or persuasively argued attributes are: beauty, truth, sincerity, personality, impersonality, unity, clarity, integrity, authenticity, maturity, simplicity, complexity . . . Works of literature have been praised for being morally-improving, disinterested, life-enhancing, passionate, intense, restrained, objective, subjective, sublime, precise, self-aware, unself-conscious, particular, universal; and for innumerable other virtues. But the practical application of the criteria which are implied in these words causes great difficulty. When pressed into use and subjected to analysis, they begin to crumble in our hands. Considerable subtlety of mind, and often unconvincing ingenuity, is required if they are to be made the basis of literary theory. For example, it can hardly be denied that a work of art should have 'unity' in some sense; but the sense becomes, in practice, so wide that the idea behind it ceases to be very useful; nor are we helped by impressive metaphors such as 'integration into an organic whole'; *obscurum per obscurius*. Likewise, sincerity is doubtless a virtue; perhaps it can usefully be applied to literature on some occasions. But much writing is 'sincere' that could never seriously be regarded as important; and (as Touchstone said) 'the truest poetry is the most feigning'. Truth and beauty are notoriously difficult concepts to define in logical terms; as tools of literary criticism they are perhaps more of a hindrance than a help, for they introduce a false sense of explanation. They can act as a screen for ignorance. In some contexts and at particular moments of discussion or interpretation every literary critic needs words of that kind; for he has nothing better to use. But extracted, and elevated into general criteria, they immediately become less plausible.

It must be admitted, then, that the effort to formulate clear principles for the criticism of literature (and, of course, of the other arts) has not been attended with conspicuous success; and there are very good reasons why this should be so. For the sources of error and confusion in criticism are many, and they must be faced at the outset. No critic is without limitations of mind, moral, political and religious. He has prejudices, both those of his own age and of his own invention. He is a living man who has friends and enemies. He blunders. He nods. He may become lost in philosophical obscurity or entangled in fashions of psychology. The vocabulary he has inherited stubbornly resists his refurbishment. He is sometimes right for the wrong reasons; and he may judge wrongly on the best of principles. If he is humble, he seeks help from the creative writer and, receiving no more than rhetorical platitudes, may regretfully conclude that the poet, although he knows how to do it, often does not know how it is done. If he is himself a creative writer, his preoccupations with his own problems of expression may lead his critical faculties completely astray. If he is not himself a creative writer, he may have little genuine understanding of the impulses behind literary expression.

Moreover there are certain basic uncertainties, both about the materials for his study and the tools with which he works. There is a lack of definiteness about the object he is expected to be judging. The real thing on which he exercises his taste and delivers his opinions (the work of literature) is not something conveniently existing in space and time, like a cathedral or a Chinese jar. What he has to deal with is his experience, in time, as he reads a book. We cannot step into the same river twice; we cannot read the same poem twice; for in the interval we have changed and it is a new and possibly different experience for us, accumulating meaning every time it is repeated. Moreover, reading a book, even a short poem, is certainly a very complex activity. We must create the meaning of the poem out of our private experience each time we read it. We are not only responding to the stimulus of black marks on a page or to sound-waves in the air. For our perceptions which result from this stimulation are complicated by memory, by idiosyncratic and perhaps irrelevant associations, by the multifarious remnants of our past experience and anticipations for the future—all these things, and many others, are entangled with our thoughts as we read. We cannot always be sure we are reading in the right mood. We sometimes suspect that we are not, and can never aspire to be, the right reader of a particular book. Finally we must recognize the difficulty of retaining clearly in our minds our experience of the work we have been reading, throughout the subsequent analysis which the art of criticism requires.

Even if a literary critic is conscious of the purity and justice of his impressions, he can feel little confidence in the terminology by means of which he has to express his distinctions, discriminations and appreciations. The language of literary criticism comes to him already tarnished, blurred, contaminated. If he is courageous and imaginative, he will be able in part to invent or impress a new terminology; he is more likely to become finicky and to tinker with the old. Every generation has its favourite critical words. These, which are often the brilliant inventions of one critic, gradually become debased by popular use; and the phrases which in one age seemed satisfactory labels for critical attitudes and literary concepts become mere fossils in the history of literary criticism. We in the 20th century are just as much victims of fashionable critical terminology as any previous century has been. Epithets like 'satisfying' and 'significant', 'mature', 'authentic' etc. appear in conversation and even in writing as critical clichés which are merely the refuge of the hopefully inarticulate. The history of literary criticism is littered with such labels and formulas, most of them now meaningless. In the 18th century 'the sublime', 'regularity', 'instruction', 'nature' were words for important conceptions, and we can never understand the criticism of that time unless we make an effort to feel the hold which such ideas had upon the human mind. The history of literary criticism may from this point of view be regarded as a very useful training in the art of literary criticism, because it will teach us to refrain from an over-serious view of contemporary critical achievement. We can escape from a complacent confidence in the characteristic literary slang of the 20th century. All important words in the literary criticism of the past have been multi-significant. Johnson in his *Dictionary* gave 13 meanings to the word 'nature'; and a similar diversity of shades of meaning accompanied 'wit', 'imagination', 'ideal', 'beautiful' etc. There is a difficulty in discriminating between the different meanings of words of such intellectual capaciousness. In a muddled mind the diverse meanings of the terms employed leads to confusion of thought. Sometimes what appears on the surface to be a lucid critical statement is no more than an agile manipulation of the stereotyped phrases of contemporary criticism.

To anyone seriously seeking to establish principles of literary judgment the vagaries of fashion are a source of embarrassment. There seems to be no work so good that it has not at various times been plausibly condemned. There are many works now forgotten or despised, which have received inordinate praise from distinguished critics in the past. Moreover many great works have at different periods been admired for diametrically opposite reasons.

Such then are the difficulties which face the literary critic who endeavours to formulate the theoretical bases of his activity. The history of criticism is a fascinating spectacle of the efforts which have been made to cope with these difficulties; and, on the whole, it is encouraging.

THE OLDER TRADITIONS.—Our knowledge of literary criticism in Europe begins with the Greeks. Only a small part however, of the considerable body of Greek criticism has been preserved. The *Poetics* of Aristotle and the treatise on style which survives under the name of Longinus have therefore a disproportionate place; they are, however, works of the highest intellectual quality. Our views of Greek tragedy might be rather different if the book which Sophocles wrote on the subject had survived. Plato's theories of literature, in so far as they can be discerned in the Socratic dialogues, are based upon his system of ethics. In the *Republic* Socrates concludes that from an ideal state the poets must be expelled. This rejection of poetry by the most poetical of all philosophers was for long a cause of embarrassment to those who defended the fine arts, and a source of strength to those who impugned the value of artistic activities. It seems likely that Aristotle wrote his *Poetics* with the intention, at any rate in part, of answering Plato. What survives of the *Poetics* is mostly devoted to the drama, which Aristotle justifies on the theory that it is a valuable experience for the spectator. The representation of tragic events has a kind of therapeutic effect; it provides an outlet for emotions of pity and fear which otherwise would be pent up and would thus adversely affect mental health. This famous notion of catharsis in tragedy has had a profound influence upon dramatic theory and has frequently been interpreted and re-interpreted in modern times.

The treatise attributed to Longinus probably belongs to the 1st century A.D., and was written by one of the greatest of the world's literary critics. The author discusses what gives distinction or elevation to writing; and he provides also a subtle analysis of badness of style, with illustrations of the kinds of faults which writers display when they aim at fine writing, but fail to achieve it. Longinus emphasizes the importance of strong feeling in literature; although his work has a deliberately rhetorical intention, he believes that delighted ecstasy rather than persuasiveness is the aim of great writing. Longinus was translated into French by Boileau in 1674 and for more than a century after that was an invigorating influence in European literary criticism. The 'sublime' (as ὕψος was translated) became one of the most prominent ideals of writing; and the insistence by Longinus that 'sublimity' was more admirable than any other quality of writing, including correctness and even clarity, was an authority for greater imaginativeness of expression than was merely 'reasonable'. Unlike the treatise of Longinus, Horace's *Ars Poetica* (which is mostly about the drama) was widely known during the Renaissance and was generally accepted as an invaluable vade-mecum of literary practice, providing numerous brilliant phrases for interpretation and misinterpretation by the renaissance theorists. Similarly the writings of Cicero, Quintilian and other exponents of ancient rhetorical theory are of some importance because they were minutely studied during the Renaissance for the light they might be expected to throw upon methods of literary expression.

The literary criticism, if it can be called such, of the medieval period was little more than a compendium of what was found in ancient writers on rhetoric. But the Fathers of the church, who established the Christian attitude to pagan literature, may perhaps be regarded as the most influential literary critics that have ever lived; for it was largely their judgment which eventually decided what part of ancient Greek and Latin literature should survive in a Christian world. Their attitude varied from the liberal and humane approach of Justin Martyr, Clement of Alexandria and St Basil (*Address to young men on the use of Greek literature*) to the stubborn and negative hostility of Tertullian (*De spectaculis*) whose attitude to literature was summarized in his statement, 'What it is unseemly to do, it is unseemly to hear or read about'. Although we must not underestimate the strength of this opinion (for it is never really dead), it would clearly remove from our libraries a great deal of what is commonly regarded as great literature.

Dante stands pre-eminent as a literary critic in the middle ages, as he does in many other respects. His unfinished treatise *De Vulgari Eloquentia* is in fact the 'manifesto' of a 'new poet', taking its rightful place alongside Du Bellay's *Défense et illustration de la langue française*, E. K.'s writing attached to Spenser's *The Shepherd's Calendar*, Pope's *An Essay on Criticism* and Wordsworth's preface to the 1800 edition of *Lyrical Ballads*. These writers were primarily concerned with the problem of an appropriate and adequate language or diction for poetry (whether embellishment or correctness or naturalness); so, too, Dante faced the linguistic problems of the composition of poetry in his time. He had confidence in his mother tongue as a medium for poetry and he tried to solve the difficulties produced by the chaos of Italian dialects and by the impermanence of the vernacular speech. Dante had abandoned some of his theories, expounded in this treatise and in parts of *Il Convivio,* by the time he came to write his *Commedia*; but with Dante we have for the first time a great poet's eager analysis of the problems facing him in the composition of his own poetry. Here modern literary criticism begins.

The Renaissance had very simple 'standards' of literary criticism: what the ancients did was right; any other method was wrong. If you followed closely the practices of the Greek and Latin writers, you might be able to produce good literature. If you did not, you would certainly produce bad literature. This view was held with great singleness of mind by some humanists and critics; and even men of large sympathies and extensive experience of poetry held it in part, like Sidney, Ben Jonson and Milton. In its extreme form even the language of the ancients was regarded as the only medium for serious literature, as was assumed by Vida in his *Poetica* (in Latin verse, 1527), the first of the great renaissance treatises on the art of poetry. Even after the use of the vernacular language for poetry had been fully vindicated, the forms of ancient literature, if not the language, were generally regarded as the essential models; and practical criticism largely consisted of assessments of how far the modern writer had succeeded in reproducing the technical devices of classical literature.

The chief source of critical writing in Europe during the Renaissance was a number of Italian treatises. Petrarch and Boccaccio had laid the foundations of a theory of literature based upon their knowledge of the ancients and adapted to modern problems. The Italian critics of the 16th century were used by writers in other countries of Europe with greater or less skill. In France, Du Bellay's *Défense* (1549), although its material is largely borrowed from the Italians, reveals the eagerness and determination and excitement which characterized the Pléiade. In Germany, however, the compilation produced by Opitz, although it was influential, seems uninspired. In Spain there appeared one of the most original and curious documents in the history of criticism, Lope de Vega's 'New art of making comedies at this time' (*Arte nuevo de hacer comedias en este tiempo*, 1609). In default of a similar treatise by Shakespeare, we gain from Lope de Vega's poem (of nearly 400 lines) a remarkable insight into the mood of the intelligent popular dramatist. Lope knows very well the 'rules' for writing plays; Aristotle should be the adviser, and Terence and Plautus the models. But what can a playwright do? The people, the whole nation, demands that things be otherwise. He confesses that of his 483 comedies all except 6 are deficient in relation to 'the rules'. But he writes in accordance with the practice of those who want applause in the theatre; the audience pays for comedies; and so the taste of the audience must be followed. There is doubtless a good deal of irony in Lope de Vega's verses; but in view of the scant attention paid to the popular drama by the literary critics in England at that time, his views are of great interest.

In England literary criticism cannot be regarded as important before the time of Sir Philip Sidney. The *Philobiblon* of Richard de Bury (†1345) is a charming treatise on the love of books as physical objects rather than on judgment of their intellectual content. The prefaces and epilogues which Caxton wrote for the books he printed reveal him as a perceptive reader. He generally thought it necessary to say a few words explaining his reasons for selecting the particular book he had printed; and these provide a body of critical observations which may well be regarded as the first 'appreciations' in the English language, looking forward to Lamb and Hazlitt. Caxton was not trammelled by any consideration of Italianate theoretical rules or defences of literature. He merely wished to convey his own pleasure in the author whose work he had printed. Caxton had, however, no successors in this kind of writing; and the English humanists of the early 16th century, preoccupied with controversy or with education, were not much concerned with literature. The few treatises on rhetoric which belong to this period are of little interest. Sidney's *An Apology for Poetry* (written *c.* 1583) is, however, essentially a work of literature, quite apart from its value as criticism, with all the vitality of the young man's personality behind it; and it is written with an urbane nonchalance which hardly conceals the author's seriousness of purpose.

The chief defect of Elizabethan literary criticism was that it tended to ignore the great achievements of the popular literature of the time. It was a little out of step with creation. Sidney was writing before the arrival of Marlowe and Shakespeare; and this fact is a sufficient explanation of his disparaging remarks about the popular stage. In his *Discoveries* Ben Jonson gave a vigorous account of his classicizing point of view; although many of the details in that work were borrowed from foreign critics, Jonson's personality gave unity to his somewhat disconnected observations on poetry, on contemporary men of letters and on their works. Jonson had a great reputation in the 17th century, not only as a dramatist but also as a man of letters and a scholar. To us he seems to anticipate the more rigid views on the imitation of the classics which were current later in the century. This 'neo-classical' attitude, although it goes back to Italian precedents, was disseminated throughout Europe by the increasing prestige of France after the middle of the century. The *Discours* of Pierre Corneille and Boileau's *L'art poétique* (1673), which crystallized these tendencies in taste, made a deep impression and were reinforced by Rapin, Dacier, Le Bossu and others.

The achievement of Dryden in England as a literary critic was so great that he has commonly been regarded as 'the father of English criticism'. Although he was well aware of what was going on in France and was prepared to argue the French point of view, Dryden never capitulated to French influence. Boileau looked back with contempt on most French literature before his own time; but Dryden felt behind him the solid achievement of Ben Jonson, Shakespeare and other Elizabethan and Jacobean writers. They had achieved a literary success, especially in the drama, based on principles quite different from those approved and expounded by the Frenchmen. This gave Dryden, in his exploration of the principles of good writing, a certain confidence and largeness of mind which contrasts favourably with the more emphatic and exclusive point of view of the French critics. The prefaces, dedications, prologues and epilogues, which Dryden appended to his plays, poems and other writings, are a remarkable and progressive revelation of a critical mind, almost free from the didacticism of earlier English critics. Dryden lived by his pen; and literature seems to have been the dominating interest of his life. A genuine zest for good writing gave him an independence of judgment, which earns our respect and made him admire some authors not fashionable in his time. His preference of Chaucer to Ovid must have seemed startling to his contemporaries; and his discriminating praises of Shakespeare set the tone of criticism of that poet and dramatist for about a century. Dryden's critical writings were a true complement to his creative. Whatever the kind of poetry or drama he was writing, he sought to explain the principles of its excellence as he wrote. He cheerfully abandoned ideas when he found they were no longer tenable or relevant; accordingly a good deal of 'inconsistency' can be found in his statements at various times. His taste matured, not merely hardened. His critical essays are themselves good writing. They are works of art in their own right.

THE HISTORICAL APPROACH.—The criticism of literature in each generation has a context in the more or less vague ideas which at that time exist regarding the large problems of human life, man's place in the universe, the scope of his mind, his political and religious duties and aspirations, his moral prejudices and other half-formed and inadequately examined views on himself and his fellow human beings. This is true of the 20th century as much as of former ages. A widespread idea amongst intelligent people in the later 17th and most of the 18th century was that mankind (or, at any rate, western Europe) was becoming more enlightened, less under the influence of traditional superstitions, less bewildered by ignorance of the workings of the universe, less credulous of the caprices of a Deity. The wonderful discoveries of 'natural philosophy' (what we call science) were revealing that in the universe order reigned and that the principles of this order were intelligible to man.

The literary criticism of the later 17th and the 18th century, although in part it represented a natural development from renaissance theorizing, was firmly based upon this assumption that the world, mankind and the mind of man were open to rational exploration. The 'laws of nature' were being discovered; and it was expected that, by the application of the human intelligence to any aspect of man's experience, the laws of its existence could be ascertained. All valid rational investigations of these laws would come to identical conclusions. The principles of literature were to be explored in the same spirit as the laws of the physical universe. They were to be 'discover'd, not deviz'd'. The laws of nature with special reference to literature (what Pope called 'nature methodiz'd') were the rules of literary criticism.

When nowadays we read of the 'rules' of literature, we have the impression of a kind of policeman directing poets the way they should go; or perhaps we think of the issuing of some admonitory directive to recalcitrant writers from the headquarters of a political party (what Shakespeare called 'art made tongue-tied by authority'). But this is unfair. The 'rules' were sought in the same sceptical and intelligent spirit as was manifested by Descartes, Locke and Newton in their study of the human mind and the physical universe. The best criticism both in France and England was a genuine exploration of the essential nature of literature. It was a hopeful search for absolute standards of judgment.

From the modern point of view, the fallacy in this demand for unalterable laws or rules of literature is that it was entirely unhistorical. It was based upon the assumption that mankind has always been approximately the same. The laws of gravitation undoubtedly applied equally in the time of Homer and the time of Pope. It was likewise commonly assumed that the 'rules' of tragedy (if they could once be discovered) applied equally in the time of Sophocles and in the time of Shakespeare or Corneille. Pope in *An Essay on Criticism* (1711) gave this advice to the critic:

> First follow Nature, and your judgment frame
> By her just standard, which is still the same;
> Unerring NATURE, still divinely bright,
> One clear, unchang'd, and universal light.

The history of literary criticism in the 18th century and the major changes of literary theory which took place illustrate the gradual breakdown of this point of view. The great pioneer of the historical approach to literature was G. B. Vico (†1744). Beginning by a devotion to legal studies, Vico sought for absolute principles of justice and law; and observing that there were many varying codes of legislation in existence, both past and present, came to the conclusion that the differences were not due merely to differences of nationality but to the characteristic ways of thinking and feeling in each age. Historical changes in law were due to historical changes in man's way of thinking and feeling; and (Vico proceeded) literature differed in each age for the same reason.

From Vico has derived that historical method which has come to be systematically applied to the development of all human ideas, institutions, and activities. Reason and nature are not immutable and one, and apparent in all ages. The ingrained habits of thought, characteristic of each age, are the result of long historical development, and these distinguish one age from another even more decidedly than changes due to such things as mechanical inventions. We realize that it would be easy to explain to Dr Johnson our telephone system; but it would be almost impossible to get him to understand our morals.

The notion that the history of literature and the arts reflects inward changes of mentality has become a deeply rooted habit of the modern mind. We know that we are under the sway of both continuity and change, inextricable tradition and irresistible transformation. Each age is an age that is dying and one that is coming to birth. We recognize that the methods and principles of literature in one age are not necessarily applicable to another age and are unlikely to be so, because the mentality of people will have changed. Therefore the literary opinions of Aristotle or Horace, however valuable for the interpretation of Greek and Latin literature, are essentially only relevant to that literature and not necessarily applicable to what is written in another age by another people. 'Historicism' (as it has come to be called) was one of the great revolutions of European thought. Later in the 18th century Herder explicitly expounded the notion that one can write a history of culture: that art, literature etc. are evolved by a kind of natural process, which determines the expression of the intellectual and emotional life of a people. Thus nowadays a great deal of critical ingenuity is expended upon establishing the relation between 20th-century literature and the age which is producing it. It is a common assumption that an age of anxiety will produce a troubled literature. Dilemmas of conscience, dissatisfactions, great social changes will all find their reflection and expression in modern literature; and moreover it is right and proper that they should. Modern poets are generally expected to be in some subtle way the spokesmen of their age. It is enough to express the dilemmas and frustrations of modern life. The writer is not necessarily expected to contribute to the solution or cure.

The steady growth of the historical approach greatly weakened the hold of the 'rules' (based on Greek and Roman precedent) upon ways of thinking about literature and about principles of judgment, and was reinforced by a remarkable expansion in knowledge of literatures and arts which had no connexions whatever with the Greek or Roman tradition and were nevertheless respectable or admirable. When a Chinese tragedy appeared in Europe it was eagerly discussed whether or not 'the rules of Aristotle' were exemplified in it. Feelings of humility towards the great classical achievements were somewhat diminished as the Greco-Roman civilization ceased to be the only great culture that was known. From China to Peru information about literatures became available in England. Gray translated from Icelandic and Welsh; Percy offered poetry from Greenland, Lapland and South America; and William Jones began to make available the treasures of oriental poetry. When Gray wrote his ode *The Progress of Poesy* (pub. 1757) he envisaged the Muse as holding sway practically from pole to pole.

The wider and deeper knowledge which became available in the 18th century applied equally to English literature. The beginnings of serious literary history became possible, based upon newly published texts of the older writers and upon manuscript material investigated in libraries. Older English literature was studied not merely in an antiquarian spirit but with increasing understanding of the principles on which it was written and with sympathy and enthusiasm for the 'manners' of former times. This wider experience of diverse literatures did not always decrease respect and admiration for Greek and Latin literature. But inevitably the actual experience of quite different literatures, which were obviously good, made people less willing to accept principles of criticism based solely upon Greek and Latin. The conclusion was simple: since mankind was not always the same, created once and for all in a definite mould, then the principles of literature could not be expected to be always the same. The 'rules' could not be discovered once and for all. Each age must endeavour to establish its own rules. Each age must write as it can. It can only write as it must.

The historical method has defects when applied to the criticism of literature. It sometimes shirks the problem of value or fallaciously assumes that what is historically important is aesthetically valuable. It sometimes awards high praise to what is historically explicable or representative or expressive; and belittles the idiosyncratic writer who does not seem to express the significant currents of feeling in his age. On the other hand it sometimes elevates idiosyncrasy (individuality or originality) as the prime virtue. Yet there is no doubt that a sense of history is one of the dominant ideas in the modern criticism of literature; and linked with it is the special significance we give to such words and phrases as 'imagination' and 'imaginative powers', 'artistic creation' and 'creative writer'

IMAGINATION AND CREATION.—That art is an imitation of nature was an idea that had for long a dominant influence upon the way literature was analysed and justified. Aristotle's notion of *mimesis* hardly includes any activity of the imagination, which for him was only a weak kind of sensation or perception, such as is involved in remembering or anticipating. Even for Longinus, the most imaginative of Greek critics, *phantasia* is no more than 'vividness of representation', which makes you feel as if you were seeing or hearing what the poet describes. In the Renaissance, owing to the high reputation of Aristotle as a literary critic, 'imitation' was the normal description of the poetic activity. The poet's relation to the external world was summarized in Ronsard's declaration that the poet should 'imitate, invent and represent the things which are, or which can be, or which the ancients believed to be, true'. This obviously gives little indication of the modern idea of the poet's 'creativeness'.

But there were a few heretics who were prepared to maintain that only God and the poet deserved the name of creator. Sir Philip Sidney in *An Apology for Poetry* made a tentative claim for the poet as a creator in a fuller sense than could be given (he supposed) to any other intellectual activity. The historian, the lawyer, the logician and the rest are dependent upon nature for their materials.

> 'Only the poet, disdaining to be tied to any such subjection, lifted up with the vigour of his own invention, doth grow in effect into another Nature, in making things either better than Nature bringeth forth, or, quite anew, forms such as never were in Nature.'

We have become thoroughly familiar with the idea that an imaginative writer is 'creating a world'; so familiar indeed, that we easily overlook the implications of the great change from the modest Greek notion of 'imitation' or representation. The phrase 'creative writer' carried with it ideas which were at first very difficult to formulate or to apprehend. But this beginning of a new philosophical interpretation of the poet's creativeness is the background to Shakespeare's remarkable comments upon the poet:

> as imagination bodies forth
> The forms of things unknown, the poet's pen
> Turns them to shapes, and gives to airy nothing
> A local habitation and a name.

The notion of the imagination as the prime literary activity was, however, little developed in the 17th century. To suppose that the human mind could create anything was entirely antithetical to the mental philosophy of Hobbes and of Locke. For Hobbes 'there is no conception in a man's mind, which hath not at first, totally or by parts, been begotten upon the organs of sense' (*Leviathan* I. i). For Locke the mind was passively receptive; and he belittled imagination, or fancy, as likely to interfere dangerously with the purely rational activity. The mind of the infant (he supposed) is a sheet of white paper upon which experience writes; and however complex the ideas a mind might conceive, they were derived wholly from combining simple ideas derived from experience. This was not a favourable background for any notion of the imagination as an important human faculty; and Locke's point of view, in spite of some protests, had a tyrannical influence upon literary theory for many years. Addison, in his papers on the imagination in The Spectator (nos. 411–21), supposed the imaginative power to be that of calling up into the memory images of what had been observed. The primary tests of what was produced by the imaginative faculty was truth to experience or observation. Imagery derived from (for example) the sense of sight was only valid so far as it was visually adequate and consistent. From this point of view such lines as Shakespeare's

> Oh, how shall summer's honey breath hold out
> Against the wrackful siege of battering days !

were intolerable. Johnson in the 10th chapter of *Rasselas* assumed that all the experience a poet required was to be derived from the external world. It is not even suggested that he should 'look in his heart and write'.

But the 18th century gradually became dissatisfied with this notion. Burke in his *Inquiry into . . . the Sublime and Beautiful* (1756) rejected the notion that language is necessarily based upon visual or any other experience. If language does not imitate nature, then poetry, which is constructed from language, cannot be regarded merely as an imitative art. The poet does not imitate nature; he provides a kind of substitution for it. This was important not because it was really an advance in literary theory, but because it helped to disentangle criticism from the difficulties which are inherent in any theory that literature is an imitation of life.

The new philosophical ideas which were becoming current in the later 18th century were much more favourable than were Locke's to an acceptance of the imagination as a legitimate, reputable and valuable faculty. Kant made the human mind active, instead of passive, in the reception of impressions from the external world. He saw that, although the contents of our consciousness are ultimately derived from the sense-impressions we have received, yet the matter of thinking is intrinsic to the mind. The forms of space and time and the principles of conceptual order (which he called the 'categories') have their origin within the mind. The function of the categories is to bring order and synthesis to the stuff of experience. From this point of view the understanding gives form to what comes to it from the senses. The understanding (in this sense) 'makes' nature, because the categories are universal principles implicit in all our thinking. Thus the mind was back at the centre of the universe; and Kant justifiably described his philosophical achievement as a kind of Copernican revolution.

The impetus given by this new attitude of the creativeness of the human mind was deeply felt by the literary critics of Germany in the later 18th and early 19th centuries; and in England it is well seen in Wordsworth, Coleridge, De Quincey and Shelley. Wordsworth's preface to *Lyrical Ballads* (1800), although best known for his discussion of the language of poetry, is in fact largely concerned with the nature of the poetic mind and its characteristic kind of consciousness. Coleridge's *Biographia Literaria* (1817) has had a profound influence on subsequent literary criticism; and whatever its weaknesses may be, that book will always represent the invigorating spectacle of a great mind, possessed of the highest poetical gifts and no mean philosophical ones, dealing with the great problems of literature, often floundering, sometimes wrong, but brilliant and stimulating. To Wordsworth the imagination was a 'power so-called through sad incompetence of human speech', and he discussed rather clumsily and enigmatically the nature of 'the vision and the faculty divine'. But Coleridge endeavoured to give some kind of philosophical definition to the Imagination and the Fancy, using them as technical terms. The Imagination proper is the higher faculty, the *esemplastic* (i.e. 'moulding into a unity') and image-creating faculty, which works the products of Fancy into something more organized and better disciplined. The Fancy, less disciplined, collects and reassorts impressions which the mind has already received; it is no more than 'a mode of memory emancipated from the order of time and space'. The Imagination always, as it were, goes one better than reality; and in its activity reason and will predominate; whereas the epithet 'fanciful' should be applied when the sensuous, emotional (that is, non-rational) faculties are predominant. Coleridge's notions of the Imagination have received harsh treatment by some critics of the 20th century; but on the whole his distinction (whether or not there really is a difference) has crept into our habits of thinking and talking about literature. We use 'imaginative' as a term of praise; but 'fanciful' is generally pejorative. We accept without hesitation the axiom that an 'image' as found in poetry is not a copy of a sensation but an independent, autonomous, self-sufficient event in mental experience.

Shelley's *Defence of Poetry* was prompted by a witty essay by his friend Peacock, *The Four Ages of Poetry* (1820). With masterly irony Peacock expounded the idea that poetry is a primitive thing, which gradually fades away in importance as the world develops; poetry is now out-of-date; and poets, however useful they may have been in the past, are now superseded by men who are really of some service to humanity. Shelley's emphasis on the usefulness of poetry is due to his intention of combating Peacock; and he tries to answer the question, Are men better or worse, or neither better nor worse, for all that the artist has accomplished? Shelley's answer, like Wordsworth's, is that the poet widens the sphere of human sensibility. He enriches human consciousness; and therefore what he writes has a value for human life. There is plenty of good morality preached, but we lack the ability to act upon what we know. The secret of morals is love, that is, the exercise of the sympathetic imagination. The imagination is an organ which is highly developed in the poet and the artist. By responding to poetry the rest of us exercise our imaginative faculties vicariously. We are made susceptible to love and therefore achieve greater moral elevation. Thus, while abjuring any didactic intention for the poet, Shelley emphasizes the importance of poetry in human life and builds up a new moral defence of all 'imaginative literature' (as we now call it), based upon confidence in the validity of the exercise of the imagination.

THE NINETEENTH CENTURY.—The 19th century saw a vast expansion of human knowledge in all fields. Hitherto it had been possible for one man to know almost everything of importance. Goethe probably did. But the effect of this increase of knowledge upon literary opinion and upon methods of judging literature was the dawning truth that there is no time for unlimited experiment. Choosing one book means rejecting many others. A new specialization manifested itself; fewer books were expected to be attractive to the whole of the reading public. Moreover the literatures of Europe were becoming more deliberately nationalistic. The old easy interchange of ideas in the cosmopolitan 18th century, with France as the 'carrier', seemed to be disappearing. German had superseded French as the principal influence on English literature, and many of the best minds in England were perturbed by the dangers of provincialism. Criticism seemed to be of greater importance than ever before and was appropriately defined by Matthew Arnold as 'a disinterested endeavour to learn and propagate the best that is known and thought in the world'. The number of published books increased enormously; and so the principles by which selection was to be made seemed much more important. Arnold believed that criticism was the thing which Europe most needed, and that the English critic (since England, he supposed, was weak in criticism) must dwell much on foreign thought.

> The criticism which alone can much help us for the future . . . is a criticism which regards Europe as being, for intellectual and spiritual purposes, one great confederation, bound to a joint action and working to a common result.

Amid the disillusion of 19th-century thought and facing the crisis of social and religious conscience which harassed the age, Arnold developed the older notions of the moral defence of imaginative literature. 'Poetry is at bottom a criticism of life', was his famous statement. He demanded that literature should sustain us, console us. He praised Wordsworth for his 'healing power'. He demanded 'high seriousness' from the poet, arguing, with great lucidity and with a mastery of effective critical slogans, for what was in fact demanded with great vigour by many other Victorian writers. In protest against the spectacle of men tossed by the contentiousness of the modern world in the expanding 19th-century civilization, much of the criticism of literature was directed at the human conscience rather than based upon strictly literary values. It is difficult to separate from their other work the literary criticism of such writers as Carlyle and Ruskin, who were primarily moral prophets and were highly influential in their day and for long afterwards. But one soon becomes aware of a mood of argumentative resentment that the fine arts and humane letters were apparently coming to play a decreasing part in the normal activities of humanity. Many explanations (industrialization, the growth of the press, the mass of cheap books and other economic bogeys) were found to explain this state of affairs. The reaction took one of two forms; either literature is very important for life; or literature is of no importance for life, having quite other than moral values. No single critic expressed either point of view purely; but the two tendencies in literary and artistic theory can clearly be seen. Johnson had asked, 'What should books teach but the art of living?', and Shelley had claimed that poets were the unacknowledged legislators of the world. The high Shelleyan claim was paraphrased by many Victorian poets. Tennyson dowered the poet with the hate of hate, the scorn of scorn, the love of love, and supposed that he saw through life and death, through good and ill, and saw through his own soul. Browning in his poem, *How it strikes a contemporary*, suggested that the poet was 'the town's true master, if the town but knew'. This kind of large claim for the poet was for long popular in England and has had several exponents in the 20th century. Poetry is capable of saving us, once wrote I. A. Richards.

The alternative view was that literature had no such moral relation to life; and many important 19th-century poets abandoned any inclination to re-mould this sorry Scheme of Things nearer to the Heart's Desire. The notion that the impressions received from works of art had their own values, independent of any ethical significances, had gradually developed in the 18th century. Kant had defined the beautiful as the object of delight apart from value. This kind of idea which gradually seemed more and more convincing was the origin of the 'aesthetic' approach to literary criticism, of which Edgar Allan Poe may be regarded as the first emphatic exponent. Poe admitted that Duty and Truth might sometimes be advantageously introduced into poetry; but the true artist would always contrive to tone them down into a proper subjection to Beauty. 'Truth is entirely and absolutely a matter of style'. For Poe beauty is not the shadow of some Unseen Power nor is it a quality inhering in objects; it is an effect produced on the mind. In his two lectures *The Poetic Principle* and *The Philosophy of Composition* Poe set out to expound his deliberate and extreme aestheticism, inviting us into his poetic laboratory while writing *The Raven*. The impressions we receive from art are aesthetic ones in their own right; and a critic is a connoisseur in such beautiful effects. It is unnecessary to defend art on any principles extraneous to itself. It is to be loved for its own sake.

Such ideas as these became powerful as the 19th century developed. Baudelaire and the French critics clarified and expanded them; and in England a noble and restrained expression was given to them by Walter Pater, who really possessed and exemplified the culture about which Matthew Arnold lectured. Although he lived a sheltered life in the shade of academic bowers, yet paradoxically his knowledge of philosophy, art and literature was nourished by his sensitivity to the world around him. He lived, or aspired to live, as 'one to whom every moment of life brought its contribution of experimental, individual knowledge; by whom no touch of the world of form, colour and passion, was disregarded'. Pater made a virtue of his very detachment, for it made him more observant of 'the passion, the strangeness, and dramatic contrast of life'. This was the mood of his criticism as exemplified in *The Renaissance* (1873) and *Appreciations* (1889). Pater has had a great influence upon subsequent literary criticism in England, and much of his method has passed into the habitual approaches even of critics who express hostility to his attitude. The analysis and discrimination of impressions from works of art has become one of the most popular kinds of criticism. But Pater possessed what so many of his followers and imitators lacked, a scrupulousness, an authentic note, an instinct for true civilization, not merely a polished and precious grace. Because he feared narrowness Pater never really 'spoke out', unwilling perhaps to define his views on the relation between art and life. He was conscious how easily his ideas could become degraded and vulgarized and his 'Conclusion' to *The Renaissance* (the occasion on which he wrote with the greatest lucidity on the love of art for its own sake) was retracted in the second edition, as liable to misunderstanding. Literature should help us to live, whatever our physical surroundings may be, as if we were always on a voyage of discovery, in search of new knowledge, new beauty, new enlightenment, new intensity of experience. This day, this hour, this moment is life. Unless we fill it with something it is lost. Literature helps us to maintain a keen self-controlled alertness of mind, a responsible consciousness, an unceasing intellectual and sensuous vigilance, by which we can fill time to the brim and enrich life, not waste it nor avoid it. Books are to be valued and assessed in so far as they fulfil this aim.

These are, so far as they go, lucid principles of literary selection, and they are in fact clearly behind the personal and practical assessments we all make as readers of books—unless we are reading merely to while away the time, to pass an examination or to imitate or surpass the culture of our acquaintances. But some of Pater's immediate disciples lacked his scrupulous and intellectual interpretation of his ideas and some of the notorious critical extravagances of the Nineties were unfairly fathered upon Pater. Oscar Wilde's witty preface to *The Picture of Dorian Gray* is a kind of caricature of the critical contribution of the aesthetic movement:

> The artist is the creator of beautiful things . . . The critic is he who can translate into another manner or a new material his impressions of beautiful things. . . . No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style . . . . All art is quite useless.

This exaggeration of Pater's kind of sensibility and the degeneration of his faith in the civilizing influence of 'the love of art for its own sake' into the illogical catchphrase 'art for art's sake' has perhaps discredited impressionistic criticism. Yet much of the best criticism of the 20th century has been deeply influenced by the increase of sensitivity and alertness which it brought about.

The theories of Benedetto Croce were an advance from the aesthetic movement and in some respects a philosophical clarification of the inheritance. For Croce art is not self-expression but effective communication; our reaction to a work of art is a kind of contemplation (Croce uses the word 'intuition' here in a technical sense, rather unfortunately perhaps, as it is liable to misunderstanding). It is an autonomous activity; that is to say, it exists in its own right, and we are not to seek for explanations of its workings in terms of other human faculties (reason, emotion etc.). It is a mode of knowing, comparable to, but distinct from, other modes of our awareness of the universe around us and of our human lot. An essential part of our 'intuition' of a poem or other work of art is a consciousness of purpose in its very existence; a human being made it in order to provoke certain definite responses from us, precisely what we experience, in fact, as we read the poem. There is a special and peculiar relation of sympathy with the maker of the work of art. The critic is something more than the connoisseur of 'beautiful appearances' that the aesthetes had supposed him to be. On these principles Croce denies our having any ***aesthetic*** reactions to natural objects. Our response to a 'beautiful' sunset is different in kind from our response to a 'beautiful' work of art. Croce associated his theory of an autonomous aesthetic activity with a re-interpretation of the historical ideas of his great Neapolitan predecessor Vico; and a good deal of this combination has become absorbed, partly directly and partly by ways which defy analysis, into the critical consciousness of the 20th century. When a critic is endeavouring to judge and interpret a work of literature, he can only resolve those particular problems which it presents to him in his own time. However great a critic's erudition may be in (for example) the history and thought of the Elizabethan period, he can never become an Elizabethan reader of Shakespeare; in spite of the vanity of scholarship he can never really get away from the characteristic ways of thinking and feeling in the 20th century and extricate himself from its own problems and its inevitably prejudiced attitudes. But it is also obvious that every really great work of literature rises superior to the limitations of each age which inherits it; and therefore every great work of literature is an inexhaustible subject for criticism. Judgments and interpretations can never be final. Even the greatest critic can only judge and interpret in a way that is appropriate and inevitable in his own age; and what he says would not have been intelligible to any previous age, nor will it be sufficient for any future age. We are behaving absurdly if we are contemptuous of Pope's estimate of Shakespeare, perplexed by Johnson's treatment of the 'metaphysical poets', or scornful at Matthew Arnold's description of Dryden and Pope as 'classics of our prose'. We must exercise the same kind of imaginative sympathy in dealing with the literary criticism of the past as we do with the literature of the past.

Twentieth-century Methods and Solutions.—In the past, theories of literature have often been deduced from contemporary views of the nature of the human mind. The 18th century saw several treatises on literary criticism based upon the 'mental philosophy' of Locke and David Hartley. The extensive and exciting advances in psychology in the 20th century have had a notable influence on literary criticism. But the severe disadvantage under which such criticism labours is that when the psychological theories have gone the way of the snows of yesteryear, the literary criticism derived from them becomes obsolete, naïve or unintelligible. Time has dealt badly with such serious works as Henry Home's *Elements of Criticism* (1762), Archibald Alison's *Essays on the Nature and Principles of Taste* (1790) and E. S. Dallas's *The Gay Science* (1866); and even I. A. Richards's valuable and influential book, *Principles of Literary Criticism* (1924), is beginning in some patches to wear badly. Such are the dangers of the use of psychology in literary criticism. Nevertheless the theory that poetry has a kind of therapeutic value for the reader has been skilfully argued in the 20th century; perhaps it has seemed more convincing than the older idea of poetry as a civilizing influence. It would of course be difficult to suppose that any important external impression can be without effect on our personality; and for some readers experiences from literature are important, intense and stimulating. It has been claimed that the effect of 'genuine' poetry is to reduce the chaos of the mind, to organize its attitudes, to resolve its conflicts and (without, of course, giving us any positive instructions how to behave ourselves) to leave us altogether healthier and saner than we were before. It is perhaps comforting to those who love literature to be thus told how advantageous and salutary it is. Many of us, however, remain sceptical.

The 20th-century interest in psychiatry has likewise led to a good deal of discussion of great artists and writers as 'cases'. Personalities as different as Leonardo da Vinci and Lewis Carroll have been subjected to clinical analysis. Their work provides the evidence from which their mental condition may be diagnosed. It was an old opinion that 'great wits are sure to madness near allied'; and the abnormalities of temperament and conduct exhibited by some men of letters, like other aspects of their personalities, find some reflection in their work and demand explanation. But on the whole the psychiatrical approach to literature, like the purely historical, ignores or (worse still) disguises considerations of value. The poem is a problem from which is sought evidence of the poet's state of mind or of his private history. It may be a concealed wish-fulfilment; it may be the release of a repression or otherwise represent some disguised aspect or impulse of his mind. This kind of treatment of literature must be regarded as biographical rather than critical; and like other investigations into the lives of authors is valuable in a varying degree in each case. Psycho-analytical discussions of the characters created by dramatists and novelists have been less rewarding. There is an inherent fallacy (we suppose) in treating an author's creations as if they were real human beings, with a history outside the play or the novel; this is difficult to prove logically, and it may be conjectured that future critics will have something further to say on this very difficult problem.

Biographical information has for long been regarded as a useful companion to literary criticism, and in many admirable books the two are closely interwoven. Yet it is not always easy to assess the importance of the author's life in our judgment of his work. Facts of biography and environment unquestionably sometimes succeed in illuminating and freshening our impressions from a work of literature; and an enormous amount of research is devoted to the accumulation of such facts, which are assumed to be in some way relevant to literary judgment. The relation of a writer to the world in which he finds himself seems to be of varying importance to his work. It seems impossible to establish general laws to decide what information about a writer and his environment is necessary for a full understanding, interpretation and judgment of one of his writings. Anything may be of importance; much obviously is not. Where are we to draw the line, approving what is on one side as significant fact, and dismissing what is on the other as the product of mere antiquarian curiosity? Presumably it is of no importance to criticism that the exact day of Shakespeare's birth is unknown. It seems, however, to be of some significance to know that Pope had a crooked spine, Carlyle a bad digestion, and Wordsworth an illegitimate daughter by a Frenchwoman. Detailed attention during the last half-century to the theatrical conditions and to the methods of book-production of Shakespeare's time has profoundly affected the criticism and interpretation of the plays. Race, nation, geography and climate as well as the political, social, economic, religious and moral ideas of his time may help to explain and interpret an author's work. So may his physiological and psychological condition. So may the influence of other writers and the conventions of writing and the literary forms which he inherits from his predecessors or adapts from his contemporaries. The usual attitude of literary scholarship is hopefully to investigate all this information; it remains the task of the critic to assess what has effectively entered into and determined the nature of the work of literature he is judging.

There exists a considerable amount of criticism, however, which is based on the assumption that most of a writer's predispositions come from his social and economic environment. This view has developed from Herder's notion of the evolution of culture, from Marx's interpretation of history and from such 19th-century deterministic theories as are exemplified in Taine's *Histoire de la littérature anglaise* (1864–69). It has certainly been of great value to criticism, drawing attention to social and economic factors which affect a writer's work, especially because these factors are sometimes ignored by, or appear offensive to, critics whose interests are too exclusively literary. Simplified materialistic notions that all art can be explained as a product of social forces have received respectful attention but not general assent. It is by no means clear that Marx really believed that the whole philosophy, science and art of a society are dictated by its economic structure. Yet few nowadays would, when writing the history of culture, deny the importance of that structure. It is still generally believed that the quality of art and letters in any age depends as much upon the presence or absence of individuals of genius as upon such external things as economic, political or social environments.

It is natural for us in the 20th century to hope that it would be profitable to pursue the study of the arts by the same methods as have yielded such remarkable results in the study of the sciences. Can we not make literary criticism scientific? Can the true principles of literature be ascertained once and for all, either by the genius of a single investigator or as the reward of age-long efforts? The answer to this must be negative. For whatever the ultimate principles of literary criticism may be, the literary critic remains a man, not a testing-apparatus. The notion that he can be absolutely broadminded; that he can allow his perfectly balanced judgment to be reinforced by impartial and passive purity of reaction; that, with no preconceived notions, he can marshal his phenomena like a scientist, examining and applying to them his inductive and deductive methods, and finally delivering his judgment with the finality of a physicist formulating laws of nature; such a notion must be beyond reasonable expectation.

For criticism is a kind of writing which is generally pursued by authors who are also successful in other fields. Literary critics are rarely exclusively critics, except perhaps in certain academic circles. The witty remark that the critics are those who have failed in art and letters is patently untrue; the most valuable part of English literary criticism has been written by the English poets. Now writers have ideas, philosophical, religious, political, about humanity and human life, which are the result of their temperament and their experience. Their ideas are often not strikingly original, merely condensing philosophical tendencies of their times to which they are sensitive and on which they employ their powers of expression. Some authors have seemed to be very important for the ideas they expressed, and are believed in by disciples, as once were Wordsworth and Browning. In renaissance criticism the great poets were acclaimed as 'teachers'; and it is generally assumed that the status of being a great writer is in some way associated with a fairly just perception of human values. We can no longer accept the Greek maxim that to be a good poet it is necessary to be a good man. Many authors have in fact been virtuous or at least reformed early; and have supported their exalted moral sentiments by conduct which earns our respect. On the other hand it cannot be denied that brilliant literary gifts have often been, perhaps inappropriately, possessed by erring mortals, ill-living, scandalous, offensive, depraved. Yet we still find it hard to abandon the notion that the creative writer can in some special way grasp the significance of human life and that, whatever his failings as a human being may be, he has some deep understanding of the way life should be lived. Much of the best literary criticism nowadays certainly appears to be written on this assumption.

Of course, only a small part of the world's great literature consists of direct moral exhortation. Nevertheless the moral bias of most good writing cannot be doubted. Even the authors of Restoration comedies defended themselves by asserting (rather disingenuously) that they promoted good morality by their mockery of vice. The normal and traditional view of the nature of art, with very few exceptions, before the 19th century was that it was a rhetorical activity and not an aesthetic activity. It was intended to persuade, not merely to move. Its purpose was conviction, not emotion; or emotion only so far as it led to conviction. Art was a means of giving effectiveness to truth. Such diverse personalities as Eric Gill and Ananda Coomaraswamy have agreed that art is and always has been propaganda, always pleading for or against existing ways of thinking and acting. Not art for art's sake, but art for life's sake.

Both the critic and the author who is the object of his interpretation have ideas. A perennial problem of criticism is the distortion of judgment which comes about when a conflict of ideas exists between author and critic. When Hardy wrote in a letter to Edmund Gosse that Browning displayed a 'smug Christian optimism, worthy of a dissenting grocer', the opinion can only be regarded as offensive and unfair, although we know why Hardy reacted in that way. When Carlyle wrote that Shelley had been 'filling the earth with inarticulate wails, like the infinite, inarticulate grief and weeping of forsaken infants' (*Characteristics*, 1831), his judgment had been somewhat clouded by the conflict of the ideals which we find expressed in the works of the two authors. Equally serious are the distortions of judgment which come from an approval of ideas expressed in a book. Many people love a book which encourages them in their own particular view of life. 'Good religious poetry' (tartly wrote A. E. Housman) 'is likely to be most justly and discriminately relished by the undevout'. If the ideas expressed in a particular book have no concern for you, it may be possible to judge it with impartiality; you are, however, likely to be bored. But if a writer is dealing with ideas or events or persons that come home to your business and bosom, you are likely to be wasting your time unless there is some continual interplay of consent and dissent. All those who have vigorous and healthy reactions to literature are themselves alive at a point of time, immersed in an historical development, conscious of problems and frustrations, attracted by one set of ideas and repelled by another, in accordance with their experience of life and the circumstances of their environment. Only nonentities are lacking in some personal metaphysic, however tentative; and such people do not write important literary criticism. 'Disinterestedness' is a delusion; impartiality is merely an aspiration. That 'ethical neutrality' which the scientist hopes to preserve in his work is very difficult for a literary critic; it is probably undesirable.

It would be unreasonable therefore to suppose that a set of formulations of principles of literary criticism can be drawn up and applied from the outside to works of literature. Our theory of criticism is not a thing that can be constructed apart from the experience of literature. It cannot be conceived and then applied to literature *ab extra.* It is not the result of an examination of all literature, as if that represented an accumulation of observed phenomena which provide the basis for establishing a theory. Principles of criticism cannot be isolated from nor imposed upon literature, any more than that particular rough-and-ready philosophy of life which each one of us possesses is divorced from the activity of everyday living. They are made and remade and unmade by the pressure of experience; they are modified, corrected, amplified, as our experience of literature expands. So there is something to be said for the view that criticism is one of the literary forms and that it should be studied in much the same spirit as we study the other literary forms, such as the novel or the drama. A critic is one whose imagination is interpretative of art rather than life. Criticism is a creative activity; and in order to be successful a writer of criticism must be as devoted to it as to any other kind of writing. His success in criticism will be comparable to other literary achievement and will depend upon such things as his distinctive powers of communication, his knowledge of life and the quality of his personality. To judge rightly is not uniformly the gift of a great critic; to judge wrongly, on occasions, does not rob him of his greatness. It is more important for a critic to be a good companion than to be infallible.

We all live in the same world; and we are all more or less agreed what books comprise 'the world's great literature' (upon which principles of literary judgment must be based). But we all have limitations both of intellectual capacity and of literary experience; no-one could read all the books mentioned in this encyclopaedia, nor could he absorb them even if he had the time, the energy and the command of languages to enable him to read them. We must necessarily base our judgment upon what we know and what we can reasonably hope to know. Our philosophy is what life has taught us; our principles of literature are those that our literary experience has taught us. We cannot expect to establish a code of literary laws for others; we ought not to hope that others will make a code of literary laws for us. Our worth as literary critics largely depends upon our ability to free our minds from cant, obsolete psychology, unexamined contradictions, docile acceptance of fashion and insolent defiance of fashion, words masquerading as ideas and metaphors masquerading as thoughts, a sense of superiority to the past and a sense of the inferiority of the present. If these are our aims, the absence of definable 'standards' (whether ethical or aesthetic) becomes less disturbing. Each of us can have increasing confidence in his own standards because they are related to his expanding literary experience. This is very far from a naïve acceptance of subjective or relativistic or casually impressionistic judgments. On the contrary it accepts the principles of literary criticism as, though time-bound and error-bound, the object of eager and anxious exploration by all who delight in literature.

General: G. Saintsbury, *A History of Criticism and Literary Taste in Europe* (3 vols, 1900–04; a pioneer work, somewhat erratic in judgment, but still of great value); J. W. H. Atkins, *Literary Criticism in Antiquity* (2 vols, 1934); *English Literary Criticism: The Medieval Phase* (1943), . . . *The Renascence* (1947), . . . *17th and 18th Centuries* (1951; careful accounts of the critical writings of the periods, but rather weak in dealing with ideas); E. E. Sikes, *The Greek View of Poetry* (1931); C. S. Baldwin, *Medieval Rhetoric and Poetic to 1400* (1928); J. E. Spingarn, *A History of Literary Criticism in the Renaissance* (1899); G. Tillotson, *Criticism and the 19th Century* (1951).—Literary Theory: R. Wellek and A. Warren, *Theory of Literature* (1949; a survey of all the problems, with valuable biblio.).—Collections: G. Saintsbury, *Loci Critici* (1903); W. Allen, *Writers on Writing* (1948); G. G. Smith, *Elizabethan Critical Essays* (2 vols, 1904); J. E. Spingarn, *Critical Essays of the 17th Century* (3 vols, 1908–09); E. D. Jones, *English Critical Essays: 16th, 17th and 18th Centuries*, and . . . *19th Century* (2 vols, 1922, 1916); R. W. Stallman, *Critiques and Essays in Criticism 1920–48* (1949; valuable, including some important American work). See also Taste. T.S.

Cuaderna Vía, also called *Mester de Clerecía*. Spanish metre, combining 4 14-syllable lines (occasionally 16-syllable) in one stanza with a single rhyme. There is a caesura in the middle of each line.
E.M.W.

Cycles, Literary, a group of poems or other compositions round a central theme, hero, family, object or event. It is an extension of the term 'epic cycle' (ἐπικὸς κύκλος), first used by the Alexandrine grammarians with reference, it is now thought, to a large group of epic poems which by the 8th century B.C. had grown round the battle for Troy (q.v.). It comprised: the 11 lost books called by the mysterious name of *Cypria* and relating the antecedents of the Trojan war; the 24 books of the *Iliad*; the 11 lost books of the *Little Iliad* (Ἰλιὰς μικρά) which carried the story to the destruction of Troy, incorporating the lost *Amazona*, *Æthiopis* and *Iliupersis*; finally the *Nostoi* (Returning of the Heroes) of which only the 24 books of the *Odyssey* remain, whilst the sequel, the *Telegonia*, relating the adventures of Telegonos, son of Odysseus and Circe, is lost. The individual epics were in some cases originally 'short' (or ballads); they were expanded and merged with others of varying length to form an epic cycle—probably long before the time of Pisistratus and Solon, to whom the Alexandrines attributed the rearrangement.

The origins of the literary (particularly epic) cycle are to be found in the narrative technique of the Greek rhapsode. It was at the courts of rulers, at banquets in the presence of assembled warriors, that he was called upon. His starting point had to be an event or a hero known to his hearers; he needed to be able to relate what had happened before or after the known event, or a previously unknown exploit of a known hero.

Many civilizations produced cycles of much the same kind. Scholars now generally assume that the Old Testament stories up to the monarchy were originally separate; they were drawn together later into cycles (the cycle of the Yahvist, of the Elohist, and the so-called Priestly Code which appears as a more or less homogeneous story), which influenced one another without ever becoming completely fused. Grouped tales, such as those of the Moses cycle, themselves contain some small and some larger units; the main theme of the Mosaic cycle (the departure from Egypt and the conquest of Palestine) may even be a late addition to the separate stories (of the Jews in the wilderness of Kadesh, of the promises made to the patriarchs, of the revelation on Sinai). Further additions were new and independent stories: the infancy of Moses, the plagues, the episodes of the conquest, the worship of Baal amongst the Israelites. The various stories were interlocked as the stories of the Pentateuch, their central theme being God's furtherance of his chosen people Israel. This whole process began during the period of oral tradition. In the same way there arose a cycle dealing with Abraham and Lot, with which the cycles of Jacob and Esau, and of Joseph and his brethren, became associated: all came to be linked in major cycles. In a restricted sense the four versions of the Gospel, the Acts of the Apostles and the apocryphal books may also be considered a literary cycle. So it is too with the tales of Buddha: the older tales collected under the name *Hîmayâna*, the younger tales of the *Lalita Vistara*, and particularly the *Mahâvastu* which includes beside Buddha legends many *Jâtakas* (devout and didactic tales); add the more recent *Mahâyâna-sûtras* and finally the *Svayambalî Purâna* (in dialogue form; this work is Brahman in spirit). The *Avadânas* again are tales both about Buddha and about great rulers, chief amongst whom is the 'Buddhist Constantine', emperor Aśoka (273–232 B.C.). Many Christian lives of saints, such as the *Little Flowers of St Francis*, show a similar cyclical arrangement.

Indian epics too, both the *Râmâyana* and more particularly the *Mahâbhârâta* (qq.v.), were probably originally short epics cyclically arranged. The former preserves the appearance of a uniform work, despite its many more or less independent episodes and intercalated legends, but the monumental *Mahâbhârâta* is a loose agglomeration of stories and events about the struggle of *Bhârâta's* descendants. Though the later 'literary' epic of Kâlidâsa and his successors harks back to the two great epics and draws on their themes and stories, it does not form a cycle with them: the relationship approximates rather to that between the Roman literary epic of Virgil, Statius, Lucan and the epic cycle of the Greeks.

There are cycles of tales in early Japanese literature, known to us, however, merely through the artificially historical versions in the *Kojiki* and *Nihongi* (qq.v.) of the 8th century A.D., when the compilers forced the myths into a uniform mould.

Old Irish epic poetry shows typical cyclical structure. There are two main central themes: the struggle of king Chonchobor of Ulster and his heroes Cuchulainn, Conall Cernach and Fergus mac Roich against Ailill, king of Connaught, and queen Meled his wife; and the tales dealing with king Cormac mac Airt, Finn mac Cumaill and his son Oissin (Ossian) and their retinue. There is a cycle about king Eochaid Mugmedon and his family; and many more. Welsh literature does not lack cycles; the most famous, however—the Arthurian cycle of the *Mabinogion* (q.v.)—was probably first formed in the brilliant, imaginative history (*c.* 1135) of Geoffrey of Monmouth and given its highest literary expression in the courtly romances of Chrétien de Troyes. The influence of other cycles on at least the French literary versions of the Arthurian stories (q.v.) is clear: these are the native French romances on themes from classical antiquity (*Roman de Thèbes*, *Roman de Troie* and *Roman d'Enéas*) and cycles centring around Charlemagne, both of which groups, like the Arthurian romances, spread from France to other European literature. The central theme of the Charlemagne cycle (q.v.) is the battle fought by the emperor and his paladins against the whole of heathendom. This imperial cycle gave rise in the 12th century to imitations: to the various feudal (or vassal) cycles, of which the epics concerning Guillaume d'Orange and his nephews, who distinguished themselves in combat with the internal and external enemies of the empire, are the most distinguished.

The heroic enterprises of warrior communities—ranging from the clan to the national or religious community—are the central theme in the epic cycles of classical antiquity and of Irish and French literature. In the Arthurian cycles the individual hero comes to the fore, whilst the community to which he belongs, the Round Table, is not warlike: it is the point of departure as well as the final goal to which the individual hero returns as a perfect knight after a series of adventures. Germanic epic cycles hold an intermediate position. In *Waltharius* (the Latin variant of the Anglo-Saxon *Waldere*) and the *Hildebrandslied* the exploit of the hero seems to be either a central or a peripheral episode in some more general enterprise. Such too appears to be the position of the hero in Burgundian, Ostrogothic and Frankish cycles which are partly preserved in the Old Norse *Edda* (a cycle), and in the later epics (which were developed under the influence of the courtly romance): *Nibelungenlied* and *Wolfdietrich*. To explain the origin of these longer epics we must take into consideration the possibility of a stage in which short heroic lays were linked in cycles: there is the evidence of Cassiodorus and Jordanes on the Ostrogothic lays submitted to the annalists, and the catalogue of lays in the Anglo-Saxon *Widsith*.

The long duration of the period of purely oral tradition may be said to have favoured—as a mnemotechnic device—the formation of epic cycles in Finnish, Slavonic and Tataric literatures. Thus it is that hundreds of Russian *byliny* (q.v.) and *stariny* (heroic songs) are grouped as large cycles about a hero or about a town. The links between the songs of a given cycle are sometimes close, at others loose. The largest *byliny* cycle which has historical roots deals with the town and region of Kiev. More recent cycles have developed about the Galician or Livonian princes Roman and Danilo, about the Cossack leaders of the Don and Volga and about the princes of Moscow. Some of them are of the modern period; the *byliny* devoted to Peter the Great fills the whole eighth volume of Kireyevsky's collection, whilst the whole of the tenth is given up to the 19th century—by which time, however, the cyclical principle has broken down. It is noteworthy by comparison that there is no important cyclical principle observable in the prose *pobyvadshchiny* which are also orally transmitted, and deal in part with the same subjects as the verse *byliny*. This is even more true when we come to popular tales preserved in writing.

The popular epic poetry of the Yugoslavs (*narodne pjesme*), particularly in the older form (with decasyllabic lines) of the *bugarštice*, also forms cycles: about the heroes in the battles between the clans, or against the enemy beyond the frontier; about the marriages, festivities and battles under Stjepan Dušan (1331–56) and Marko Kraljević (†1394). Of greater poetic merit are the Kossovo songs dealing with the famous first decisive battle against the Turks (1389). Less closely linked are the songs devoted to the despot Djuro (Giorgje, ruled 1427–56) and to the second battle of Kossovo (1448), in which 'Janko', the Hungarian leader Janos Hunyadi, is the unifying figure. There are finally: an important cycle about Vuk, the 'dragon despot' (1471–85); many smaller cycles more narrowly localized, covering the Turkish period (1500–1900); and in Montenegro particularly there are cycles extending down to modern times.

Recent investigations have made more widely known the extensive oral traditions of the Tataric, particularly the Kara-Kirghiz races, comprising three major cycles: of the Mohammedan hero Manas, and of the heathen heroes Joloi and Er Töshtük.

In Persian and Arabic literature there are no popular epic cycles. But in the train of the great Persian 'literary' epic of Firdowsi there arises a series of parallel epics devoted to the less prominent heroes of the *Shah-Nameh*: one may compare the minor French Arthurian romances. In Arabic literature there are pre-Islamic tales, such as those of the hero Antar, which coalesce and emerge centuries later—possibly after passing through a cyclical stage—as a number of long sustained chivalrous romances recalling the Indian *Ramâyâna* and the later (13th century) prose Grail romances of French literature.

A tendency to form cycles is on the other hand evident in the exclusively oral traditions of the African peoples (the Bantus, for example), whilst actual cycles are prominent in the rich narrative tradition which has recently come to light in Polynesia: particularly in those tales which go back to the period of the great voyages. They begin with Tawhaki and his son Rata and extend to the New Zealand seafarer cycles which treat the settlement of the islands by Toi and Whatonga and tell of Uenuku and his son Rua-tafu, and of Tangiia, the hero of Tahiti. Finally there are the less warlike cycles of Hawaii.

A special form of cycle is found in some parts of the world: collections of fairy tales, fables, short stories or *novellas*, having a common basic theme, and held together by an outer story (see RAHMENERZÄHLUNG). First come the Indian *Kalila va Dimna* and *Pañchatantra*; followed by the *Śuka-saptati*, the *Vetâla-pañchavimśatika*, the Arabic *Seven Wise Masters* and *Arabian Nights*; later there are Boccaccio's *Decameron*, Chaucer's *Canterbury Tales*, Marguerite de Navarre's *Heptaméron*, Basile's *Pentamerone* and Hauff's *Märchen*.

Finally, a series of lyrical poems may form a cycle: for instance, hymns and prayers for special days or the canonical hours; collections of ballads and romances; or individual cycles with or without a containing framework, such as Dante's *Vita Nuova*, Petrarch's *Canzoniere* and its innumerable imitations.

There is no comprehensive monograph on literary cycles as such. The most useful work for purposes of general survey: H. M. Chadwick and N. K. Chadwick, *The Growth of Literature* (3 vols, 1932–40). For more detailed bibliographical guidance: F. Baldensperger and W. P. Friederich, *Bibl. of Com-*

parative Literature (1950) and *Dizionario letterario delle opere e dei personaggi di tutti i tempi e di tutte le letterature*, ed. V. Bompiani (9 vols, 1947–50). R.R.B.

Cyprus Passion Cycle, a group of Greek prose plays, representing the events of Holy Week. This originated in Cyprus probably in the 13th century under the Lusignan régime, but it shows the influence of the Greek orthodox dramatic homilies rather than the western Latin liturgical plays. From the stage directions it was clearly intended for actual production.

Ed. A. C. Mahr (1947, with Eng. tr.); A. Vogt, 'Études sur le Théâtre Byzantin', in Byzantion, 6 (1931); G. La Piana, 'The Byzantine Theater', *ibid.*, 11 (1936). J.M.H.

Czech Literature. The earliest preserved literary works in Czech date from the second half of the 13th century; but literature in the Czech lands goes back to the introduction of Christianity from the east (by SS. Cyril and Methodius) and west (by German missionaries) in the 9th century. The (probably 10th century) legends of St Wenceslas in Church Slavonic and Latin bear witness to the beginnings of literary life in Bohemia.

Vernacular hymns began to be written down *c.* 1270, but the main stream begins with a group of verse legends composed shortly after 1306 and with the adaptation of Walter of Châtillon's *Alexandreis* which may have been composed before 1300.

The 14th century saw a considerable flowering of Czech poetry; the principal genres were: lives of saints (notably the 'Legend of St Catherine', the masterpiece of medieval Czech poetry); adaptations (mainly from the German) of chivalrous romances (e.g. Tristan, Tandariáš and Floribella), verse chronicles, among which *Dalimil*, with its forthright nationalism, stands foremost; lyrics, both religious and secular, the latter showing an interesting fusion of popular elements with the conventions of courtly love. The emperor Charles IV (1347–78) is thought to have encouraged Czech literature, especially hagiography; his own Latin autobiography was soon translated into Czech. The lively satires of the late 14th century (especially Smil Flaška's 'New Council') reflect a preoccupation with social questions that is also apparent in the didactical prose writings of Tomáš Štítný.

The Hussite movement directed Czech writing to polemical and didactic channels; Hus himself left few works of literary interest, though his mastery of language shows itself in his vernacular letters. In the works of Chelčický reformist radicalism found accomplished stylistic expression. Poetry was enriched by the hymns of the Hussites and later of the Bohemian Brethren.

In the 16th century humanist writers developed Czech prose into an elegant and subtle means of expression. Imaginative literature however remained overshadowed by didactic or devotional writings. Noteworthy were the Moravian bishop Jan Blahoslav, whose mastery of the Czech language gained theoretical expression in his Czech grammar and practical exemplification in his translation of the New Testament, and the historian and lexicographer Veleslavín, whose mannered style was long regarded as the supreme model. But the greatest masterpiece of Czech prose at this time was the translation of the Bible made for the Bohemian Brethren (published 1579–93).

The Thirty Years' War (1618–48) brought the destruction of Czech protestantism at home and the close integration of the Czech provinces into the Habsburg domains. Czech almost ceased to be used as a literary language: the exceptions are the hymns and devotional prose of the Catholic missionaries and the work of the exiles who carried on the traditions of Blahoslav and Veleslavín. Of this latter class J. A. Comenius (Komenský) was of paramount importance, with his extensive works on religious and didactic themes.

The first half of the 18th century saw the continued decline of Czech literature; but in the seventies and eighties the first signs of a linguistic and literary revival began to appear. Josef Dobrovský codified the literary language, largely in the aspect which it had worn in the age of Veleslavín, and rediscovered the treasures of the older literature. Josef Jungmann revivified the literary language through his translations and his monumental Czech-German dictionary.

The uncertain beginnings of modern Czech poetry in the period round 1800 were soon overshadowed by the achievement of Jan Kollár whose 'Daughter of Sláva' combines the poetical reflection of personal experience with a rapturous vision of the past and future glories of the Slavs. The optimism which coloured the literature of the national revival was implicitly rejected in the work of K. H. Mácha, perhaps the greatest of Czech poets. His romantic epic *May*, while its external features derive from Byron and the Polish romantics, is a highly individual expression of cosmic pessimism.

Romantic enthusiasm for the national past was fired by the manuscripts of Králové Dvůr and Zelená Hora which, purporting to contain Czech epics and lyrics from the early middle ages, were in fact forged by the talented and temperamental Václav Hanka and his associates. Genuine examples of traditional native poetry were found in the Czech folk-songs that were assiduously collected by F. L. Čelakovský and K. J. Erben, both of whom showed the influence of this popular poetry in their own work. In the field of scholarship the traditions initiated by Dobrovský were carried forward by the historian František Palacký and the archaeologist and linguist P. J. Šafařík.

By the mid-century the impulses of romanticism had largely spent their force and a growing tendency towards realism became apparent, especially among the prose writers. In 'Grandmother' Božena Němcová gave a masterly portrayal of Czech country life, idealized in conception but realistic in detail; K. Havlíček-Borovský was the first writer effectively to use the Czech language for polemical and political purposes; and the art of the *feuilleton* was skilfully cultivated by the versatile Jan Neruda. The work of these three writers did much to establish the character of modern Czech prose style.

Neruda was also a talented lyrical poet, especially when dealing with political and national themes. His contemporary Vítězslav Hálek has affinities with romantic poetry but was a leader of the reformist literary movement known (after the journal edited by Hálek and Neruda) as Máj: this movement also brought forth one major novelist, Karolina Světlá.

The writers of the seventies and eighties, especially the group who wrote in the journal *Ruch*, turned yet more strongly to national themes, above all Svatopluk Čech in his epics, lyrics and novels and Alois Jirásek, whose historical novels gave artistic expression to the Czech national mythology. A more aesthetic and cosmopolitan outlook inspired another influential school of writers—the *Lumír* group, headed by the productive, versatile, formally brilliant poet Jaroslav Vrchlický and the neo-romantic Julius Zeyer whose greatest achievement lies in his novels and stories.

The tide of modern Czech literature was now in full flood. The century since Dobrovský's beginnings had created a new poetical language and (though as yet less sure of itself) a tradition of prose style. From 1890 onwards the main currents of Czech literary development run parallel with those of Europe as a whole. The scepticism and anti-romantic tendencies of the 1890s found expression in the work of the thinker T. G. Masaryk, who helped to expose Hanka's forgeries, and in the poetry of the critical and often Nietzschean J. S. Machar. Among the greatest of Czech poets were the Silesian Petr Bezruč, whose passionate pessimism struck a discordant note at the opening of the present century, and Otakar Březina who proclaimed his personal religion in striking free rhythms of which later poets show many echoes. The impressionistic lyric was cultivated by several talented poets in the early part of this century, notably Antonín Sova, Fráňa Šrámek and S. K. Neumann. After the first world war the emotional appeal of socialism and communism inspired much noteworthy lyric production as in the work of Jiří Wolker and Josef Hora; and side by side with this several poets adopted surrealist techniques—most memorably Vítězslav Nezval in his earlier period. The second world war and its Munich prologue brought many lyric poets back to traditional measures and national themes (e.g. Nezval and Hora).

The social novel and short story were most successfully developed before 1918 by K. M. Čapek-Chod. Later Karel Čapek in his striking novels of ideas, short stories and sketches rendered Czech prose style more flexible by the introduction of elements from the colloquial language; it was equally enriched by the more versatile talent of Vladislav Vančura. Ivan Olbracht gained inspiration for a series of fine works of narrative prose among the unhappy people of Subcarpathian Ruthenia. Most noteworthy among the novelists who dealt with the life and struggle of the proletariat on lines that anticipated the socialist realism that now has exclusive official approval was Marie Majerová.

The origins of the modern Czech drama go back to the period of the national revival, but the dramatic work was largely derivative and inferior to the work of Czech writers in other fields. Only after 1918 did two dramatists of marked original talent come to the fore: František Langer and Karel Čapek.

After 1948 the tasks of Czech literature were redefined in accordance with Marxist theory.

A. Novák, *Die tschech. Literatur* (n.d.; best general survey); A. Novák, rev. by R. Havel and A. Grund, *Stručné dějiny literatury české* (1947; most convenient reference work); J.

Jakubec, *Dějiny literatury české* (2 vols, 1929–34); H. Jelínek, *Hist. de la litt. tchèque* (3 vols, 1932–35); Československá vlastivěda, Vol. IV, *Písemnietré* (1933); A. Novák, *Přehledné dějiny literatury české* (4th ed. 1936–39); J. Vlček, *Dějiny literatury české* (2 vols, 1940); P. Selver, *Czechoslovak Literature* (1942); L. Štoll, *Třicet let bojů za českou socialistickou poesii* (1950); B. Chudoba, *A short survey of Czech literature* (1924).

Anthologies: R. Fuchs, *Ein Erntekranz aus hundert Jahren tschech. Dichtung* (1926); P. Eisner, *Die Tschechen. Eine Anthologie* (1928); P. Selver, *An Anthology of Czechoslovak Literature* (1929); H. Jelínek, *Anthologie de la poésie tchèque* (1930); P. Selver, *A century of Czech and Slovak poetry* (1946). R.A.

Dactyl, a metrical foot consisting of a long followed by two short (–⏑⏑); in accentual verse, of a stressed followed by two unstressed syllables (/ × ×), e.g. Greek *ἥλιος*, *ἀντία*, Latin *filius*, *omnia*, English *easily*, *carrier*; the adjective is dactylic. Hexameters with full dactylic rhythm are: *σφῇσιν ἀτασθαλίῃσιν ὑπέρμορον ἄλγε᾽ ἔχουσιν* (Homer); *Quadrupedante putrem sonitu quatit ungula campum* (Virgil). C.T.O.

Dadaism: see Surrealism.

Dance of Death. Strictly speaking, this term should be restricted to a procession or dance in which the living are led to the grave by the dead. The living characters are arranged in order of precedence and are usually divided into clergy and laity. The meaning is the inevitability of death and the equality of all men in death. It is a warning to men to remember their mortality, and a solemn call to repentance. From the very beginning there was also a satirical element, which ultimately came to predominate.

The subject was extremely popular in the late middle ages and the 16th century. It had endless ramifications, in paintings, woodcuts (among which those of Holbein stand supreme), sculpture, stained glass, tapestry and so on. Its influence continues down to our own time. We find it in music, for instance in the works of Liszt, Saint-Saëns and Mussorgsky.

Although the theme appealed to the artist rather than to the poet, it has left its mark on literature. The finest examples are the verses written below the mural paintings in the cemetery of the Innocents in Paris (1424–25), and the Spanish *Danza general de la muerte*, written about the middle of the 15th century. The French poem was translated into English by John Lydgate and into Catalan by Pere Miquel Carbonell. In Germany and Switzerland there are numerous poems in blockbooks, woodcuts and mural paintings. In Italy pictures by far outnumber literary productions, but the *Ballo della morte* is a poem of some merit.

J. M. Clark, *The Dance of Death by Hans Holbein* (1949) and *The Dance of Death in the Middle Ages and the Renaissance* (1950). J.M.C.

Danish Literature. Denmark's first literature is hewn in stone or carved on metal. Runic inscriptions were used from about A.D. 300, but most of those preserved date from *c.* 800–1100. They are mainly epitaphs of kings, warriors and priests, and they are brief, factual and precise, occasionally with unrhymed, alliterative verses.

The introduction of Christianity brought Latin in its wake. The most notable Latin poets of the Danish middle ages are Anders Sunesen and Morten Borup, but there are also anonymous Latin poems of high distinction. A number of chronicles, annals, and biographies of saints were also written in Latin. Svend Aggesen and Saxo Grammaticus are the important historians of the 12th century, the latter's *Gesta Danorum* being Denmark's first contribution to world literature. In the shadow of the Latin works a Danish literature in the mother-tongue was slowly groping its way; it included provincial and ecclesiastical laws, medical books (Henrik Harpestræng), proverbs (Peder Laale), hymns (Herr Michael), edifying books and general encyclopaedic literature.

The best Danish literature of the middle ages is anonymous—the ballads. Both regarding quantity and quality Denmark is richer in ballads than most other countries. Altogether 539 Danish ballads exist, in more than 3,000 versions; the first printed edition appeared in 1591.

With the Lutheran Reformation (1536) a new literature in the mother-tongue began, with a multitude of religious pamphlets (Hans Mikkelsen, Paul Helgesen, Hans Tausen). Humanism and the renaissance, too, made their influence felt. Christiern Pedersen and Peder Palladius are the great names of the victorious Reformation. The bulk of 16th-century Danish poetry is either religious or polemic, the main lyrical contributions being some fine hymns (Hans Christensen Sthen and Hans Thomissøn). Among the prose writers a few names stand out, especially that of Niels Hemmingsen, whose theological books were read and discussed all over Europe, and those of Anders Sørensen Vedel and Arild Huitfeldt, two eminent historians. Hieronymus Justesen Ranch's school-plays mark the beginning of a Danish drama.

During the 17th century Denmark produced a number of eminent grammarians and antiquarians, among whom Ole Worm and Peder Syv deserve special mention. The most important Danish prose work of the 17th century is *Jammers Minde*, the memoirs of Leonora Christina, written during her 20 years' imprisonment in the Blue Tower of Copenhagen. Poetry tended to follow the classics slavishly; thus the favourite metres are the hexameter, the alexandrine and the sonnet. Simplicity is deliberately avoided, the style is precious, allegories and conceits abound, and there are continuous references to Roman mythology. Most outstanding among the poets are Søren Terkelsen, Anders Arrebo, Anders Bording and Thomas Kingo, the last being the supreme master in every field, especially as a writer of hymns, but also of didactic verse and pastoral poems. Among the very few playwrights Mogens Skeel is most noteworthy.

Two contrasting tendencies are characteristic of Danish literature in the 18th century. One is critical, based on reason, mainly influenced by French and English literature and philosophy; the other is emotional, introspective, often with a tinge of religious mysticism, and in its origin essentially German. In the first half of the century Ludvig Holberg and H. A. Brorson are the exponents of these two tendencies. Holberg's satires (especially *Peder Paars*) and his 32 comedies certainly deserve the high rank they have acquired in Danish literature, and in addition Holberg was also a distinguished essayist and historian. The Pietist hymns of H. A. Brorson are inspired by a deep religious mysticism, and the vivacious, graceful lyrics of Ambrosius Stub have preserved his name as a genuine poet.

Between 1740 and 1800 a multitude of lesser philosophers and critics followed in Holberg's footsteps, discussing contemporary subjects and adapting European rationalism to Danish conditions. Christian Falster was Holberg's conservative counterpart as an essayist, and Jens Schelderup Sneedorff a younger disciple. This was to a great extent a period of journalism rather than of literature, a period of didactic verse rather than of lyrical poetry. Tøger Reenberg, C. F. Wadskiær and C. B. Tullin, although certainly not poets of the highest order, are interesting exponents of their time.

Towards the end of the 18th century a significant literary revival took place. Johan Herman Wessel's mock-heroic tragedy, *Kærlighed uden Strømper*, and his light, humorous poetry have a charm which still have not faded away. At the same time, in other fields, a revival of emotional poetry was taking place, influenced both by contemporary German literature and by English literature. Johannes Ewald's personal and religious poems, his odes, his poetic dramas and his memoirs are all of true eminence. He is Denmark's great pre-romantic poet. Both Wessel and Ewald, however, died before the century was out, and the last decades are marked by much dilettantism. Somewhat above the general level are Johan Nordal Brun and Edvard Storm, both of Norwegian extraction, Christian Olufsen, a playwright, Knud Lyhne Rahbek, a critic, poet and playwright, and Malthe Conrad Bruun and P. A. Heiberg, two rebels, both expelled from Denmark for their radical views. The last Danish writer of the 18th century is Jens Baggesen, a gifted poet who lost contact, however, with the new century, which he did not understand.

The romantic movement came to Denmark from Germany. German romantic philosophy was interpreted by Henrik Steffens and imitated by A. W. Schack v. Staffeldt, but the early Danish romanticists gave it a form very different from the original. Adam Oehlenschläger inaugurated the new movement and became its leader. His poetic genius reached its climax in the mixture of epic and lyric poetry, but his youthful verse plays (*St Hans Aftenspil*, *Aladdin*) and his many Nordic tragedies (a genre already begun by Ewald) also broke fresh ground. N. F. S. Grundtvig's greatness is not confined to literature, although he was one of the most prolific writers of the 19th century; most important, from a purely literary point of view, are his hymns and prophetic visions (e.g. *Nyaarsmorgen*). Among the prose works of B. S. Ingemann only his historical novels deserve mention, but his 'Morning and Evening Songs' are among the purest lyric poetry of the century. Carsten Hauch was a dramatist and a novelist, but greatest as a lyric poet. Christian Hviid Bredahl is more influenced by English romanticism.

During the first quarter of the 19th century the early romantic movement was unchallenged. Then appeared two men who brought a new element of reason and realism into Danish literature, Poul Møller, a charming lyric poet who was also the author of the first Danish novel dealing with contemporary events, and Steen Steensen Blicher, a Jutland parson whose poetry and short stories vary from a mood of sad resignation to warm humour. With Blicher the Jutland movement in Danish literature begins.

In the 1820s and 1830s a new literary school came into existence—a Copenhagen school, to whose members perfection of form was more important than content. Johan Ludvig Heiberg, the poet, critic and playwright, was the unrivalled leader of this group. With his Hegelian philosophy and his Danish imitations of French *vaudeville* he attempted to revivify Danish literature. His most successful work is the verse drama *En Sjæl efter Døden.* Henrik Hertz, who was also both a dramatist—he wrote light bourgeois comedies and serious romantic plays—and a poet, belongs to the same school, and so do two members of Heiberg's family, Thomasine Gyllembourg, his mother, and Johanne Luise Heiberg, his talented wife.

In the 1830s and 1840s a revival of Danish poetry took place, led by Christian Winther, the author of many beautiful love poems, Ludvig Bødtcher, who wrote a handful of delicate, sensitive and artistically sober poems, and Emil Aarestrup, an epicurean, Gallic in his taste, Denmark's supreme erotic poet. To the same generation belongs Frederik Paludan-Müller, originally a disciple of Byron, who came to scorn the purely aesthetic point of view, and whose poetry expresses his condemnation of the world and the flesh. A completely new field was cultivated by Hans Christian Andersen, whose fairy-tales and stories for children were written in such a way that the grown-ups began to listen, realizing that the stories were meant equally much for them. What Andersen wrote was true poetry—tragic, comic, simple or humorous—and his tales are of such universal appeal that many of them have equal fascination for a Danish, an English or a Hindu child. As a writer of fairy tales he has never been equalled in any country; in all the other fields he cultivated—poetry, novels, plays etc.—he is less outstanding.

In the 1840s M. A. Goldschmidt created a sensation in Copenhagen with his revolutionary paper 'Corsaren'—famous for its feud with Kierkegaard. But he was also the author of several brilliant short stories and novels, giving intimate descriptions of Danish provincial or Jewish life. A more consistently revolutionary spirit was Frederik Dreier, Denmark's first socialist.

Søren Kierkegaard, who preached a gospel of extreme individualism, holds an isolated position, unattached to any group and with hardly any followers. His anti-Hegelian philosophy was advanced in a series of books which are at the same time belles-lettres of the highest importance.

The 1850s and 1860s produced nothing great; even the most noteworthy poets of those decades, Carl Ploug, J. C. Hostrup, Christian Richardt, H. V. Kaalund and Peter Faber, did little more than rehash the better known romantic themes, and the leading novelists, such as Vilhelm Bergsøe, Carit Etlar and H. F. Ewald, were without much originality. The only innovator was H. E. Schack, whose novel, *Phantasterne*, may be said to have been written 20 years before its time.

This stagnation was terminated by the revolution of the seventies, *det moderne gennembrud*, 'the modern break-through' of naturalism or realism—a movement of which Georg Brandes was the spiritual leader. He had a considerable influence on J. P. Jacobsen, Denmark's first and greatest novelist of the *style naturaliste*, and on Holger Drachmann, a versatile poet, whose individualism, however, did not allow him to remain anybody's disciple. Sophus Schandorff, Edvard Brandes and the conservative Vilhelm Topsøe are among the minor realistic prose writers of this period.

The great name of the 1880s is that of Henrik Pontoppidan, who made it his task to tell his countrymen the unvarnished truth about themselves, without attempting to soften the blow by prescribing patent medicines. His three great novel cycles are among the most important in the entire Danish literature. Herman Bang is a disillusioned novelist whose eminently artistic 'tragic idylls' are concerned with the stepchildren of life. Karl Gjellerup went through a development from radical realism to abstract, metaphysical idealism.

In the 1890s a neo-romantic poetic revival took place; emotions and fantasy were reinstated, and the worship of beauty took the place of the worship of truth. The lyric poets of the nineties called themselves 'symbolists', because they stated that their object was 'to express the inexpressible in symbolic form'. To this group belong Johannes Jørgensen, who found refuge in Roman Catholicism, Viggo Stuckenberg, Sophus Claussen—the greatest poet of them all—and Helge Rode.

Gustav Wied, Dickensian in his humour and Strindbergian in his philosophy, wittily cynical both in his plays and his novels, is Denmark's greatest humorist of the 19th century. Minor but noteworthy prose writers towards the end of the century are three women, Agnes Henningsen, Karin Michaëlis and Gyrithe Lemche, and three men, P. F. Rist, Peter Nansen and Carl Ewald. Otto Benzon, Einar Christiansen and Henri Nathansen should be mentioned among the playwrights, and Svend Grundtvig and Axel Olrik as two distinguished literary scholars.

Martin Andersen Nexø, Denmark's great proletarian writer, and Johannes V. Jensen, poet, essayist and author of *Heimat* tales and novels of Darwinian philosophy, are the two most prominent Danish authors of the 20th century. Less intelligible outside Denmark are the novelists Jakob Knudsen and Harald Kidde, and probably also Thit Jensen, Knud Hjortø, Astrid Ehrencron-Kidde, Otto Rung, Edith Rode, Thorkild Gravlund and Harry Søiberg, but in various ways each of them has enriched Danish literature. Among the novelists who have appealed more to readers outside Scandinavia are Marie Bregendahl, Johannes Buchholtz, J. Anker Larsen, Peter Freuchen and even Svend Fleuron.

The most distinguished poets of the first quarter of the century are Jeppe Aakjær, Johan Skjoldborg, Thøger Larsen—all three Jutlanders—, Valdemar Rørdam and Kaj Hoffmann. They were followed by Tom Kristensen, Otto Gelsted, Kai Friis Møller, Hans Hartvig Seedorff Pedersen, Emil Bønnelycke and Harald Bergstedt, who are the most significant poets of the first post-war generation. Contemporary with them are two great novelists, Jacob Paludan and Karen Blixen Finecke (*alias* Isak Dinesen), the latter of whom, however, only had her début in the 1930s.

In the 1920s and 1930s the social novels of Hans Kirk, Knuth Becker, Harald Herdal, Mogens Klitgaard and Leck Fischer stand out. They were followed by other novelists, such as H. C. Branner, Knud Sønderby, Aage Dons, Jørgen Nielsen and Martin A. Hansen, whose novels and stories are psychological rather than social. Other good prose writers are Hans Scherfig, a great satirist, and the two eminent Faroese novelists, Jørgen-Frantz Jacobsen and William Heinsen.

Among contemporary Danish playwrights the most significant are Kaj Munk, Kjeld Abell and C. E. Soya. Of the younger Danish lyric poets it will suffice here to mention four: Nis Petersen, Paul la Cour, Tove Ditlevsen and Morten Nielsen.

Dansk biografisk Leksikon, ed. P. Engelstoft and S. Dahl (27 vols, 1923–44); C. S. Petersen and V. Andersen, *Illustreret dansk Litteraturhistorie* (4 vols, 1924–34); Oluf Friis, *Den danske Litteraturs Historie* (1945 ff.); F. J. Billeskov Jansen, *Danmarks Digtekunst* (1944 ff.); H. Brix, *Danmarks Digtere* (1951); B. Erichsen and A. Krarup, *Dansk historisk Bibliografi til Udgangen af 1912* (3 vols, 1917–27); H. Ehrencron-Müller, *Forfatterleksikon omfattende Danmark, Norge og Island indtil 1814* (12 vols, 1924–35); T. H. Erslew, *Almindeligt Forfatterleksikon for Kongeriget Danmark* with *Supplement* (6 vols, 1843–53, 1858–68); H. Brix, *Analyser og Problemer* (6 vols, 1933–50); E. Thomsen, *Dansk Litteratur efter 1870* (1935); S. Møller Kristensen, *Dansk Litteratur 1918–50* (1950); *Danske Digtere i det 20. Aarhundrede*, ed. E. Frandsen and N. K. Johansen (2 vols, 1951); Cai M. Woel, *Dansk Forfatterleksikon* (1945); *Hvem skrev hvad?*, ed. F. Schyberg and N. Backhausen (2 vols, 1945–51).

E. Bredsdorff, B. Mortensen and R. Popperwell, *An Introduction to Scandinavian Literature from the earliest time to our day* (1951); E. Bredsdorff, *Danish Literature in English translation. A bibliography* (1950); P. M. Mitchell, *Bibliog. Guide to Danish Lit.* (1951); H. Astrup Larsen, *Scandinavian Literature* (1930); *The History of the Scandinavian Literatures*, ed. F. Blankner (1938); H. G. Topsøe-Jensen, *Scandinavian Literature from Brandes to our day* (1929); Edmund W. Gosse, *Studies in the Literature of Northern Europe* (1879); Edmund W. Gosse, *Two Visits to Denmark* (1911); H. H. Boyesen, *Essays on Scandinavian Literature* (1895); *The Oxford Book of Scandinavian Verse*, ed. E. W. Gosse and W. A. Craigie (1925); A. Olrik, *The Heroic Legends of Denmark* (1919); *A Book of Danish Ballads*, tr. E. M. Smith Dampier (1934); *A Book of Danish Verse*, tr. S. F. Damon and R. S. Hillyer (1922); *Denmark's Best Stories*, ed. H. Astrup Larsen (1928); *Modern Danish Authors*, ed. N. Heltberg and E. Heepe (1946); '*In Denmark I was born. . . .*' *A Little Book of Danish Verse*, tr. R. P. Keigwin (1950). E.B.

Dawn Song: see TAGELIED.

Décima, Spanish stanza form, also called *Espinela* after the supposed inventor, Vicente M. Espinel. A combination of 10 8-syllable lines which rhyme: abba; accddc. It appears at the end of the 16th century. E.M.W.

Dede Korkut Stories, twelve Turkish epic tales, named after the sage who appears in each, probably collected from oral tradition and put together by an unknown author in the 14th century. The only existing manuscript was at Dresden; an incomplete copy is in the Vatican library.

The stories relate the life of Oguz Turkish tribes in north-eastern Anatolia during the 13th and 14th centuries; the deeds of their princes; their battles against the Black Sea Greeks and Caucasians (Georgians). They contain elements of the old Turkish epic, the *Oğuzname*, which has not come down to us. Although the tales were written down after the conversion of the Turks to Islam, the effect of Arabo-Islamic culture is only superficial. The pre-Islamic elements in these stories have strong common characteristics, in expression and content, with Anatolian and central Asiatic popular literature. Slightly altered versions of some of the tales still live in Turkish folklore. The language is vivid, colourful and flowing. Certain word sequences connected with definite characters and subjects are repeated and are in rhyme or alliteration and this suggests that parts of old poems have been incorporated into the tales.

Kilisli Rifat, *Kitab-ı Dede Korkut* (1916); O. Ş. Gökyay, *Dede Korkut* (1938); E. Rossi, 'Un nuovo manoscritto del Kitab-ı Dede Qorqut', in Riv. Studi Orientali, 25 (1950) and *Il Kitab-ı Dede Qorqut* (1952). F.I.

Detective Stories. The detective story may be either a full-length novel or a short story but in order that it may properly be defined as a detective story it must contain:—the commission of a crime; the possibility of its having been committed by one or several people; its solution by a detective either professional or amateur.

Certain classical stories, *Œdipus Rex* for instance, or the episodes concerning Cacus and Hercules in the *Aeneid* have faintly an element of the detective story; Daniel, when saving Susanna from the Elders and when exposing the priests of Bel, was in some sense an investigator; but in the main these do not fall within our definition.

Similarly, certain modern variations must be regarded as only closely allied to the detective story. The first of these variations was the hero-criminal of which the best examples are E. W. Hornung's Raffles and Maurice Leblanc's Arsène Lupin; the latest perhaps is the type where the identity of the criminal is never in doubt but where his conviction is. And there are and have been many other such variations.

Whilst, however, these are only just outside the true detective story, certain others—the pure thriller with no detection, the spy or secret service story, the adventure story and the ghost story—are not really detective stories at all.

The modern detective story took its rise at a comparatively recent date and may fairly be attributed to the invention of Edgar Allan Poe. The scene of *The Mystery of Marie Roget* (1845) is placed in Paris, but in reality Poe was describing the murder of Mary Cecilia Rogers which had recently taken place in New York. Poe not only gave a solution but it proved to be correct and even assisted in the arrest of the murderer.

But if the first short detective story came from America, the first full-length detective novel came from France when Émile Gaboriau in 1866 published *L'affaire Lerouge*. With this and other of Gaboriau's stories the fictional detective made his first appearance. At about the same time Wilkie Collins published in England *The Moonstone* (1868), and with Sergeant Cuff's passion for roses began a long line of characteristic English investigators. The first widespread popularity dates from eht publication, beginning in 1891, of the short stories of Sherlock Holmes in the Strand Magazine which Conan Doyle subsequently collected together as *The Adventures of Sherlock Holmes*.

Whereas in the Sherlock Holmes stories the crime was often robbery (jewels, an inconvenient photograph) or the doping of a race horse and sometimes there was virtually no crime at all, in practically all other detective fiction there is only one type of crime, namely murder. This is possibly due to the curious fact that detective stories approach to modern morality tales. They must contain evil—but good must triumph, and to heighten the suspense, nothing less than the highest stake, life itself, may be played for. Therefore nothing less than murder suffices.

In some stories the actual manner of the murder is not a major feature, the very simplicity providing a difficulty to its solution. Other writers, tired of reiterated blunt instruments, devote considerable ingenuity to devising a new method, e.g. Dorothy Sayers' *The Nine Tailors* where the murder is really carried out by the church bells.

One of the many conventions, however, which have been insisted upon by the reader is that there are limits to what is permissible. Credibility is essential. If poison is used, it must be a poison known to science; the effects on the victim must be those which would actually occur; very obscure or improbable weapons or scientific devices should not be used unless their existence can be reasonably accounted for; faked accidents must be plausible.

In real life the experience of the police is understood to be that generally there is seldom more than one person who could or was likely to have committed the crime. Their efforts therefore are mainly directed to establishing a legal proof that will ultimately lead to conviction. In the course of so doing they may frequently adopt the kind of methods that are dear to the heart of detective story writers, but they will more often employ more prosaic ones and they will seldom have to deal with the case of a man or woman who might with some degree of likelihood have been murdered for one of half a dozen causes.

For obvious reasons the detective story writer allows himself a greater latitude. His blackmailer may have been unfaithful to his mistress as well as being the missing heir to a fortune; his harmless recluse may possess the only known Great Britain 1*d.* black with inverted centre *and* the secret that will unveil the drug smuggling ring. It is not regarded as unfair, so long as the credulities are not strained too far—as they would be with such a 1*d.* black. It is, however, vastly better that the reader should not notice that they are being strained at all.

In detective stories—but still within the limits of reason—criminals are allowed to cover up their first crime by a second, and it is not absolutely obligatory that subsequent murders should be committed by the original criminal. There are artistic faults perhaps in this, and some writers and some readers regard such proceedings as a weakness. In the view of others they provide an opportunity for more action and prevent the story from becoming a static puzzle. In America much more and more violent action is required than in English stories.

It is essential that the crime should be solved and that the solution should carry conviction to the reader. Whether it would carry conviction to the criminal in the court of law is of less importance (unless, of course, that proof is a central feature of the story). With this object in view the criminal must have committed his crime with ingenuity and care but it must not be the perfect crime. The flaw must, by one of the most widely and firmly held convictions, be placed honestly before the reader. In the opinion of nearly all readers it should be possible for the connoisseur to detect the real clue and observe all false clues to be such—provided that he cares to take the trouble. If the reader's final comment is 'Of course it was perfectly obvious. I could have seen it at once if I had chosen to do so', he (and the writer) is content. If he guesses the solution at once he will find the book dull, and if he thinks he has been deceived he will be justifiably angry.

It follows therefore that the writer must keep to these rules amongst others:—

1. He must not allow two statements to contradict each other unless that contradiction proves to be an essential part of the plot.

2. He must not conceal vital facts until the very end.

3. He must not make deliberately false and misleading statements unless they are made by the villain or a character already pointedly shown to be unreliable.

4. He must make no mistake whatever in his medicine, law or in any specialized process which forms part of the story, unless such mistakes are deliberate.

5. He must give the reader some clue or clues.

6. He may, however, put in as many irrelevant clues as he likes, provided that their existence is ultimately explained away. Loose ends are very much to be deprecated.

7. His psychology must be sound and his character drawing at least good but he is allowed some latitude as to the criminal. The ideal criminal enters the story as a reasonably sympathetic character and gradually reveals less agreeable traits. The ideal red-herring does the opposite.

8. Good writing and some humour are essential. A love interest is permissible but not compulsory.

9. There should be an unexpected twist towards the end.

10. Finally, except for a very good reason, the story must end in arrest or confession.

The modern tendency of the story may therefore be illustrated in terms of the solver. In the first place these differ internationally. Broadly speaking the detective story, despite its American and French origins, flourishes mainly in Great Britain. This is probably due in part to the characteristics of the three races but also to the composition of the three police forces, their organization and attitude of the public to them.

In England and Wales (writers of detective fiction place their scenes in Scotland and Ireland at their peril unless they have sound local knowledge) the police belong to the district; they are the instruments of government; they are in no way political and they are not armed. They have therefore the full support of the majority of the population. As a consequence the fictional police detective is on the whole a sympathetic character. In addition the police are considered to have the advantage in numbers, in scientific instruments and in such matters as criminal dossiers. Therefore the English reading public considers that the professional is more likely to solve the crime than the gifted amateur.

In America the attitude is quite different. The district attorney has to get a prosecution or his party will lose votes. The police chiefs must show efficiency or be dismissed. There is a constant and vigorous demand for results, for rapidity, for action. There is legitimately an opposing civically minded but politically active faction and so the amateur is permitted, even encouraged, to beat the professional and the professional may be depicted as showing both incompetence and unpleasantness. He is also allowed to get killed. He is not, however, expected also to be a cultured, well-read, knowledgeable man speaking refined and witty English and displaying a heart of gold. On the contrary he has to get on with it and his wisecracks are invariably in the most up-to-date slang.

The modern French detective story is so largely confined to Georges Simenon that it is perhaps dangerous to generalize too much. The outlook however permits of a greater distrust of the national police force than is commonly allowed in British stories and at the same time calls for more psychology, more philosophy and above all more logic. The whole atmosphere demands more rumination—at which M. Maigret excels.

The type and methods of the solver too frequently classify the story. The pure amateur interested in one case and in one case only for special reasons is rare. The speculative amateur is best represented by G. K. Chesterton's Father Brown but is unusual. Even the quasi-professional amateur with detection as his hobby is not common. Lord Peter Wimsey and M. Hercule Poirot are accepted because the writing of Dorothy Sayers and Agatha Christie is attractive but their kind is getting scarcer. Doctor Watson has seldom been followed successfully and never surpassed. Even when a writer constantly uses the same investigator, he is now usually a professional, despite the difficulties of moving him about the country (which can be overcome by 'bringing in the Yard') and the probability that his last brilliant solution of the writer's previous murder has resulted in his promotion to a rank too senior for the next book. To overcome this last point professional detectives are occasionally made to come back from retirement or to take a busman's holiday, but the device is not always convincing.

The detective story then must pose a problem and offer a solution. It must be fair, accurate, interesting and well-written. Its plot must be terse and free from padding, novel and ingenious, and lead up inevitably to an unexpected conclusion. The convention is an artificial one and it must be at least a matter for speculation whether the intelligence of detective story writers can invent sufficient variety to retain the public taste.

H. D. Thomson, *Masters of Mystery* (1931); H. Haycraft, *Murder For Pleasure* (1941) and *The Art of the Mystery Story* (1946). R.H.

Devil in Literature. The existence of a personified Devil was declared an article of faith by the Council of Toledo in 447, and confirmed a century later when the Council of Constantinople defined the doctrine of hell and pronounced the Devil to be immortal. These declarations were not, of course, the origin of the demoniac creed which had flourished for centuries before; but they enormously strengthened its hold upon the human mind and concentrated the spiritual fears of Christendom upon a single ruling spirit of evil. Henceforth, as Satan, Lucifer, Be'elzebub or Mephistopheles, that spirit reigned in men's thoughts as lord of hell and prince of darkness, the leader of a host of fiends who ranged through the world, seeking constantly to lure unhappy souls to eternal damnation.

Medieval literature and legend depicted Satan as a monstrous being, horned, tailed and taloned, with cloven hoofs and leathery wings, who was always on the alert to carry off sinners to a hell which, though uncertainly placed, had a definite location somewhere near this earth. For some he was Lucifer, the fallen archangel; for others he was an ill-defined but horrifying combination of the old heathen gods and the primitive demons who haunted the pagan world. Popular tales show that he was also slightly ridiculous. Simple people could cheat him in a way that would have been impossible had he not been as stupid as he was evil. Thus in the mystery plays he is as frequently a figure of fun as one of terror, and in the traditional mummers' play Be'elzebub is a minor character, appearing only when the serious part is over, to provide comic relief.

In time, however, these primitive conceptions gave place to notions of a spirit at once more subtle and more dangerous. In Christopher Marlowe's play *The Tragical History of Doctor Faustus* (*c.* 1588) it is Lucifer who

> . . . by aspiring pride and insolence
> For which God threw him from the face of heaven,

became 'arch-regent and commander of all spirits'. When Faustus, seeking fresh outlets for his restless mind, takes to the black arts, Lucifer allows Mephistopheles to bargain for his soul. His aspect is so hideous that Faustus cannot bear it and bids him return in the form of a Franciscan friar. Yet notwithstanding this relic of medievalism, the Devil has already begun to shed the grossly carnal attributes that marked him in the middle ages. Hell is no longer a place but a state of mind. Faustus thinks it a fable, but Mephistopheles tells him:

> Hell hath no limits, nor is circumscribed
> In one self place; for where we are is hell,
> And where hell is there must we ever be.

The demon passionately regrets the heaven he lost by following Lucifer, but nevertheless strives to add to the latter's kingdom by winning the Doctor's soul and that of any other man who may

> . . . rack the name of God,
> Abjure the Scriptures and his Saviour Christ.

This tragic view of Satan is still more clearly shown in Milton's *Paradise Lost* (1667). Ruined though he is, he never ceases to be an archangel, magnificent in his downfall, all his great gifts turned to hatred and darkness, but still existing. Here is no medieval monstrosity but a vast and flaming spirit, capable of weeping for the sorrows of his followers and of sustaining them and himself by his own self-generated fire of hate, while he patiently plans a subtle revenge upon God through the fall of man.

In James Hogg's *Private Memoirs and Confessions of a Justified Sinner* (1824) Satan is so well disguised that his victim never recognizes him for what he is until the very end. Robert Colman, already inclined towards antinomianism, meets a stranger who resembles him in appearance, on a day when his cold and malicious mind is puffed with spiritual pride and malice. On this hopeful groundwork the subtle stranger builds up a terrible edifice of murder and crime, leading the wretched man further and further into the darkness. When at last Robert realizes his danger, it is too late. The Devil possesses him utterly and forces him to commit the last despairing crime of suicide.

Satirical writers have often used Satan as a means of deriding the follies and vices of mankind. Lesage in *Le Diable boiteux* (1707), Byron in *The Devil's Drive* (1813) and Hauff in *Memoiren des Satans* (1826) employ this method. The Devil here loses personal importance and becomes a mere distorting mirror of the human mind. C. S. Lewis, in *The Screwtape Letters* (1942), restores him to power and shows him as the head of a vast organization devoted to the destruction of souls. Satan himself does not appear; it is Screwtape, head of a department, who, through letters of advice to a junior fiend, shows how the human soul can be subtly corrupted and lost. Screwtape has a knowledge of psychology which human professors of that subject might well envy; but he and his nephew fail in the end because, being devils, they are incapable of grasping the true nature of that which is good.

Perhaps the most realistic portrayal of personified evil is to be found in Goethe's *Faust*. Here Satan has no magnificent or tragical attributes. He does not even care greatly, like Screwtape, for the ruin of souls. But everything he touches is corrupted. In his presence everything good and noble withers, and every fine deed or aspiration is tainted and cheapened.

> The spirit I, that endlessly denies,
> And rightly too; for all that comes to birth
> Is fit for overthrow, as nothing worth,

is how he describes himself to Faust, and thus he shows himself throughout. He is the very incarnation of cynicism, the essential mud-slinger to whom nothing is sacred. He is, in fact, the true Devil of our modern world. In all literature there is no more horrifying and utterly convincing representation of deadly evil than this.

Satan. A Symposium, ed. C. Moeller (1951); J. Bois, *Satanisme et la magie* (1897); M. Garçon and J. Vinchon, *The Devil* (Eng. tr. 1929); J. Ashton, *The Devil in Britain and America* (1896); A. Reville, *The Devil, his Origin, Greatness and Decadence* (1877); G. Roskoff, *Geschichte des Teufels* (1869); Jacques Collin de Plancy, *Dictionnaire infernal* (1863).

C.H.

Devotio Moderna, a movement of religious renewal in the Netherlands, started by Geert Groote and characterized by a very pronounced spirituality (stressing the exclusive importance of inward experience) as well as a marked spiritual fervour. This religious revival led to the foundation of houses where the Brethren and Sisters of the Common Life lived together without monastic vows, working for a living. The first houses at Deventer, founded within Geert Groote's lifetime, were copied both in the Netherlands and abroad, especially in Germany. The monastery at Windesheim, founded in 1387, encouraged the founding of many affiliated monasteries as well as the adherence of already established ones, together constituting the Congregation of Windesheim, which contributed greatly to the propagation of the spirit of the Modern Devotion in the monasteries.

But for the Modern Devotion spiritual literature in the Netherlands of the 15th century would be unthinkable. It has inspired and put its mark on the spiritual folk-song and devotional literature. The leaders themselves (Geert Groote, Florens Radewijns, Thomas a Kempis, Johannes Vos van Heusden, Gerlach Peters, Hendrik Mande, Gerard Zerbolt and others) wrote mainly in Latin (although, with the exception of Zerbolt, they sometimes used the vernacular), but their writings were usually translated without delay, a rich Middle Dutch prose literature of ascetic devotional character ensuing. Its sceptical attitude towards many ecclesiastical institutions (worship of saints, pilgrimages etc.) and the scholastic philosophy, in short towards all intellectualism and formalism, helped to pave the way for humanism and reformation.

A. Hyma, *The Christian Renaissance, a history of the 'Devotio Moderna'* (1925) and *The Brethren of the Common Life* (1950); R. Post, *De Moderne Devotie* (1940). J.J.M.

Diæresis, division in a metrical line where the end of a foot coincides with the end of a word. C.T.O.

Dialogue. At its lowest level dialogue is a conversation between two or more persons, but as a literary art form it demands unity of subject, style and a sense of form which are never, or only very rarely, ingredients of ordinary conversation. Literary and artistic qualities save it from decay. At its highest level it flourishes as much in modern times as it did in ancient. For its success and artistic significance the dialogue depends equally upon matter and form; as in every work of art form and matter should be indivisible. With these qualities dialogue became at an early stage an independent literary genre; it has been practised by innumerable and diverse writers in most languages of the world from Aristotle and Plato to Paul Ernst, Paul Valéry, E. Sackville West, Herbert Read etc. 'The best writers in every age have written in dialogue' is Landor's bold claim and he himself made notable contributions to this art form with his *Imaginary Conversations*.

Its present-day popularity owes much to the medium of broadcasting, as its form is well-suited for this means of literary communication. The part played by dialogue in drama and fiction has been amply investigated and discussed, but the principles by which dialogue is raised to an art form have so far never been defined. This may be due to its long voluminous history and the wide range it has been given. Literary historians and critics contented themselves in the main with classifications or dealt solely with individual achievements in this field. All dialogues have certain characteristics in common; what matters is that ideas are shown in action, in contrast to action itself which belongs to the nature and essence of drama. There is no necessity for a dialogue to include more than ideas, but there are many cases in which a certain amount of narrative is given as well. The idea, however, remains the kernel, and the same is true of the argument which is under discussion.

The best-known dialogue form, namely the Socratic, is a conversation in the form of question and answer; the person who is questioned originates those ideas which the questioner wishes to bring before him. Plato's dialogues have been called philosophical dramas as in them the Socratic method of questioning is brought to bear upon speculative and metaphysical subjects. Aristotle's dialogues differ from Plato's in that their form is more exclusively didactic and less dramatic than Plato's. The Greeks in general practised this art form for purposes of instruction and thus deprived it of dramatic power.

Lucian's method in his dialogues is that of ridicule, irony and wit. Rhetoric is his favourite device and with an alert mind and eloquence he became an acknowledged master in the elaboration of imaginary conversations. His literary talent was admirably suited to the dialogue form and in his dialogue he showed a cool detachment which is indispensable for the exposure of opponents in argument. It is essentially for this reason that Lucian changed, enriched and enhanced the formal aspects of dialogue. He modelled himself on Plato at first but his satirical temper enabled him to free himself from all influences and with him dialogue came into its own as an art form. There is yet another extension which Lucian gave to dialogue by fusing it with comedy and using it for the explicit purpose of entertainment, dialogue until then having remained largely confined to speculative discussion. Lucian was insistent that his dialogue should be read and not acted; it is unfortunate that as in the case of Heine sarcasm and mockery gained the upper hand and became detrimental to the stylistic and formal qualities of his dialogues.

Lucian's most able follower was Fontenelle. All his dialogues aimed at a clearly definable purpose. He used the form to interpret such complex philosophers as Descartes and Leibniz and he endowed it with a solidity and intellectual power far surpassing Lucian's more superficial method.

Walter Savage Landor developed yet another method; his dialogues endeavour to bring character and personality to the fore, and he is not content with mere discussion and intellectual statements. His dialogue form comes closest to drama itself which from the point of view of pure dialogue is often Landor's chief danger; yet he has made perhaps the most notable contribution to the dialogue as an independent art form. He was the first to use the term 'imaginary conversations' and with it he not only described his particular form but stated his aims most succinctly. There is perfect fusion between outer and inner form, his language is controlled and the dialogues have a beautiful and solid structure. His themes are mostly straightforward and realistic, but they are handled with such care and distinction that they are evocative without being illusory. To this day he remains a vital influence and much is owed to him by those who practise this art form today.

The Platonic form of the dialogue experienced a most notable revival in the superbly constructed dialogues of Paul Valéry. In subtlety and beauty his dialogues are unsurpassed, and a masterly recreation of a well-tried, ancient form. A Socratic feature of his dialogues is the interest shown in structure and technique; it involves a most careful method of the explanation of technical terms, whether it be those of ship-building, seamanship, architecture, mathematics, philosophy, aesthetics, painting or music. His whole aim is directed towards attaining the utmost precision, lucidity and exposition in matters of ideas, and it is for this reason that in his hands the dialogue has reached a summit of perfection.

G. Lowes Dickinson, *Plato and His Dialogues* (1947); R. Hirzel, *Der Dialog* (2 vols, 1895); G. Niemann, *Die Dialoglitteratur der Reformationszeit* (1905); O. Gewerstock, *Lucian und Hutten. Zur Geschichte des Dialogs im 16. Jh.* (1924); A. R. Bellinger, *Lucian's Dramatic Technique* (1938); L. Massebieau, *Les colloques scolaires du XVI^e siècle et leurs auteurs* (n.d.); P. Van Tieghem, *La littérature latine de la renaissance* (1944).

K.W.M.

Diaries: see Biography.

Didactic Poetry, poetry used as a medium for teaching, embodying information about morals, religion, agriculture, history etc.

All who have learnt 'For ask, demand, advise or strive, By *ut* translate infinitive' and similar rhymes, have experience of didactic verse, if not of poetry.

The example shows the main reason for the use of poetry in teaching: verse, being rhythmical, has mnemonic powers, and in any age or country where books are scarce, this is invaluable in the transmission of knowledge. Even when the verse was not written for the purpose of teaching, its powers of doing so may be recognized, as when Confucius chose a number of current Chinese songs as bases for his ethical teaching. In Greece, however, 'teaching' poetry was deliberately composed, in hexameters, the most famous examples being Hesiod's *Works and Days* and *Theogony*. The first mingles moral instruction with advice on a year's farm-work (incorporating old popular wisdom), the second gives an ordered account of the gods and creation. Hesiod seems to have written also an *Ehoiai*, a catalogue of women from whom great Greeks were sprung, and these works cover all the main types of teaching in Greek didactic poetry—practical, scientific, moral, religious and historical. Didactic poetry flourished most in Alexandrian Greek culture, when poems were written on husbandry, snakes and snakebites, medicine, precious stones, geography and fishing. Aratus's *Phaenomena* was the most influential of these.

The didactic tradition in Latin poetry produced two wonderful works. Lucretius, inspired by Empedocles, expounded the Epicurean system with burning sincerity and vividness in *De Rerum Natura*, and Virgil in the beautiful *Georgics* interwove practical advice on husbandry with high ethical principles for the good Roman. Other classical Latin didactic poetry is insignificant beside these poems in a kind where Rome outshines her mistress Greece.

All these poems incorporate something of popular wisdom, and the same course is observable in other countries. The proverbs which found their way into the Hebrew scriptures, the gnomic utterances of Scandinavia and England, charms in Anglo-Saxon verse, *Sprüche* in German (of which the Dutch *sproken* are a slightly longer development), are all versified observations on the natural, social and moral worlds, and capable of incorporation into instructive poems of fuller argument by Christian teachers. Thus, parallels to the 3rd-century *Dicta Catonis*, a moral manual part Christian, part pagan and popular, were produced in Germany in, e.g. the *Winsbeke* (13th century), a moral guide to knighthood, Thomasin von Zerclaere's *Der wälsche Gast*, which has more religious teaching, and Freidank's *Bescheidenheit* ('wisdom'). Spain has, among others, saints' lives and other religious verse-teachings by Berceo (13th century) and Santob's (14th century) *Proverbios morales*, England its *Poema Morale* (*c.* 1170) and *Ormulum* (13th century). A work like Gower's *Confessio Amantis* (*c.* 1388) includes instruction of the Alexandrian type (on metals, history etc.) as well as accounts of the deadly sins, and *Proverbs of Alfred* (13th century) continues the tradition of popular lore in verse. The middle ages in all countries produced innumerable poems directly, and even more indirectly, didactic, since many give a moral turn to any story or situation, and even the drama, representing biblical stories, was a form of religious teaching as much as the *speculum* or *summa*. The 18th century was the other great age of teaching, but its pleasant rambling poems like Philips's *Cyder* (1708), Armstrong's *Art of Preserving Health* (1744) and Darwin's *Botanic Garden* (2 pts, 1791, 1789) have never been taken very seriously for their information.

Indian philosophy was taught in poetry such as that of Sankarāchārya (variously dated from 3rd century B.C. to 9th A.D.)

Another subject occasionally taught in verse was that of the literary art itself, from Horace's *Ars Poetica* to Boileau's *Art Poétique* (1674) and Pope's *Essay on Criticism* (1711). The theorists have often suggested that all poetry, since its function is to teach through delighting, is didactic, but this is to make didacticism work through very roundabout channels.

F. A. Wright, *A History of Later Greek Literature* (1932); F. Susemihl, *Gesch. der griech. Litt. in der Alexandrinerzeit* (1891); P. Legrand, *La Poésie alexandrine* (1924); U. v. Wilamowitz-Moellendorff, *Hellenistische Dichtung* (1924); Esiodo Buzio, *Il Mondo Greco* (1938); A. E. Schöndorf, *Studien zur Geschichte der Arbeiterpredigt* (1906); R. L. Grismer, *A New Bibliography of the Literatures of Spain and Spanish-America* (1941ff.); E. Legouis, *Hist. of Eng. Lit.* (rev. ed. 1947). C.M.I.

Dido, otherwise called Elissa, a queen of Carthage famed in classical legend. A princess of Tyre, she was the wife of a high priest of Heracles, whom her brother king Pygmalion, envying his immense treasure and prestige, caused to be murdered. Dido then dissembled her anguish till she could escape by sea with both the treasure and a number of sympathetic citizens. They sailed to Libya, where Dido acquired some land and built the splendid city of Carthage. According to the original legend, the Gaetulian king Iarbas now pressed on her offers of marriage, supported by her subjects; but she, faithful to her murdered husband, under pretext of a solemn sacrifice built a pyre and before the eyes of the people cast herself into the flames.

Dido may originally perhaps have been a form of the Carthaginian goddess Tanait. We know however that she and her sister Anna were mentioned in the lost *Punic War* of Naevius, which dealt with the origins of Rome and Carthage; and it may have been here that Virgil, to whose *Aeneid* she owes her fame, drew some of his inspiration. Virgil brings Aeneas to Carthage as a fugitive from Troy: the queen entertains him hospitably and listens to his account of his adventures; then she finds herself in love with him, becomes his mistress and offers him her city; he, however, conscious that his destiny must take him elsewhere, sails away, seeing from his ship the flames of the pyre on which she has stabbed herself to death; in the sixth book he sees her shade in the underworld and tries to speak to her, but she turns silently away from him. Virgil saw Aeneas as admirably single-minded on his mission to found a state in Italy. His readers, however, do not always take this attitude.

Ovid copied Virgil's story in the *Heroides*, siding with Dido, but softening and degrading her queenly spirit. Jerome and Tertullian preferred her earlier legend and exalted the courage and chastity of the once-wedded lady. But it was for the Virgilian Dido that the young Augustine wept.

The Norman poet of the *Roman d'Eneas* (*c.* 1160) described a Dido tormented in the Ovidian way. Dante when he first beholds Beatrice turns to Virgil with the splendid phrase of Dido on his lips. Jean de Meung uses the Virgilian tale in the *Roman de la Rose*. But for Chaucer, steeped in Ovid, Dido is simply one of the saints of Cupid, both in the opening of the *Hous of Fame* and in the *Legend of* those *Good Women* whom he canonizes with tears as perfect lovers. Gower's *Confessio Amantis* also followed Ovid. The renaissance scholars, however, were enthusiastic for a more magnificent Dido: Cinthio and Dolce used her tragedy in Italy; in France one of the statuesque plays of Etienne Jodelle caught a certain lyricism from Dido; Marlowe's *Tragedy of Dido Queene of Carthage* (1594) shows her graceful and wavering, more feminine than Marlowe's women usually are; Shakespeare, Spenser, Milton and Dryden also do her homage. Later French writers, Balzac, Stendhal and Flaubert, have made heroines in Dido's image; and critics like Sainte Beuve and Anatole France have grieved for her. The indignant Lamartine, preferring the earlier Dido, complained that Virgil had reduced a queen to a slave. R.A.T.

Digenes Acritas, a Byzantine romance probably written in the mid-11th century; at least 7 versions are known. The hero is the son of a Byzantine mother and Arab father (hence his name, Digenes, of two races) and his exploits reflect life on the eastern frontiers.

Ed. S. Impellizeri (1940; Ital. tr.), C. Sathas and E. Legrand (1875; with French tr.); *Byzantium*, ed. N. H. Baynes and H. St. L. B. Moss (1948). J.M.H.

Dipody, a group of two metrical feet. C.T.O.

Distich, a couple of metrical lines, especially as making complete sense; a couplet. C.T.O.

Dithyramb, Greek choric hymn, originally composed in honour of Dionysus (Bacchus), of a vehement and unrestrained character. C.T.O.

Dochmiac, of the nature of a dochmius (a 5-syllable foot of the form ⏑ – – ⏑ –); composed of dochmii; a foot or verse of this kind. C.T.O.

Doggerel, occurs first in Chaucer's *rym doggerel* in a comment on 'Sir Thopas' as a specimen of tail-rhyme romance; hence used of any ill-constructed or badly-expressed verse (see KNITTELVERS). C.T.O.

Don Juan. The hero under his own name of some 200 works, under other names of many more, Don Juan Tenorio first appears as an unruly young rake in Tirso de Molina's *El burlador de Sevilla y convidado de piedra* ('The deceiver of Seville and the stone guest'), published in 1630. In this play with no ascertained literary or historical antecedents, the Spanish dramatist combined the essential elements of the callous seducer, the comic moralizing manservant and the religious lesson of punishment by hell-fire, effected through a walking statue—that of the Commander, whom Don Juan has killed.

The subject soon acquired international popularity. The Italian plays of Cicognini (*c.* 1650) and of Giliberto (1652, now lost), both entitled *Il Convitato di pietra* ('The stone guest') preceded French versions by Dorimon (1658), De Villiers (1659), Molière (1665) and Rosimond (1669). From the French plays, and to a lesser degree the Italian, stemmed Shadwell's *The Libertine* (1676; with Purcell's music, 1692) and a number of German and Flemish adaptations. In these the influence of Cicognini, who had made of the comic valet the chief character, is often apparent. Don Juan himself was always for the 17th century the rebellious libertine, becoming more explicitly atheistic the further he progressed from his Spanish Catholic origins. In Molière's *Dom Juan, ou Le Festin de pierre* he expounded a rationalistic philosophy of pleasure which was condemned by the devout.

The 18th century was disinclined to take the libertine seriously. He became a figure like Punch in German and Austrian puppet-shows, a hero of ballet (Gluck's *Don Juan*, 1761) and of numerous Italian light operas before achieving musical immortality in Mozart's *Don Giovanni* (1787). This work, with Da Ponte's frivolous libretto, was intended as a humorous rather than a sentimental interpretation. In England he appeared as a pantomime character in *Don Juan, or The Libertine Destroyed* (*c.* 1790), which Byron probably knew.

Byron's *Don Juan* (1819–24) was a step in the re-casting of the character which the romantic spirit demanded. The hero of the poem is an agreeable young man, passively amoral rather than actively immoral. Though this is near to the modern popular conception and has been followed by such writers as E. Linklater (*Juan in America* (1931), *Juan in China* (1937), it was not the main source of renewal. This came from German literature—N. Vogt's fantastic dramatic poem, *Der Färberhof* (1809), and Hoffmann's story in *Phantasiestücke in Callots Manier* (1814)—and established an idealistic Don Juan, often conflated with Faust, filled with aspirations which no one woman can satisfy; or sometimes one woman only, through whom he finds his salvation. Formerly exclusively dramatic, the character now becomes lyric. The new conception was treated at varying philosophic depths by Pushkin (1830), Musset in *Namouna* (1832), Lenau (1851), A. Tolstoy (1860) and many others. Zorrilla's drama *Don Juan Tenorio* (1844), sentimental and spectacular, has been adopted as the favourite national rendering in Spain, where it is performed in theatres on All Souls' Day.

The better to stress his spiritual qualities, some writers have compounded the original Don Juan Tenorio with a Don Juan de Maraña, derived from a historical Miguel de Mañara who lived in Seville in the 17th century and, after a dissipated youth, ended his days as a repentant monk. The story with its different legendary embellishments, such as the scene in which the hero witnesses his own funeral, was used by Mérimée in *Les Âmes du Purgatoire* (1834) and by A. Dumas père in his drama *Don Juan de Maraña, ou La Chute d'un ange* (1836). It perhaps suggested to Rivas his play *Don Álvaro* (1835), the source of Verdi's opera *La Forza del Destino* (1862).

In the 20th century there has been no serious renewal of the character, except some novelettish attempts by French writers to use it in elaborating a mysticism of the senses. The puritanical hero of Shaw's *Man and Superman* (1903) was a deliberate contradiction of all the previous conceptions and, except in the Mozartian reminiscences, hardly belongs to the line.

G. Gendarme de Bévotte, *La Légende de Don Juan* (2 vols, 1911; the most complete account of the different versions); A. de Latour, *Don Miguel de Mañara* (1857; a life of Mañara based on J. de Cardenas, *Breve relación de la muerte, de la vida y virtudes de Don Miguel de Mañara*, 1680); A. Farinelli, 'Don Giovanni, Note critiche', in Giorn. stor. lett. ital., 27 (1896; claims the original for Italy); V. Said Armesto, *La leyenda de Don Juan* (1908; reclaims him for Spain); G. B. Shaw, Preface to *Man and Superman* (1903); R. de Maeztu, *Don Quijote, Don Juan y La Celestina* (1926); G. Marañón, *Don Juan* (1940). G.B.

Don Quixote (*El ingenioso hidalgo Don Quijote de la Mancha*, 1605–12). Cervantes's masterpiece began as a satire against novels of chivalry; gradually it became the story of how a deluded egotistical idealist was disillusioned, recovered his sanity and died. The pattern is repeated in his matter-of-fact peasant squire, Sancho Panza. The book abounds in profound observations on mankind, surprising humorous incidents, realistic portrayals of men and manners and wonderful wide-ranging conversations between master and man. The development and interaction of the two main characters, the fantastic truth or blindness of Quixote's remarks, the peasant speech of Sancho, the way in which the bystanders deceive them both, the pastoral or adventurous digressions that alternate with the main narrative—all add to the richness of this great novel. Its richness accounts for the extraordinarily different interpretations of it given by different writers.

The 17th century saw in *Don Quixote* a fantastic burlesque, the 18th a satire against those who defied good sense, and the 19th the story of a misunderstood idealist worsted by a hostile vulgar world. Don Quixote has appeared as a Catholic, a Protestant, or a free-thinker. Misinterpretations have sometimes produced original works of value; hence, perhaps, the profound influence it has exercised on European fiction.

Don Quixote appeared in English in 1612–20, French 1614–18, Italian 1622–25, German 1683 and Russian 1769. In England traces of it can be seen in Beaumont's *Knight of the Burning Pestle* and Butler's *Hudibras*, the latter perhaps stimulated by Gayton's burlesque commentary of 1655. Fielding called his *Joseph Andrews* an imitation of the manner of Cervantes, and *Don Quixote* seems to lurk behind many English novels up to and including Dickens. Its influence has been no less profound in other European countries.

Spanish ed. *Don Quijote*, ed. F. Rodríguez Marín (6 vols, 1916–17; 7 vols, 1927–28; 10 vols, 1947–49).—Eng. tr. *Historie of Don Quixote*, tr. T. Shelton, ed. J. Fitzmaurice-Kelly (4 vols, 1896); *The Ingenious Gentleman Don Quixote . . .*, tr. J. Ormsby (4 vols, 1885); *Don Quixote*, tr. J. M. Cohen (1950).

R. de Maeztu, *Don Quijote, Don Juan y La Celestina* (1926); S. de Madariaga, *Guía del lector del Quijote* (1926), Eng. tr., *Don Quixote, an Introductory Essay in Psychology* (1940); M. Bardon, *Don Quichotte en France, 1605–1815* (2 vols, 1931); P. Hazard, *Don Quichotte* (1932); J. Casalduero, *Sentido y forma del Quijote* (1949). See also under CERVANTES. E.M.W.

Drama is a term applied loosely to any situation charged with sufficient emotional content to provoke conflict. The conflict may or may not be resolved, but conflict must exist. Applied to the theatre, it embraces all work composed for performance therein and finds its most elementary expression in mime. The mimetic instinct is inherent in man; but it only becomes dramatic when he invokes it to represent a spiritual or physical conflict: in short, when imitation extends to action. Since the instinct itself is essentially a combination of desires for self-exhibition and self-exploration, its fulfilment demands the presence of an audience, imagined or real. Fulfilment enables the imaginations of actor and audience jointly to explore in terms of imitations, which the actors persuade the audience to accept as real, the mysterious sources of human behaviour. The word drama, therefore, as used of the theatre, implies a co-operative act of make-believe by which it becomes possible for an imitator to present and for a spectator to receive an explanatory image of those physical and spiritual conflicts which govern human conduct. Its evolution from the natural (where simple dance to the rhythmic accompaniment of choric chant suffices) to the artistic (where every means of aural and visual communication known to civilized society is used) follows the particular religious forms and social observances of various peoples.

Because drama depends so largely for its existence on man's innate desire to display himself, which many have regarded and still do regard as base, it has always encountered opposition. Its apologists on the other hand have insisted that the dramatic instinct, because it is an instinct, must find an outlet. To stifle is to waste, they argue, and maybe to warp; rather should it be developed and directed for the benefit of others. This divergence of approach to drama (essentially the quarrel between Plato and Aristotle) accounts for the widely varied degree of esteem in which it has been held at different times and by different nationalities throughout its history.

In general, history has supported drama's apologists and not its opponents; for not only are periods devoid of dramatic activity very rare, but drama has frequently found itself in close alliance with organized religion. The reason is not hard to find. Man is not self-sufficient; he exists as much in his relationship to other human beings as in his relationship to his own spirit. His impulse to display and explore himself is recognized as an obvious instrument for the fulfilment, at a conscious level, of his equally instinctive need for communion with his fellows. Persons, therefore, in whom an active mimetic instinct is most strongly developed may employ it to communicate whatever they perceive to be the truth about their relationship with their fellows to those who, if unable to comprehend this on their own, may nevertheless do so as witnesses. Such collaborative use of the dramatic instinct can lead still further: for since man seeks to interpret the forces in nature he does not understand in terms of those which he does, his dramatic instinct may assist communication between himself and the supernatural. Manifestations of this may be found today among primitive races where imitation and disguise form prominent features of many religious ceremonies. The most familiar of these quasi-dramatic rituals are those associated with the Dying God (a divine being, that is, supposed to have been killed and to have mysteriously returned to life after a short interval of time): for here mime is used to symbolize the most basic of all conflicts, that between life and death.

THE ORIGINS OF DRAMA.—Primitive man, in his struggle to live and increase his kind, recognized some of the forces in nature as his assistants and others as his enemies. All of them whether good or evil were the easier to contend with if regarded as human beings possessed of supernatural powers. Sometimes they were conceived of as gods and goddesses; sometimes as giants. At other times they were thought of as spirits, demons, saints and devils. By adopting such symbols primitive man not only rationalized his fears, but thereby provided himself with means to combat them. Nature provided a reminder in the annual triumph of spring over winter that the most malignant spirits could be banished or at least kept at a distance with the help of those more benevolently inclined. His ritual therefore symbolized this conflict between the forces of life and death with the express object of persuading the former to assist him and his fellows in their own struggle with the latter. In the British Isles the sword dance and mummers' plays of the folk, degenerate as they have now become and undeveloped though they were even in their prime, bear distinct traces of this ritual origin. Lack of records restricts detailed reconstruction of those rites from which European drama derives. Nevertheless such indications of its general nature as do survive are corroborated by similar characteristics found in the early history of drama in both the Far and Middle Eastern countries.

The East. Drama in India, China and Japan drew its forms and materials from the hymns and dances used in the festivals of the gods to which, in every instance, narrative recitation was later added. Drama is regarded by Indians as the god Brahma's gift to man through the person of his priest Bharata and it is significant that the word for an actor should still be synonymous with that which means a dancer. A regular drama had come into existence by the 5th century A.D.

The origins of Chinese drama, which is probably the most conservative in the world, are enwrapped in legend; but they are not improbably connected with ancestor worship. Again, folk songs and dances form the basis of this drama which had been formalized by the end of the 8th century B.C. The dialogue which had by then been added was intoned, as it still is, to the accompaniment of music. Little is provided by way of scenic background; but costume, of which masks are a prominent feature, are, by contrast, lavish. This gives a Chinese play the semblance of an elaborate structure in which words, music, dance, gesture and costume combine to reflect the qualities of a race rather than to express individual personalities which characterizes most modern, western drama.

Japanese drama, of which the main genres are *Nō* and *Kabuki*, is of comparatively recent origin. The *Nō* play is intimately associated with Shintoism, its philosophy and legends, and took shape during the 14th century A.D. It was originally performed by priests for the benefit of an exclusive, aristocratic audience. Choric chant and dance is a prominent feature; the function of the chorus, to comment upon and interpret the action of the actors. If the *Nō* play, with its austere assumption of erudition, is an eclectic art, *Kabuki* is essentially popular. It was imported from China in the 16th century A.D. and follows the conventions of the Chinese stage. The plays are long and the plots familiar to audiences who regard them primarily as a vehicle for acting. The demands made on the intellect are therefore slight: and the auditorium in consequence is a place of general unrepose.

The Mediterranean. In Europe religious ritual was formalized into a regular drama far earlier in those countries bordering upon the Mediterranean than in those of the north and west. It is generally accepted that Greek drama had its origin in the festivals of the nature-god Dionysus which, according to Herodotus, was transferred to Attica from Egypt where dramatized ritual closely associated with the belief in reincarnation may be traced back to between three and four thousand years B.C. The principal evidence for this rests in the pyramid texts which concern the migration of the souls of dead kings from their earthly to their eternal abode; and the Passion plays, of which that from Abydos (performed until at least the 6th century B.C.) is the best known. It concerns the death, dismemberment and ultimate resurrection of the god Osiris.

A similar dual significance attaches to the worship of Dionysus who was thought to die in autumn and be reborn in spring. From a choric hymn to this god, the dithyramb, sprang tragedy. This choral lyric was originally no more than a poem sung and danced by a chorus of 50: but in time it was formalized into regular drama through the development of dialogue, first between the chorus leader and the chorus and later between actors and the chorus. The same blend of choral and histrionic elements marks the rise of comedy which Aristotle derives from a choral revel associated with fertility rites. Use of the phallus in regular Greek comedy supports this contention. Use of animal disguises, however, suggests a connexion with masquerade, a contention supported by similar, later usage in countries of north-western Europe.

Greek tragedy and New Comedy penetrated to southern Italy and thence to Rome via Sicily. Both, however, were rapidly coloured by native tastes nurtured on mimetic performances in which ritual aspects are evident. Some sort of entertainment—probably little more than music, songs and dances—had reached Rome from Etruria as early as 364 B.C. To this, if Livy may be believed, was grafted an histrionic element: the interchange of jests between comedians which usually accompanied agricultural festivals. These exchanges, deriving from simple chants, received the name of 'fescennine verses' (q.v.) and were well established before any attempt was made to produce a Greek play. This, according to existing records, was first done by Livius Andronicus at the public games of 240 B.C. The 'fescennine' songs probably supplied the originals for the rough farces known as *Atellana* (q.v.). This hypothesis is supported by the survival in the developed, literary *Atellana* of such characters as the Farmer, the Pig or the She-Goat. Mime and pantomime in time developed out of the *Atellana*.

The North West. The Romans carried their drama with them into the conquered territories of north-western Europe to which fact hellenistic theatres like those at Arles and St Albans bear witness. There is little reason, however, to believe that regular Roman drama outlived a Roman suzerainty in any country except Provence, although certainly similarly imported festivals and accompanying rituals from which this drama had originated may well have survived in folk custom. But even if this were so it must have suffered severe competition from the rival calendar of Norse mythology behind which vegetation gods can be descried. As in eastern countries and in those bordering upon the Mediterranean the god who dies in the autumn only to be reborn in the spring appears to take pride of place. Relics of ceremonies associated with this cult are said to survive in many folk dances. The British sword dance play (indigenous to the north country) and mummers' play (to the south) come within this category; yet until anthropologists can produce direct evidence to trace these plays back beyond the middle ages it is safer to regard them as a means for raising money at Christmas. All the plays have a common structure. They begin with a simple induction followed by the appearance of two protagonists who boast of their strength and then fight. One kills or wounds the other: a doctor is summoned: the fallen champion is revived and a song and some fooling end the play. Examples have been collected from places as far apart as Belfast, Ampleforth, Kinnington (Lincs) and Camborne (Cornwall). The early ritual origin often claimed for them would certainly help account for the hostile attitude adopted towards drama by the early Christian church: for vengeful memories of the treatment of martyrs in Roman theatrical *spectacula* cannot be held solely responsible for the repeated condemnation of dramatic performances which, from Constantine in Byzantium to John of Salisbury in England, thundered down ten centuries. Fear lest they might occasion a reversion to old gods and old habits among the newly converted and simple minded cannot be excluded. Justification of such fear is provided in the startling fact that when drama once again escaped to freedom it did so from within the church's own most elaborate ritual, the Mass.

The first phase of this escape is marked by the introduction of antiphonal singing, said to have started in Antioch and to have spread westwards reaching Italy in the 5th century. The practice had become general throughout Christendom by the beginning of the 7th century and was standardized in the Gregorian *Antiphonarium*. This choric element provided the foundation, as with earlier drama elsewhere, to which the mimetic and histrionic elements of Christian drama were later added. The former was developed from accretions of symbolic gesture in celebrations of Mass to help keep worshippers informed of the significance of rituals conducted in a foreign tongue. The latter grew out of the introits or chants sung while the celebrant approached the altar. These in their turn were elaborated by the interpolation of tropes from scriptural sources, some of which took dialogue form. One of these, the famous *Quem Quaeritis* concerning the visit of the three Marys to the tomb, was used at Easter. This 'visitation ritual' superimposed upon the existing rituals of deposing the Crucifix from its place on the altar on Good Friday and replacing it on Easter Sunday, involving chant, mime and dialogue combined, marks the advent of Christian drama. Similar introits with interpolated tropes at Christmas and Ascension quickly followed which, together with the Easter introit, form the basis of the Mystery cycles dealing with the world's creation, Christ's Nativity, his Passion and Resurrection.

Short of the proof, therefore, which the scantiness of surviving records denies, very strong grounds nevertheless exist for supposing drama everywhere to originate in liturgy. Man appears instinctively to combine his desire to assert the fact of his own existence with his desire to explore both his own nature and his function in the universe. The method adopted to attain these ends is imitation. This process, proving satisfactory to the individual, is then formalized for the benefit of the tribe, community or society into rituals. Those dealing with the primal conflicting forces of life and death, because the questions they are designed to answer defy a final answer, provoke the use of ever more elaborate means (of which the inclusion of dialogue is but the first) to obtain the elusive explanation. Imitation of action, when developed from this starting point, along these lines and to this degree, has become drama.

The Development of Drama

Classical Antiquity: *Greece*. Over-simplification is the inevitable danger of any historical outline. Particular literary forms which are useful for categorizing come to be regarded as organic growths. In fact they constantly overlap one another; one works upon the other, and social forces work on both. It is essential therefore to stress at the outset the inadequacy of the records on the strength of which histories of drama are compiled. Vast gaps in factual knowledge exist which must qualify all deductions from existing records.

This caution is especially necessary when considering the development of Greek regular drama from religious festivals. The two principal forms, tragedy and comedy (qq.v.), developed along roughly parallel courses, but with the former always in the lead. Both forms in their prime were addressed to an entire community who attended the theatre as a community and not as individuals. The themes were therefore of communal interest, tragedy concerning the moral government of the universe while comedy (i.e. Old Comedy) satirized all aspects of social and political life in boisterous fashion. Aeschylus and Aristophanes are the dramatists most closely associated with these forms. Later tragedy is on a less lofty plane while comedy becomes quieter and at times even sentimental. The tragedies of Sophocles and Euripides still concern universal issues, but expressed in terms of the fortunes of individuals. If those of Euripides are the less heroic, they are perhaps more human. He is not, however, above exploiting a dramatic situation for its own sake. Middle Comedy remains satirical but is quieter in tone, while New Comedy (whose finest exponent was Menander) is still more gentle. Satire is deflected from personalities to contemporary manners.

Greek drama, which had at first consisted simply of singing and dancing, reached its maturity under Aeschylus in the course of the 5th century B.C. As far as is known, Thespis was the first to isolate an individual, whom we would describe as an actor, from the chorus. Aeschylus isolated another and Sophocles a third. Since these actors were permitted to take more than one role, the histrionic part of the drama rapidly equalled in importance and then superseded the choral part: and in these terms the rise and decline of Greek drama may be measured. In the tragedy of Euripides as in the comedy of Menander the chorus is only slenderly attached to the plot, the actors having attained liberty at its expense. This increased freedom, however, was accompanied by a proportionate loss of vigour which corresponds more than coincidentally with the rise, hegemony and decline of Athens. Athenian drama spread to other Mediterranean countries and found an especial stronghold in Alexandria where it flourished, albeit in decadence, until dramatic performances were forbidden in A.D. 217.

Rome. It is difficult to assess the merit or even the development of the Roman drama as so little has come down to us. A few fragments of plays by Ennius, Pacuvius and Accius of the 3rd and 2nd century B.C., the tragedies of Seneca (written to be read rather than performed) and the comedies of Plautus and Terence are all that survive. There seems little doubt, however, that Roman drama was produced by adapting Greek originals to suit the national taste. Here then, as in Greece and as in both the middle ages and the renaissance, the composition of the audience was a major factor in determining the nature of the drama; for it largely determines the qualities in Greek plays which Roman dramatists sought to stress and imitate. An audience whose prime object in going to the theatre was to be entertained naturally preferred, by way of tragedy, those plays which offered the most violent plots, horrific scenes and clamorous rodomontade; and by way of comedy, those plays which by their topicality, wit, irony and earthy jokes made them preferable to other competitive attractions. Terence alone of comic dramatists consciously attempts to improve artistically upon his originals.

By the end of the republican period the output of dramatic writing for the stage had declined into insignificance. Drama continued to be written as a purely literary activity; but in the theatre, farce (q.v.), mime and pantomime swept all else before them until under the empire they achieved an almost complete monopoly.

The growth of the Christian church did nothing to allay the disintegration of serious drama in the ancient world. The price of acting for a Christian was excommunication; and theatre-going, even if tolerated in the eastern empire, was not thought a fit occupation for the devout in the west. The theatres were closed in Europe during the 6th century and the only form in which drama could survive was in occasional entertainments in noble houses or at fairs and fêtes given by itinerant mimes, acrobats, jugglers, singers and dancers, whose accomplishment was restricted to the performers' bodily and vocal talents.

THE MIDDLE AGES.—The most important fact about medieval drama is that its roots lie in the Christian church, for this gives it an international character the like of which Europe has not witnessed since. The civic authorities of medieval towns were often as deeply involved in dramatic performances as ecclesiastics—for example, the pageants with which subjects welcomed their rulers into their cities were civic responsibilities—but all were members of the same Catholic church and saw every aspect of the world in which they lived as a copy of God's heavenly kingdom.

The evolution of Miracle plays from mimetic illustration of extracts from the liturgy into a complete cycle of the Old and New Testament thus follows the same broad lines in all Christian countries. It is clear that extension of the narrative content of the plays enforced the occupation of ever larger areas for their performance until what had originally been easily contained within the choir extended throughout the whole church and even outside into the open space before its west door: equally, that the ever-larger cast lists compelled the clergy to seek assistance from the laity: but it is not necessary to assume that the various extensions occurred simultaneously in every country nor even in all places within one country. Lack of records restricts detailed analysis of the changes; but that they were variable becomes apparent upon examination of the treatment accorded to any one subject in the different cycles, whether in one country or in comparison with others. The Miracles were the work of men in close enough touch with the folk to share their tastes. Much of the spirit of earlier folk-plays persists, although the interpretation and development of character is vastly improved. The cycles, as we possess them, should be regarded as organic growths to which many authors contributed, each adapting, amalgamating or subdividing earlier models to suit new, local conditions. The steady secularization of the plays may be attributed as much to outbursts of the peasant's nature beneath the cleric's habit as to contact with rival holiday entertainments of the streets adjacent to the church. If the obvious appeal of these plays lies in their humour and their presentment of the everyday life of simple folk, they achieve greatness by combining this with a dignity of expression befitting their solemn themes, the centre of which is tragedy. In consequence, while they prepared the minds of popular audiences for the later humanistic tragedy of the secular stage, their particular blend of humour with gravity, so typical of popular taste, establishes the genre which lies at the centre of subsequent controversy between the classicists and romantics.

Early Renaissance.—Secularization of the fully developed and international Miracle play together with the supplanting of Latin for the vernacular as the actor's language gave rise during the 15th century to a variety of dramatic genres bearing marked national characteristics. In Italy the *sacre rappresentazioni* slowly yielded to the conscious revival of classical forms. In Spain *autos sacramentales* (q.v.) were rivalled in popularity by the Corpus Christi processional *fiesta de los Carros*. France developed alongside its *mystères* (which in Paris by the early 15th century had become the monopoly of the *confréries de la Passion*) the Morality play, the *entremets*, the *sottie* and *farce*. The latter pieces were satirical, usually concerning themselves with political and domestic topics respectively. Not unlike the *farce* is the German Shrovetide play of the same period. Moralities also became popular there; but these found their readiest acceptance in the Low Countries, where they became the speciality of the Rederijkers (q.v.). The best known of English Moralities, *Everyman*, is a translation from a Dutch original. England also developed two other dramatic genres, the Disguising (see Masque) and the Interlude. The latter has much in common with Italian *intermezzi* and French *entremets*. All three were indoor evening entertainments of exclusive literate audiences and mark the beginnings of a cleavage between popular and literary drama.

The anonymity of early gothic drama, imposed by traditionalism, similarly gave way, with the development of new and at least nationally individual genres, to the acknowledgment of authorship. Jean Bodel, Rutebeuf, Adam de la Halle and Pierre Gringoire in France, Feo Belcari and Lorenzo de Medici in Italy, Encina in Spain, Hans Sachs in Germany, John Lydgate and Henry Medwall in England may definitely be associated with work that is specifically dramatic. By the close of the 15th century therefore it is almost possible to regard the term dramatist as once more applicable to an author of entertainments. His ascendancy during the 16th century brings drama into ever closer association with education and divorces it proportionately from the traditional fooling of the folk. This divorce is much less noticeable in Spain and England than in France or Italy. In Italy it comes about deliberately; in France more fortuitously.

The Renaissance: *Italy*. A revival of interest in both dramatists of classical antiquity and the conditions in which their plays were staged provoked scholars and architects alike, under princely patronage and with active ecclesiastical co-operation, to attempt to replace loosely constructed, native dramatic narrative with a refined regular drama. The formation of academies devoted to this study during the late 15th century led to performances of plays, first by Plautus and Terence and later by

Italian authors modelling their own work on these originals, in the great rectangular halls of renaissance palaces. The chief centres of this activity were Rome, Urbino, Florence and Ferrara. More attention, however, was given by the dramatic and architectural theorists to the dogmatic writings of Horace and Vitruvius respectively than to the analytical criticism of Aristotle and the actual remains of Greek theatres. As a result the dramatist of the 16th century found himself restricted by an ever more rigid set of rules while the architect utilized an ever more varied explanation of similarly rigid rules regarding scenic representation of this drama to promote his own experiments in the techniques of perspective scenery and stage machinery which were proving as fascinating to audiences as to the architect himself. This unlooked-for development succeeded in stifling classical comedy until, with the emergence of the *commedia dell' arte* (q.v.), a reassertion of the medieval tradition infects it with a new vitality. Tragedy, similarly deflected from its course, gives place first to pastoral and then to opera when the spectacular *intermezzi* (designed originally to fill up time between acts) usurped the place of the play itself. These experiments also led directly to the substitution of the concentrated scene behind a proscenium arch for the dispersed settings of medieval theatres—an innovation that was in time to spread throughout Europe and effect a revolution in the dramatist's art.

France. A divorce between popular and literary-minded audiences is apparent by the middle of the 16th century. From then on the interest in classical plays steadily mounts, while the Mysteries (their performance forbidden in Paris by a police edict in 1548) are in manifest decline; but in the absence of organizations with the prestige of the Italian academies, the process of change was neither directed with such speed nor pressed to the same extremes. Dancing, however, in courtly entertainments, significantly attains a greater popularity in France than elsewhere. Dancing is a particularly prominent feature of the entertainments presented in the Jesuit colleges scattered over the continent. These were in the main didactic and propagandist in purpose and designed as an answer to similar Protestant plays which had earlier met with great success, notably in Germany; but they quickly met the fate of other neo-classic plays before the growing taste for spectacle.

Germany and the Low Countries. German drama of the 16th century owes little to neo-classicism, but much to the companies of English actors who, at the end of the 16th and beginning of the 17th centuries, imported their own plays and toured them in translation. The bitter feuds of religious controversy severely handicapped the development of an original native drama; while in the Low Countries, despite the increasing splendour of Oomergancks and Rederijker contests, the almost ceaseless struggle against Spanish hegemony had a similar blighting effect.

Spain. Although politically in closer touch with Italy then any other nation, Spain showed but slight enthusiasm for Italian neo-classical drama. Plays by the Latin dramatists were performed in both Spain and Portugal; but instead of ousting the native religious tradition as in Italy, they effected its emancipation from medieval limitations, thus permitting a secularly orientated drama in strict keeping with the devotional Spanish temperament to flourish on a firm popular basis. Nowhere did the tradition of religious drama flourish longer; even in the 17th century, when Spain capitulated to the techniques of proscenium staging, at the hands of Calderón it possessed as great a vitality as ever before. The ability of Spanish dramatists throughout the 16th century to retain the patronage of audiences in which all ranks of society were represented is equalled only in England. This achievement, largely occasioned by the easy passage accorded to actors between palace halls and public inn-yards, leads to the construction of permanent theatres which convert literary drama from a social recreation for amateurs into a remunerative professional concern. The consequent reliance of dramatists upon the patronage of popular audiences seldom permits abstract considerations of theory, acquired from a university training or from contact with men of letters at court, to supersede traditionally accepted methods of playwriting. Such contact with the educated classes nevertheless constantly refreshes traditional native drama with humanist refinement. Spain, in consequence, can boast Cervantes, Lope de Vega and Calderón; England, Marlowe, Shakespeare and Ben Jonson.

England. The transition from medieval to renaissance drama is marked by a change of emphasis and content rather than of form. The moral didacticism of the 15th century yields to political and social didacticism in the 16th, the change being most evident in the history play where little more is offered by way of plot than the sequence of scenes familiar in the Miracles, but where character and feeling are given much wider scope. These latter qualities are seized upon by educated literary-minded dramatists like Lyly, Peele, Greene, Marlowe and Jonson. That they do not become subordinated to theoretic considerations is due to the emergence of the actor-dramatists whom Greene satirized as 'an upstart crowe beautified with our feathers that with his Tyger's heart wrapt in a player's hide supposes he is as well able to bombast out a blank verse as the best of you'. Though levelled at Shakespeare, this stricture applies equally to Dekker, Rowley and others. They show their contempt for the niceties of form by their readiness to repeat or rearrange earlier plays, to collaborate with each other either simultaneously or successively and even to connive at a combination of both. The representative nature of Elizabethan and Jacobean audiences forced the rival groups to compromise by imitating whatever each recognized in the other's style as pleasing these audiences and thus effectively prevented both from going to extremes. Heywood is perhaps the most conspicuous example. These audiences also account largely for the seeming complexity and variety of English renaissance drama: for many playgoers born in the 1570s might not only have seen plays by Lyly, Shakespeare and Ford, attended both rowdy demonstrations in the yard of the Red Bull and elegant gatherings at masques in Inigo Jones' Banqueting Hall, but have argued the merits of Nashe's plays and Fletcher's, Marston's and Middleton's or even Kyd's and Davenant's. The astonishing variety of play which these names recall itself bears witness to the freedom accorded individual personality in authorship by audiences whose taste represents a complete society rather than a number of sectional interests.

THE TRIUMPH OF CLASSICISM.—The 17th century marks the triumph of that sectionalism in theatrical taste which started with the early divorce between courtly and popular audiences, first in Italy and then in France. 'Courtly' and 'popular' are here frequently equated with 'erudite' and 'illiterate' audiences respectively, from which premise it is an easy step to claim, as many literary students of drama have long done, that the revived classical drama triumphed on its literary merits. The fallacy of this argument (widely enough accepted to need stressing for what it is) lies in regarding all courtiers as necessarily erudite or even interested in literature. What captured the fancy of one and all was the much more easily appreciated magical illusions created by the use of perspective settings and stage machinery, development of which accompanied the revivals of ancient plays or the performance of plays modelled upon them: what triumphed was the drama that offered the greatest scope to the stage designer and scene painter. In Italy this meant the triumph of opera. Permanent theatres were built to contain what were in effect sumptuously decorated concerts (Palladio and Scamozzi's Teatro Olimpico at Vicenza, 1585; Aleotti's Teatro Farnese at Parma, 1618; the Teatro San Casiano at Venice, 1637). Italian ascendancy in baroque theatre and stage design is carried through the century by Bernini, Barberini and Burnacini who transported the style from Italy to Austria. To France, where Italian companies of actors were frequent and popular visitors, went Aleotti's pupil Torrelli to decorate the *ballet de cour* and bequeath his secrets to Jean Bérain whose work epitomizes the *style Louis Quatorze*. At the English court the triumph of the Italian-trained Inigo Jones was no less sensational and gave Ben Jonson cause to expostulate that 'painting and carpentry' were the soul of masque. Taste for this sort of spectacle was sufficiently secure for a 20-year closure of the theatre to make so little difference that his pupil John Webb could take up again where he left off.

Controversies about the unities or other literary matters pertaining to dramatic form, whether centring on the work of Gryphius, Corneille or Dryden, pale in comparison with the established vogue for theatricality summed up in the word baroque. Perhaps in no other age has the theatre, normally thought of as reflecting contemporary life, made life itself seem but a reflection of the theatre. This paradox of course is only applicable to European court theatres and court life, for it was only there that sufficient money was available for the indulgence of spectacular display. The popular theatre throughout Europe suffered disastrously either on account of war (political and religious) with attendant poverty or through the abrupt cessation of wealthy patronage, Italian *commedia dell' arte* alone contributing anything of significance to the future development of drama.

Once, however, the architects and painters had fought and won their battle with the poets (for better or worse), the literary qualities of drama were again allowed to reassert themselves; but, from now until the invention of motion pictures, only so far as the proscenium arch and the machinery behind it would permit. This readjustment of values ushers in an era of what is usually referred to as court drama, the ascendancy of which is as characteristic of the age of reason as court entertainments (variously developing as opera, ballet or masque) were of the renaissance. In countless European capitals the king chose the play and his courtiers made up the audience. The movement was by no means simultaneous—what Louis XIV commanded at Versailles in 1680 was the choice of Gustav III of Sweden at Drottningholm in 1780—but the characteristics of this court drama were constant: a sumptuous setting, usually indigenous for comedy, more often remote for tragedy; a close-knit, intricately woven plot, suitable for framing within the triumphant proscenium arch; and language elegant or exalted as the mood dictated. If in comedy Molière retained more of the broader approach of Calderón or Shakespeare than his English contemporaries, Dryden and Wycherley, Racine certainly established the pattern of European tragedy; and later French dramatists cultivated the comedy of manners as conscientiously as Congreve or Holberg, so that Marivaux is closer in spirit to Goldoni or Sheridan than to his compatriot, Molière.

Against the artificiality of this court drama must be set the sentimental, pathetic strain increasingly evident in the 18th century, alike in the plays of Lillo or Lessing, and in the dramatic theories of Diderot.

The 19th Century.—The aristocratic façade of European drama was finally shattered by two revolutions—one political, the other industrial. The return of popular audiences to the theatres coincided with such great advances in stage machinery as gas-lighting, cut-cloths and gauzes, which gave rise to a style of play loosely known as melodrama (q.v.) to which authors as disparate as Schiller, Goethe, Byron, Hugo and Pushkin all made some contribution. Romantic drama in France and Germany achieved an interest beyond the purely sensational because the compatriots of Pixérécourt and Kotzebue applied their methods to sterner purposes. In England, however, the Shakespearean inheritance of the romantic poets deflected them from stage to study, leaving the theatre in the possession of the sensation-mongers (see Burlesque and Extravaganza).

Intelligent drama could only return when the new popular audience achieved self-analysis. In Russia, where the aristocratic hold on the theatre remained firm, this came early: the astringent comedies of Gogol, Turgenev and Ostrovsky appeared well in advance of the French school of social drama represented by Dumas *fils* and Sardou; just as Chekhov was later to be the yardstick of the naturalistic movement. But it was Scandinavia that challenged in force the poverty of ideas brought about by French concentration on technique in the form of the *pièce bien faite*. Bjørnson and Ibsen in Norway and later Strindberg in Sweden reclaimed freedom of subject for the dramatist to such effect that German naturalists like Hauptmann and Sudermann were content to join the French school of Zola and Brieux in following the Scandinavian lead. England still lagged behind; Jones and Pinero in the 1890s were imitating French models 30 years out of date, as Shaw pointed out in preface and play.

The ultimate goal of naturalism in dramatic presentation was continuity of action. The fashioners of setting, costume, plot and dialogue, and eventually the actors, combined to make the illusion they were endeavouring to present appear no larger than life and at least as probable. The producer, imported originally as a mere co-ordinator, came rapidly to dominate his collaborators and then to achieve recognition as an artist in his own right. But despite this the interval between acts and the drop curtain remained to frustrate all attempts to achieve complete continuity of action in the theatre. This goal was reached when 19th-century scientists had made sufficient progress in the field of optics to provide humanity with the constantly moving pictures of the cinema.

The 20th Century.—The goal achieved, reaction from naturalism was inevitable; but it has been slow to acquire any definite sense of direction. As yet experiment is its keynote. Germany, America and Russia seized eagerly on expressionism, and in the 1920s Ernst Toller and Elmer Rice ran a neck-and-neck symbolist race with the Irish theatre under Yeats (greatly influenced by the *Nō* plays of Japan), Synge and, later, O'Casey. In Italy Pirandello preferred to explore the capacity of naturalism to convey the super-natural element in life. Although of primary appeal to coterie audiences these experiments were popularized by being absorbed into ballet which has steadily been acquiring large and enthusiastic audiences.

The newly-triumphant French school of Sartre and Anouilh (the latter deriving fairly directly from Giraudoux) employs contemporary history and legend as the vehicle of its individual philosophy. England, with characteristic caution, has taken verse drama to its heart on the strict understanding that the verse is indistinguishable from prose. The new American school chooses to invest the psychopath's casebook with the spirit of poetry. There has gone up a call to break down the fourth wall erected by the architects of the naturalistic theatre; but whilst building restrictions prevail, dramatists cannot profitably assist in such demolition. Perhaps it is not the proscenium arch that is challenged by modern drama but the French windows of drawing-room comedy.

FORM

There are two broad approaches to the composition of regular drama: that which presupposes (often vainly) the subordination of technical to aesthetic values, of the executants to the drama's content: and that which relies upon the virtuosity of the executants for the content to become apparent. The first presupposition embraces tragedy, comedy, tragi-comedy, pastoral and, more widely in modern times, poetic drama, religious drama and problem plays: the second, farce, satire, burlesque, extravaganza, masque, melodrama, variety and revue. The same broad difference of approach applies to forms of opera, ballet, radio, film and television.

Since the dramatist more than any other artist has to rely upon the vagaries of human personality for the full interpretation of his work, performance often reverses his intention. What Ben Jonson said of his sometime collaborator, the architect-scene designer, Inigo Jones,

> What need of prose
> Or Verse, or Sense t'express Immortal you?

is capable of universal application to the theatre: for a group of amateurs, who attempt work which presupposes a degree of executive virtuosity they do not possess, may betray their dramatist's intention just as easily as the actor, decorator, electrician or producer who exploits a serious composition for personal ends. The history of drama could thus be viewed as a constant battle between the dramatist and his interpreters for pre-eminence. The dramatist's answer to the actor, as Granville-Barker has observed—and *Hamlet* may serve as an example—is to provide him with 'what he likes to do, but always with far more of it than he could easily manage to do, and sometimes with what it was apparently quite impossible to do'. The alternative is illustrated by what used to be called 'carpenter's scenes', i.e. scenes played before a curtain to cover a change of scenery in which the actors were relied upon to expand the prescribed text with dialogue of their own invention for 'the duration of the emergency'.

Whichever approach be employed, however, the literary text of a drama, although within reach of considered criticism, remains at best a notation for performers to interpret. It can become literature (Aristotle, indeed, claims tragedy to be the noblest), but the something other from which it started, being a constant, makes it more than literature. Accurate interpretation and criticism therefore depend upon an appreciation of many factors germane to the text's creation, but quite unliterary. The most important of these are the social and political conditions that govern the taste of audiences which the drama reflects and upon which it comments; the physical environment of the performance that controls the nature of the relationship between this audience and the performers which, in turn, determines the nature of the experience projected and received (size and shape of auditorium, design of stage and scope of machinery, etc.); and even, on occasion, with the passing of time, fictitious stage illusions which, by constant repetition, become as real as the originals once were (e.g. renaissance performances of Terence or 19th-century adaptations of Shakespeare).

Concerning the theory of play construction, a whole literature exists: but, beyond agreeing that a play must present an action containing a conflict that grows to a climax, few theorists or critics have wholeheartedly supported the views of their predecessors. Surviving records show Aristotle to have started the debate in the *Poetics*. The portions of this work which concern drama, because the style is terse, have frequently been misunderstood. Horace, in his *Epistle to the Pisos*, reduced Aristotle's analytical criticism to dogmatic rules which, in the renaissance, were mistakenly regarded as the law of the ancients (although interpreted by some personal latitude) by the critics, Scaliger, Minturno, Castelvetro, Sydney, Jonson, Rymer, Corneille and Boileau. The middle ages are thought to have produced no dramatic theorists (or only such as had an imperfect knowledge of classical theory): but practice rapidly established a series of conventions which by repetition became traditional and thus served in lieu of a formulated code of rules. This tradition was just as powerful a force in the composition of drama during the 16th century in Spain and England as neo-classic theory, if only because it enjoyed greater support among popular audiences.

France on the other hand showed an increasing respect for the letter of neo-classic theory, and even Corneille's conscientious attempt, in *Le Cid*, to reconcile the 'law of the ancients' with the demands of practical stagecraft encountered bitter criticism. John Dryden, whose *Essay of Dramatic Poesy* owes a good deal to Corneille, won a more general assent for the course of compromise he advocated. Indeed dramatic theory in England never assumed so dogmatic a tone as in France, and such extremists as Rymer and Dennis were wholly denied the authority exercised by Boileau's *Art Poétique* in France.

It was less the restrictions on dramatic form than limitations of subject-matter that provided the target for 18th-century critics. Diderot's theories and Lessing's plays were both attempts to widen the frontiers of drama and dethrone the diarchy of tragedy and comedy. But though their pleas were not unheeded by the dramatists, they found little support amongst the theorists, on whom the stimulus of the romantic movement was retrospective rather than constructive. Thus it was left to dramatists and critics later in the 19th century—Ibsen and Georg Brandes; Zola and Brunetière; George Bernard Shaw in both capacities—to make good Lessing's ideas. The naturalistic movement in the last half of the 19th century swept away the restrictions on subject-matter which earlier dramatic theory had striven to preserve, and erected in their place only the confusing criterion of realism, which soon proved too frail to contain the forces it had unleashed. Indeed it may well be that in spreading their subject-matter so widely modern dramatists have spread it too thin. Critics and theorists today call for a raising of dramatic writing to the heroic level which much modern acting has regained. The terms tragedy and comedy have certainly been debased but they may not be beyond reminting.

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Dramatization, the art of retelling and reshaping a story in terms of the theatre, is a traditional form of entertainment dating back to the origin of modern drama. The earliest example of dramatization occurred in the middle ages with the enactment of stories from the Bible. The presentation of these stories was modest enough: the priests were the actors and the audience the congregation (see DRAMA). It was not until the renaissance that English drama freed itself entirely from religious influence and made the development of the modern theatre inevitable. In 1576 the first theatre was built in England and public entertainment became more subtle. The practice of dramatization languished, but did not die. Over a hundred years later, in the 18th century, it was to flourish again, and with varying success maintain a hold on the theatre that has persisted down to the present day.

Pamela by Samuel Richardson was the first of a series of dramatizations of popular novels of the period that was to arrest seriously the development of original drama for a great many years. Dramatized by James Dance, the play was presented at Goodmans Fields, London in November 1741, with David Garrick in the principal part. Richardson's novel was the talk of the day and the public's interest in the living portrayal of characters who had become a topic of conversation was intense. Dramatizations of *Pamela* appeared in France (in 3 separate versions, one of which was by Voltaire), and later in Italy by Goldoni.

The experiment was immediately successful and sent potential playwrights scurrying to their bookshelves. Few novels of note failed to find their way on to the stage. Dramatizations of works by Mrs Radcliffe (including Siddons' *The Sicilian Romance*), Horace Walpole (whose *Castle of Otranto* appeared as *The Castle Spectre*), William Godwin's *Caleb Williams* (produced at Drury Lane in 1797 under the title of *The Iron Chest*), works by M. G. Lewis, Clara Reeve and others provided the theatre with a fund of 'escapist' entertainment and encouraged a taste for melodrama that was to exert a powerful (some may say, pernicious) influence over the theatre.

By the early part of the 19th century the dramatization of novels was no longer a fashionable device but a proven and established form of drama. Yet its hey-day was still to come. With the educational reform of the Victorian period the publication and reading of books greatly increased. And two great masters of fiction—Scott and Dickens—rose like suns in the literary sky. From each, dramatization was to receive a fresh stimulus. Scott dealt with history in a colourful, almost theatrical, fashion that was eminently suited to the stage and the public's craving for pageantry and spectacle, and the Waverley novels offered golden opportunities to the producer and the scenic designer (whose part in the theatre was becoming increasingly important). *Ivanhoe, Kenilworth, Rob Roy* called out to be dramatized, and soon were. Versions of the Scott novels had productions in Paris, Berlin, Turin, New York, New Orleans, and in England and Scotland. More than one composer sought and found inspiration among the historical themes—Donizetti in *Lucia di Lammermoor*, Bizet in *La Jolie Fille de Perth*, Sullivan in *Ivanhoe*. Scott quickly became as popular a figure in the theatre as he was in literature.

At the same time Dickens (often to his annoyance) was no less thoroughly exploited, and dramatizations of his novels, including *The Tale of Two Cities*, with 42 speaking parts, and *The Cricket on the Hearth*, of which 9 different versions appeared in one year, were played in the theatres of Europe and America. The most successful were the work of Andrew Halliday and Edward Stirling; but it is doubtful whether any were entirely satisfactory. Dickens presents a formidable problem to the stage adapter: the intricate, parallel plots of his books, the teeming characters, the richness of observation that is the essence of Dickens, defy and in the end defeat the ingenuity of the adapter. Several attempts have been made since Victorian days to dramatize Dickens but, with the possible exception of *The Only Way* (Sir John Martin-Harvey) and *A Christmas Carol*, none has succeeded in proving that the essential genius of Dickens can live outside the pages of his books. The Victorian theatre, however, was less critical and the delight of seeing Mr Pickwick and David Copperfield in the flesh far outweighed any other consideration.

The dramatization of Scott and Dickens, followed inevitably by dramatizations of other contemporary novelists of importance—Harrison Ainsworth, Lord Lytton, Charlotte Brontë (*Jane Eyre*), Charles Reade, Wilkie Collins and Mrs Henry Wood (*East Lynne*)—almost, but not quite, extinguished the flame of original drama for nearly half a century (1830–70). But it was to be the swan-song of dramatization; for with an awakening social conscience and the birth of psychology came Ibsen and Chekhov, Pinero, Henry Arthur Jones, Shaw and Galsworthy, bringing about that 'remarkable renaissance of dramatic literature and method of production which was the harbinger of the modern symbolist and expressionist theatre'. Dramatization thenceforth was to have only sporadic hold on the theatre.

At its best the art can be but a compromise; yet within its limitations it may be effective and faithful. It can at times enhance the dramatic appeal of situation and character. Generally speaking, the novel of situation and emotional conflict, confined to a fairly narrow field, responds best to the treatment—Somerset Maugham's dramatization of his own *The Letter* is a good example. The novel of 'atmosphere' is also well suited to dramatization. Novels of this type (*The Constant Nymph* by Margaret Kennedy, Hugh Walpole's *The Old Ladies*, Daphne du Maurier's *Rebecca*, Henry James's *Washington Square*, retitled *The Heiress*, *Frolic Wind* by Richard Oke) have proved in adaptation singularly successful. For the same reason crime novels have adapted themselves tellingly to the stage, e.g. Agatha Christie's *Ten Little Niggers*. In the realm of fantasy the theatre has added its own touch of magic to the author's: Alice's adventures in Wonderland have delighted generations of playgoers; Lord George Hell (in *The Happy Hypocrite*) has strode across the stage with a romantic insolence that has graced Max Beerbohm's delicate fable; while *Dracula* and *Dr Jekyll and Mr Hyde* (with Henry Irving) have provided glimpses of the macabre.

The novelist can unfold his design gradually and linger over the development of his plot and the delineation of his characters. The dramatizer must make his points swiftly and take such liberties with the text as he may deem necessary. Scenes may have to be telescoped, transposed in time and place, or omitted altogether. Much has to be sacrificed in the process of condensation. Every situation must be measured rigidly by the yardstick of the stage and the test of theatrical effectiveness. The conventional division of a play into acts, each with its own climax, must be observed and allowed for. It is with what might be termed the panoramic novel that dramatization usually fails. The canvas is too large, the detail too profuse, to be reduced effectively to the confines of a stage and the time limit imposed by the theatre. There is, however, no hard and fast rule in the matter. A skilful hand may mould the most unpromising material into an entertainment that, though it falls short of the author's achievement, may yet do him no injustice and be the means of introducing his work to a large, new audience. In this respect broadcasting has performed perhaps the greatest service to the author. Dramatization in fact has taken on a new lease of life with the prolific adaptations of novels, both classical and modern, that fill the radio programmes week by week. The radio

adapter is not hampered by exigencies of space and action: the medium gives him infinite freedom. Yet he has his own considerable handicaps: he is deprived of all the visual advantages of the theatre: he is a slave to the studio clock. He must grasp the salient points through a mass of detail and, with something of the skill of a surgeon, apply the knife without killing the patient. Already broadcasting has emphasized the value of dramatization and, with television, opened another vast field of endeavour to the artist in this particular form of dramatic expression. See also ADAPTATION.
H.A.

Drápa, an old Norse heroic poem, usually consisting of *upphaf* (introduction), *stef* or *stefjamál* (middle section with refrains) and *slæmr* (conclusion), and written in dróttkvætt metre. C.T.O.

Dróttkvætt or **dróttkvæðr háttr,** the usual metre of the Old Norse drápa, consisting of stanzas of eight three-stress lines with internal rhyme, the last word of each line having the form –́ ×. C.T.O.

Dulcis Iesu Memoria, a meditation or *Jubilus*, wrongly ascribed to St Bernard, probably of English Cistercian origin, end of 12th century. Part of it came to be known as the *Rosy Sequence*.

A. Wilmart, *Le 'Jubilus' dit de S. Bernard* (1944, with text); F. J. E. Raby, in Hymn Soc. Bull. (1945). F.J.E.R.

Dumy (sing. *duma*), Ukrainian lyric-epic songs consisting of uneven lines with a free metre and often unrhymed. They were chanted for the most part by specially trained blind beggars to the accompaniment of *kobza* or *bandura*—an instrument resembling the Spanish guitar. These songs, which differ from the earlier great Russian *byliny*, arose in the 16th century as a successful amalgam of folk-songs and literary influences, and they deal mainly with the actual Cossack exploits against the Turks, Poles and Tatars.

P. Zhitetsky, *Mysli o narodnykh Dumakh* (1893); J. Máchal, *Slovanské literatury* (1922); K. Grushevśka, *Ukrainski narodni dumy* (1927); D. Revutśky, *Ukrainski dumy ta pisni istorichni* (1930). J.L.

Dutch Literature. In the dark ages the Netherlands north of a line Boulogne–Aachen were inhabited by three Germanic tribes: the Franks, the Frisians and the Saxons. Whilst the latter two contributed in some measure to the making of the Dutch language, this is mainly based on the language of the most northern group of the Franks, the ruling tribe in the great empire which under Charlemagne embraced all western and central Europe. They possessed a literature of heroic lays and (presumably) other songs, of which a collection was made at the emperor's suggestion. Part of these must have been written in Low Franconian (i.e. Old Dutch), but no literary monuments in this language have been preserved.

In the middle ages the Netherlands, although formally belonging to the Holy Roman Empire and (west of the Scheldt) to France, enjoyed an increasing degree of freedom. Most of the duchies and counties of which they consisted were united under the house of Burgundy in the 15th century. In the 12th century a literature in the vernacular came into being in Flanders, the oldest economic and cultural centre, and to a lesser extent in Brabant, Limburg and Holland. It was deeply influenced by French culture and shows few connexions with German literature. The oldest known poet, Heinrich von Veldeke, who wrote his *Servatius* in the Limburg dialect in 1170, was honoured by Gottfried von Strassburg and Wolfram von Eschenbach as the originator of German poetry; yet he does not appear to have considered himself an innovator. He must have been one of a number of courtly poets in the Netherlands, disciples of Chrétien de Troyes, who developed a fairly accomplished style and verse in the course of the 12th century. Owing to the early decline of courtly culture in the Netherlands, few of the best works have been preserved. Among these are *Tprieel van Troyen* (attributed by Maerlant to Segher Dengotgaf) an original work showing taste and power of characterization, *Walewein* and *Ferguut*, whilst Veldeke's courtly lyrics and *Eneide* survive in partly Germanized form.

Of the pre-courtly epic harking back to Germanic motifs only a few insignificant fragments remain; French pre-courtly literature, however, which carried on many of the native Frankish traditions, was cultivated with enthusiasm, mostly in free adaptations of unequal merit (*Renout van Montalbaen*, *Lorreinen* etc.). *Karel ende Elegast*, a spirited tale told with verve and humour, survives complete. Otherwise the extant literature of chivalry is disappointing. That the courtly troubadour song (*minnesang*) must have been practised by others besides Veldeke is the only rational explanation for the sudden emergence round about 1250 of the lyrical genius Hadewijch, the poet of heavenly love, whose stanzas in troubadour style and form constitute one of the summits of Dutch poetry. Her poetry, being religious, was saved from oblivion along with her visions and letters which splendidly inaugurate the continuous literature of Dutch mysticism. Her contemporary Beatrijs van Nazareth and the 14th-century Jan van Ruusbroec are the chief authors of a school which for originality of form and ideas rivals that of Eckhart. Flemish humour, already notable in *Karel ende Elegast*, achieved the consummate masterpiece of an international genre in the mock-epic *Van den vos Reinaerde*, a parody of courtly society and a gem of the story-teller's art.

Towards the close of the 13th century the age of chivalry and scholasticism came to an end. The rise of the third estate and of the guilds brought with it a taste for utilitarian knowledge, practical realism and violent emotional effects. Mysticism changed to ethical piety: the *devotio moderna* (Thomas à Kempis) prepared the ground for Erasmus. Jacob van Maerlant and his school wrote their rhymed compendia of popular knowledge, whose pedestrian style also affected the fantastic or sentimental romances that watered down the culture of chivalry for the rich burghers, the new listening and reading public. The older aristocratic forms became debased, but two democratic forms now flourished: the folk-song and the drama. Some 14th- and 15th-century MS. collections and especially the 16th-century song-books preserve at least part of the wealth of ballads, love songs, drinking songs etc. that must have been transmitted orally for generations. The age also produced a large number of fine religious songs, both personal and of the community type (*leysen*, carols etc.).

Medieval drama in the Netherlands was both religious and secular. Surprisingly the oldest plays, the Abele Spelen (q.v.), are secular ones, valuable both intrinsically as fine examples of early romantic drama on courtly motifs and comparatively as being among the oldest specimens of purely secular drama in Europe. The religious drama, which arose and evolved with the Chambers of Rhetoric (*Rederijkerskamers*) that produced it, is a typical form of communal art. Many of the plays are prolix and structurally defective, but the national genius for realistic portrayal of character and religious fervour is splendidly represented by two anonymous masterpieces: *Elckerlijk* (the original of *Everyman*) and *Mariken van Nieumeghen*.

By the 16th century the Netherlands, now united under the Spanish Hapsburgs and virtually independent of the Holy Roman Empire, were beginning to develop a sense of nationality. The incipient nation was torn apart by the Eighty Years' War (1568–1648) which ultimately resulted in the creation of two states, the Spanish Netherlands (approx. the present Belgium) and the Republic of the Seven United Provinces, often called Holland after the most important province.

[From 1600 onwards Dutch Literature will here be taken to mean the literature of the nation which developed in and with the latter state, whilst the Dutch literature of Belgium will be discussed under FLEMISH LITERATURE.]

In the 16th century, however, the literature shows no sign of demarcation into two. Its greatest representatives are Erasmus and Janus Secundus, two consummate masters of Latin form in the period of transition from medieval to modern Dutch. Their gifted contemporary Anna Bijns wrote her passionate diatribes against Luther in 'Rederijker' stanzas, and so did the many poets who treated the theme of 'Timor mortis conturbat me' so characteristic of the waning middle ages. The second half of the century saw the rise of militant Calvinism, which soon became the soul of the revolt. It found literary expression in the political songs known as the *Geuzenliederen*, the finest flower of which is the national anthem *Wilhelmus van Nassouwen*. Tradition attributes it to Marnix van St Aldegonde, author of the scurrilously anti-papist satire *Den Biëncorf der H. Roomsche Kercke*, who also wrote the best of the numerous versifications of the psalms. In these as well as in the renaissance poetry of Van Mander, Coornhert and others we trace the stages of the growth of modern Dutch verse, which was imitated and adapted in Germany by Opitz and his disciples some 40 years later. The Flemish poet Van Mander and his greater Brabant contemporary Jan van der Noot manifest the influence of Italian and French poetry respectively, and the latter in his sonnets and odes achieved a fusion of Ronsard's mood and style with Flemish exuberance in a verse as nearly French as is consistent with Dutch rhythm. French influence (the Pléiade, Du Bartas, Montaigne) remained paramount for the next hundred years.

After the fall of Antwerp (1585) the economic and cultural centre of the Netherlands shifted to Holland with its focus at Amsterdam. Its predominantly Calvinist culture was modified and enriched by the influence of Erasmus (visible also in Arminians such as Camphuysen) and his great successor Grotius. Coornhert, the militant advocate of tolerance, wrote his *Zedekunst* (1586), the first treatise on ethics in any vernacular, in a supple, vivid, analytical prose. His friend Spiegel, like Coornhert a poet-philosopher of passionate integrity, contemplated the beauty of their common doctrine of perfectibility in his reflective poem *Hertspiegel*, written in closely wrought expressive alexandrines. He was the mentor of Hooft, next to Cats the eldest of the phalanx of poets of Holland's great age (1600–70). The others are Bredero, Revius, Huygens and greatest of all, Vondel. Divergent as were their religious views, they all shared the dual allegiance to Christian piety and pagan beauty and, like the contemporary painters, evinced with varying intensity the national genius for realistic evocation of everyday life. Dutch comedy (Bredero's farces and *Spaansche Brabander*) vies with Steen and Ostade in its graphic presentation of town and country life. The age produced a wealth of songs, whether religious, amorous or coarsely comical, notable for verve and spontaneity (Bredero) or playful grace (Hooft, Vondel) or passionate sincerity (Bredero, Luyken). It found its eulogist, conscience and unsparing critic in Vondel, whose occasional poems constitute an eloquent multifarious commentary on Dutch and European history from 1612 to 1672. Dutch tragedy, the patterns of which were the Latin dramas of Heinsius and Grotius, was created by Hooft and perfected by Vondel, in whose hands it became a religious drama formally modelled on Sophocles and mainly contemplative in character, which achieves dramatic tension by poetic means and excels in the evocation of noble characters in the grip of the essential Christian dilemmas. *Lucifer* is his abiding masterpiece. Vondel's choruses and some of his odes and laments achieve the sublime, as do the best sonnets and songs of Hooft and of Revius, the earnest and passionate Calvinist, and of the serene mystic Luyken, who is also Holland's first nature poet in the modern sense. The ingeniously witty Huygens, the most erudite and cultured mind of his generation, at times harsh and tortuous, at others of a lovably direct simplicity, admired Ben Jonson and Donne and was the first to understand Rembrandt, whilst Cats became popular as a moralizing story-teller in pedestrian verse, both in his country and as far as Germany, Denmark and Sweden.

In the 18th century the Dutch Republic was overtaken and far outstripped by her mightier neighbours. This perhaps unduly emphasized a decline that was nevertheless unmistakable, above all in literature. Poetry, with the one exception of the minor poet H. K. Poot, suffered a complete eclipse, whilst prose did not develop as it did elsewhere, due in some measure to the cult of French (Hemsterhuis). Dutch prose was tardy in its development. After a magnificent beginning in the 16th century (Coornhert, Marnix, Van Mander) the promise was only partly fulfilled. The 17th century produced one great work of ornate prose: Hooft's *Nederlandsche Historiën*. Vondel wrote his *Aenleidinge* and his highly wrought prefaces, and Brandt his biographies. Good plain prose was written by a few (Huygens, de Brune, Spinoza's *Korte Verhandeling*) but no tradition was established. The 18th century saw one mediocre 'Spectator' work (J. van Effen), some respectable historical works (Stijl, Wagenaar) and few novels. But two of these are works of genius, by which Holland worthily contributed her share to the 18th-century novel in letter-form: *Sara Burgerhart* and *Willem Leevend* by Wolff and Deken, excellent for character-drawing, presentation of contemporary society and characteristic humour.

With Wolff and Deken, who admired Richardson and Rousseau, we are already in touch with European pre-romanticism. This movement naturally affected Holland to some extent, witness Bellamy's naïvely spontaneous songs (also rhymeless ones), Feith's sentimental novels and Van Alphen's eclectic *Theorie der Schoone Kunsten en Wetenschappen* (largely based on Riedel), but it failed to shake the self-satisfied conviction with which the nation clung to a mildly rationalistic, sentimental Christianity and to the renaissance forms of poetry inherited from the great 17th-century authors and bolstered up by the influence of French classicism. The poet Bilderdijk, a powerful personality and a fiery temperament who, romantic reactionary as he was, fought that lukewarm smugness with the prophetic outpourings of his sternly Calvinist enthusiasm, further strengthened this pseudo-classicism by his oratorical poetry couched in stereotyped renaissance diction. It was he, and not his unassuming contemporary, the true nature-poet and humorous story-teller Staring, who determined the rhetorical character of the more ambitious poetry of religion until well after 1850 (Da Costa, Ten Kate, Alberdingk Thijm, Schaepman). Yet the 'Réveil', the revival of fervent Protestantism to which he gave the first impulse, is a typically romantic nostalgia for the purity of the original apostolic faith—Rousseau translated into Christian modes of thought. It achieved form in the pioneer historical novel *Hermingard van de Eikenterpen* (1832) by the gifted Drost, who died young. His promise was fulfilled by Geertruida Bosboom-Toussaint, the chief exponent of the genre. Drost is the focal point of romanticism in Holland, the only conscious, purposeful representative of its first, internationally-minded phase by his striving after artistic expression of religious sentiment, natural beauty and humane ideals in a then obstinately rationalist country. He inspired his fellow-editors of De Muzen: Potgieter and the historian and critic Bakhuizen, who after Drost's death founded De Gids (1837). Potgieter became the soul of Dutch romanticism in its second, relatively successful phase of liberal-minded nationalism. He held up the Dutch Republic as a corrective for the prevailing smug indolence, a pattern of national virtues to be emulated in action, and a worthy theme for poets and novelists alike. Geertruida Bosboom-Toussaint is his disciple in the field of the historical novel. Potgieter himself is the master of a romantic and somewhat didactic evocation of the past, first in short stories and genre poems, later in noble visions of heroic political idealism embodied in *Florence* (1868), a glorification of Dante, and *Gedroomd Paardrijden* (1874), the enduring monuments of Dutch romanticism. Other sensitive evocations of the national past are the short stories of Alberdingk Thijm. In his short stories Potgieter was a humorist. His prose style is involved and fanciful. Plain prose is represented by the essayist Geel and by a number of humorists who depicted everyday life. The best are 'Hildebrand' (pseud. of Beets) and Kneppelhout, who in some fine short stories evinces a romantic power of conveying the abnormal and the supernatural. Even this plainer prose, however, had not entirely discarded the classicist features of style that were used for romantic effects in Potgieter's essays and stories.

Modern Dutch prose was created by 'Multatuli' (pseud. of Douwes Dekker), the iconoclast who with the great critic Busken Huet and the Spinozist essayist Van Vloten broke down the ramparts of orthodoxy, conventional morality, romantic nationalism and literary parochialism. Multatuli, a disciple of Rousseau, 'who for 16 years hurled his words like a sledgehammer throughout our literary, political and social life' (Kloos), stimulated moral honesty and spontaneous expression, whilst Huet debunked established reputations and exposed the low standard of literary achievement by his incisive criticism. The work of demolition had been done thoroughly. With youthful enthusiasm the 'Tachtigers' (the generation of 1880) began to build the new poetry (Perk, Kloos, Verwey, Gorter, Van Eeden) and prose (Van der Goes, Van Eeden, Van Deyssel, Van Looy). Romantic poetry, whether nationalist (Potgieter) or sentimentally domestic (Beets, De Genestet) or conventionally religious (Beets, Ten Kate) was fossilizing in a diction either pompously ornate or inanely simple. Kloos and Verwey, taught by Wordsworth, in their critical essays and reviews, published in the periodical De Nieuwe Gids, demanded expressiveness of rhythm and originality of metaphor and diction. Their poetry and that of their deceased friend Perk struck an entirely new note. Whereas Potgieter (whom they valued critically) upheld historical ideals, they worshipped the beauty of nature, with its eternal strife between life and death, nature as the embodiment of the beloved, as the mirror of self; they deified the self, which was godlike in its depths. Indeed—and here they agreed with their English and French contemporaries without imitating them—they worshipped poetic beauty with the devout feelings of a believer kneeling before his god. Ideal beauty, which they found above all in Shelley and Keats, was the aim realized in their best sonnets and in epic fragments (Verwey's *Persephone*, Kloos' *Okeanos*). It was achieved with consummate mastery of sensuous evocation and haunting music in Gorter's *Mei* (1889) which also heralded its inevitable decline. For it embodies both the raptures of the senses and the melancholy realization 'that the eternal self, blind to sensuous beauty, can indeed fondly indulge in the self-expression of music, but is ultimately inexpressible and doomed to absolute solitude' (Verwey). The crisis of these poets' extreme individualism, the climax of their cult of beautiful spontaneity, was reached in Kloos' *Pathologieën* and in Gorter's *Sensitieve Verzen*.

The prose of the movement represents a typically Dutch aspect of the same urge: the desire for meticulously accurate evocation of visual impressions. Under the influence of French naturalist theory and practice (Zola) and contemporary Dutch painting, Van Deyssel, Van Looy, Prins and others wrote 'prose paintings' in which events, scenes or even isolated impressions were depicted with minute accuracy, in a highly specialized diction barely organized syntactically. They produced some 'novels' (e.g. Van Deyssel's *Een Liefde*) and fragments of fascinating beauty, but soon lost themselves in chaotic impressionism, with the exception of Van Looy and Prins, who achieved visionary evocations on a larger scale.

A younger generation of novelists, adopting a less extreme form of this impressionist method applied with a better sense of form, created the Dutch naturalist novel (Robbers, Scharten Antink, De Meester, Top Naeff, Ina Boudier-Bakker). Their novels mostly portray Dutch middle-class society with sober penetrating accuracy; their style is often rugged or staccato (though Top Naeff writes a fine rhythmical period), rhythmical euphony being sacrificed to graphic exactness. The greatest novelist of this period is Couperus, a less dogmatic naturalist, whose best works have both charm of style and breadth of vision.

The rapidly progressing atomization of conception and style in both poetry and prose round about 1890 called forth a sharp reaction in Verwey, Gorter, Van Eeden and in the younger poets Henriette Roland Holst, Boutens and Leopold. Reflection and intellectual discipline, combined with the study of idealist philosophy and the influence of Goethe, Dante, Novalis, Stefan George, stimulated the rise of a reflective poetry, which while forgoing some of the previous spontaneity and impressionability achieved ordered harmony and breadth of imaginative conception. It may be termed symbolist in the case of Boutens, the platonist lyrical genius who sings the unearthly raptures of moments of direct revelation of beauty, whilst the mature Verwey is the poet of the universal life that animates all creation, akin to Goethe by the radiant clarity of his imagination and by his broad humanity, to Stefan George by the monumental structure of his work. The sublime quality of these poets' best work is also attained by the vulnerable, retiring Leopold, whose exquisite lyrics 'are like the swelling and fading of a wave that never breaks' (Verwey). Verwey was the leading critic of this period; in his periodical De Beweging (1906–19) he stimulated and guided many poets of the 'generation of 1910': A. Roland Holst the esoteric mystic and admirer of Yeats, the neo-romantic Bloem, the profound Van Eyck, the exquisitely playful Van der Leeuw who like Traherne found the 'earthly paradise', and the 'spiritual realist' Nijhoff. Despite their differences they share an attention to prosody and stanza pattern and a cultivation of the harmonious period that constitute a development of Verwey's hard-won mastery of form.

The great novelist of this period is Van Schendel. His austere rhythmical prose, which avoids description and relies on evocation by suggestion, has the economy and concentration of the born story-teller. It constitutes a clean break with the style of naturalism, which was superseded partly through his influence.

The years after the first world war saw an expressionist outburst under German influence (Marsman, Coster) followed by a reaction represented by the periodical Forum (1931–35). In this the poet-critics Greshoff, Vestdijk, Van Vriesland and the critics Ter Braak and Du Perron, rejecting the aestheticism of De Beweging and the exalted expressionism of the early Marsman, proclaimed their faith in a direct expression of the personality in unadorned, sometimes prosaic 'poésie parlante' and terse matter-of-fact prose (cp. Auden, Spender). Ter Braak showed political responsibility in exposing National Socialism; Vestdijk's psychological novels are sound and harrowing.

Since 1940 poetry has evolved in the direction of moderate surrealism which shows affinities with Rilke and Nijhoff. The poets of this group regard Achterberg as their *primus inter pares*.

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Duytsche Academie, or Coster's Academie as it was popularly called, was founded in Amsterdam, 1 VIII 1617. Following Spiegel's ideal, S. Coster (q.v.), with Hooft and Bredero, sought to bring science and learning to the people in the native tongue. Courses in mathematics, languages and philosophy, as well as dramatic performances, were to be given. After a few years these last alone remained, owing to conflict with the lay and clerical authorities. The Duytsche Academie produced a number of militant anti-Calvinist dramas. It was a rival of the Egelantier (q.v.), but in 1635 the two academies merged. A.M.B.W.

Ecbasis (cujusdam) **Captivi** (per tropologiam), 'Escape of a captive, an allegory', written *c.* 930 by a monk of St Èvre (Toul, Lorraine), is claimed as the first European beast-epic. An escaped calf is captured by the wolf, who spends too long telling Otter and Hedgehog the (Aesopian) fable of the sick lion: the calf is rescued. Monasticism is so vividly satirized that the 'fold' to which the runaway is restored might almost be 'family' rather than 'monastery'. 1220 leonine hexameters; borrowings from school authors, particularly Horace.

E. C. das älteste Thierepos, ed. E. Voigt (1875); F. J. E. Raby, *Sec. Lat. Lit.*, I (1934); K. Strecker in W. Stammler, *Dt. Lit. des MAs*, I (1933); Ger. tr. E. Gressler (1910). F.P.P.

Edda. 1. The Elder, Poetic or Sæmund's Edda.—This is the title which was given by Icelandic scholars in the 17th century to a collection of ancient lays, which were then rescued from oblivion, concerning the mythical gods and heroes of the Scandinavian north, in the erroneous belief that they were from the pen of, or at least collected by, Sæmundr the Learned (†1133); moreover, the fact that Snorri Sturluson had partly based his *Edda* on them caused this term to be applied also to the older collection. The fact is that the lays of the *Elder Edda* are from unknown hands, and we do not know who made the original collection; furthermore, the dates when they came into being are extremely difficult to fix. They certainly form the earliest literature of Norway and Iceland, and the oldest parts may, in their Norse form, belong to the 9th century, although they had their origins in 4th-century lays, later to be embodied in the *Nibelungenlied*, which were the common property of the Germanic peoples. Oral tradition kept them alive until they were first written down in Iceland in the 13th century, or possibly the 12th, again by an unknown hand; the earliest manuscript we have is from *c.* 1270. The literary qualities to be found in them bear witness to the existence of a richly developed artistic life among the Norsemen at the time of their composition, but the only earlier literary evidence we have of this is in the form of runic inscriptions scratched on wood, metal and stone; those runic inscriptions, in fact, that are metrical are in *fornyrðislag*, as are the oldest lays of the *Edda*.

The Eddic lays belong to a period of change in Norway, from the 9th to the 11th centuries, and the advent of Christianity and its clash with older beliefs is sometimes discernible in them. The oldest parts of *Edda* are those dealing with the gods, and it is generally supposed that they date from the period 875–935, that is from about the time of the unification of Norway under Harald the Fairhaired. The heroic lays may be reckoned to belong to the period 925–50, and the most recent lays are usually dated between 975 and 1050; there is, however, much disagreement as to dating. Many of the lays dealing with the gods are in the form of dialogues between Odin and another, either a giant, human being or other god. Some of them are dark and tragic in tone, although the gods are often depicted as being possessed of very human qualities or faults. *Völuspá* ('The Wise Woman's Prophecy') is the first and most remarkable of the poems of the *Elder Edda*. It concerns a visit by Odin to the oracle, and the account she gives of the origins of the world, its present state, the Twilight of the Gods (Ragnarök), and the new world which is to emerge to replace the old. *Hávamál* ('The Ballad of Odin the High One') is quite different in character, for, although it contains some mysterious elements, it is largely a somewhat prosy account of the moral and social conventions of the Norsemen, and is mainly didactic in purpose. Amongst the other lays of the gods are: *Vafþrúðnismál*, where Odin tests the knowledge of the giant Vafþrúðnir; *Skírnismál*, a lively account of the god Freyr's love for the giant's daughter Gerðr; *Hárbarðsljóð*, a humorous boasting match between Odin and Thor. In *Hymiskviða* Thor meets the Miðgarðsormr, and in *þrymskviða* we get an amusing account of Thor's journey to Jotunheimen to fetch his hammer. *Rígsþula* tells of the god Heimdallr who descends to earth and visits the home of the thrall, the farmer and the chieftain. The purpose of the poem seems to be to show the origin of the different social classes and to glorify the concept of kingship. *Völundarkviða*, the story of Völundr the Smith, occupies a midway position between the heroic lays and the lays of the gods; Völundr is identical with the Anglo-Saxon Wêland and the German Wieland. Of the lays of the legendary heroes, *Helgakviða Hjörvarðssonar* ('The Lay of Helgi the Son of Hjörvarðr') tells of the wooing of Sváva by king Helgi, whilst *Helgakviða Hundingsbana* ('The Lay of Helgi Hundingsbani') and *Sigurðarkviða Fáfnisbana* ('The Lay of Sigurd Favnesbane') are long and important poems relating to the heroic families of the Völsungs and the Niebelungs. As a sort of appendix to *Edda* is the religious poem *Sólarljóð* ('The Song of the Sun'); one part is reminiscent of *Hávamál*, but its terms are the terms of Christianity, in another a father reveals himself to his son and tells him of what he has experienced beyond the grave.

The lays of the *Elder Edda* are generally written in a clear, simple, but forceful style. The following verse forms are the most important: *fornyrðislag*, a stanza of 8 or 6 lines with 4 syllables in each, sometimes 5 (*málaháttr*); *kviðuháttr*, a variant of the above; *ljóðaháttr*, a 6-lined stanza with an irregular number of syllables. Alliteration and kennings were extensively but tastefully used.

2. The Younger or Prose Edda.—This, unlike the *Elder Edda*, is the work of one known person, Snorri Sturluson (†1241). It is doubtful whether Snorri applied the term Edda to his work, and the precise meaning of the word is unknown. It seems that he intended it as a text-book for aspiring scalds, and that its composition was motivated by a belief that Norse literary greatness was a thing of the past and that an *Ars Poetica* was urgently needed. The work is divided into three main parts. The first, *Gylfaginning*, contains an account of the old gods and legends which Snorri thought should be part of the stock-in-trade of any young poet. The second part, *Skáldskaparmál*, is an account of the art of the scald, its origins and its technique. The third part consists of a poem *Háttatal*, written in honour of king Hákon and duke Skuli, in which Snorri gives a virtuoso display of all the different verse forms.

1. *De gamle Eddadigte*, ed. F. Jónsson (1932); *Eddukvæði*, ed. G. Jónsson (1949); *The Poetic Edda*, tr. H. A. Bellows (1923); *The Poetic Edda*, tr. L. M. Hollander (1928).

2. *Edda Snorra Sturlusonar*, ed. F. Jónsson (1931); *The Prose Edda*, tr. A. G. Brodeur (1916). R.G.P.

Egelantier, name of the most famous Dutch Chamber of Rhetoric at Amsterdam, named after its emblem (Christ hanging on a Maytree [Egelantier]), sometimes called the Chamber 'Flourishing in love' (after its motto: *In liefde bloeyende*) or the Old Chamber (in opposition to the younger

Flemish Chamber *Het Wit Lavendel*). Its year of foundation is not known and prior to the 'alteration' of Amsterdam (1578) little is known of it. Afterwards, thanks to the membership of men like Coornhert, Spiegel, Roemer Visscher, Hooft and Bredero, it became the centre of early renaissance literary life. It acquired permanent importance by publishing *Twespraack van de Nederd. letterkunst* (1584), *Kort Begrip des Redenkavelings, Ruyghbewerp* (1585) and *Rederijckkunst* (1587), the last two in the new metre.

E. Ellerbroek-Fortuin, *Amsterdamse Rederijkersspelen in de 16de eeuw* (1937). J.J.M

Egyptian Literature. In 1822 Jean François Champollion made known his successful decipherment of hieroglyphic writing. Since then a vast quantity of ancient Egyptian writings have been published and translated into European languages, but of these, literary texts form only a small part, enough perhaps to fill two modest volumes, and many are damaged or fragmentary. For although there is ample evidence that the Egyptians, a people naturally given to all forms of artistic expression, produced a copious literature, it was mostly written in ink in cursive hand on papyrus or potsherd and thus has not survived to the same extent as have for instance the mortuary texts which were engraved on stone. But if what remains is small in bulk it is very varied in date and content: ranging from the early third millennium to the Roman period it comprises short stories, historical romances, religious texts, poetry, didactic writings, technical works etc; and from the number of copies extant we know that some of those compositions most prized by the Egyptians themselves have survived.

The literary achievement of the Egyptians is difficult to assess. In the first place the application of the words 'literary' and 'literature' in their modern sense to Egyptian writings requires caution; some of the works commonly so labelled are not strictly 'literary' at all. A supremely practical people, the Egyptians were disinclined to embark on any task without what seemed to them a rewarding reason; their sculptures and paintings were executed not primarily for their aesthetic but for their magical value and likewise certain of their writings which appear to us 'literary' were undoubtedly intended to serve some didactic purpose.

Again, we do not yet know enough about the ancient Egyptian language: not only are there words the meaning of which is still unknown but others of which we know the general connotation but not the specific meaning; the simultaneous occurrence of these factors in a text makes accurate translation impossible. Unlike most ancient languages there is no modern derivative of Egyptian to provide analogies for its meaning or construction. It appears to have contained both Hamitic and Semitic elements but its genesis and development are obscure. In construction it is paratactic and without either conjunctions or descriptive particles to help determine the relation of one sentence to another. Neither in hieroglyphic nor in its cursive derivatives, hieratic (in use 2500 B.C.–A.D. 200) and demotic (in use from 700 B.C. on), are the vowels recorded. Originally pictographic the hieroglyphs came, by the principle of homophony, to be used to express combinations of letters or even single letters, but were never developed to represent the full phonetic content of speech. Thus modifications in the stem of a verb or a noun cannot be apprehended, though they certainly existed, and ambiguities arise; for instance it is difficult at times to be certain of the time reference of a verb. Under these conditions, translation can be a very subjective affair and differences in rendering are frequent.

From the earliest times the language shows signs of having been carefully fostered. The more consciously stylish texts are full of metaphors and conceits, far-fetched similes, paranomasia and alliteration, which usually signify a formal literary language:—by the beginning of the New Kingdom (*c.* 1570 B.C.) it was incompletely understood by the Egyptians themselves. Vernacular elements and everyday syntax were re-introduced by the revolutionary king Akhenaten (*c.* 1375–1358 B.C.) but in turn these too were crystallized into a literary form. To add to the translator's difficulties many of the manuscripts that have come down to us are uncorrected schoolboys' copies from the scribal schools of the New Kingdom and he is often faced not only with a difficult expression but with a corrupt version of it.

The final dilemma of the translator of ancient texts is well known and perhaps insoluble: if he translates into the modern idiom, the intransigent nature of the original expressions will force him into solecisms or reduce him to paraphrase; whereas the pseudo-biblical English he sometimes adopts as an alternative is rarely well handled by him and is both deficient in its vocabulary and misleading in its associations.' Nevertheless sufficient adequate and good translations do now exist for a fair appreciation of Egyptian literature.

Their stories are perhaps the Egyptians' most interesting contribution to literature. These are always short and mainly tell of adventures, either natural or supernatural, and are similar in form, if not in atmosphere, to later Near Eastern tales. We have whole stories and fragments from all the main periods. The earliest manuscripts date from the XIIth dynasty (*c.* 2000–1800 B.C.) but since these include the story of *Sinuhe*, the acknowledged masterpiece of Egyptian literature, it is fair to assume that the Egyptians were experienced in this genre before then. The art of story-telling is indigenous to all ancient peoples, but it may well have been the Egyptians who first endowed random tales with a permanent literary form.

The surviving stories are diverse in their style and literary treatment. Among Middle Kingdom works, for example, *The Shipwrecked Sailor* relies mainly on the charm of its fantastic story for its appeal; the style is simple and direct, almost naïve. *The Magical Stories told to King Cheops* (Papyrus Westcar) are similarly unaffected and anecdotal in style; this text is incidentally the only certain example from Egypt of the technique of setting stories within a story (see RAHMENERZÄHLUNG). *Sinuhe*, on the other hand, is a very conscious literary performance and it is some satisfaction to realize that at least we know enough about Egyptian to detect its quality. The plot is slight and probably biographical; its great merits lie in the felicity of its narrative style, its sincerity of feeling and its fine sense of atmosphere. It can hardly be a coincidence that the popularity of this tale with the Egyptians should be attested by so many copies ranging over 700 years and that by general consent it is today rated as incomparably the best work in this genre. *The Eloquent Peasant* is so devoid of incident as hardly to be called a story, its slight plot merely serving as an excuse for the display of an impassioned rhetoric, to us monotonous in its repetition and extravagant in its artificiality, but to the Egyptians clearly endowed with great literary merit.

Of the New Kingdom stories the most interesting is *The Misadventures of Wenamun*, the story of a diplomatic mission to Syria undertaken by an actual Egyptian official. That this is a literary composition rather than Wenamun's actual report, as some think, appears to be confirmed by the intricate structure and artistry of the speeches. *The Two Brothers* and *The Doomed Prince* are amusing, rather racy tales, which succeed by the variety and improbability of their incident; the highly moral ending of the former and the fairy-tale atmosphere of the latter have obvious parallels in later ages. The 'Late Egyptian' idiom of these texts is very different from the classical language of *Sinuhe* and evidently far closer to popular speech. The two fine demotic stories of *Setne Khamwās*, though largely Egyptian in feeling and incident, date from Ptolemaic times and inevitably show some foreign influence.

There must have been a large class of historical romances but unhappily only a few New Kingdom fragments, such as *The Taking of Joppa* and *The Quarrel of Apophis and Seqenenra* and the so-called *Demotic Chronicle*, have survived. Mythological subjects were also ready to hand: to the long-known myth of *The Destruction of Mankind* have recently been added a magnificent complete text, *The Contending of Horus and Seth*, and substantial portions of *The Blinding of Truth by Falsehood*. These works employ the current narrative style, but how far they were written merely for entertainment is questionable.

Religious texts proper form the bulk of Egyptian writings but most of them are no more to be read as literature than parts of the Missal. Nevertheless there are among them hymns and paeans and occasional prayers of a highly literary character. The earliest, from the Pyramid texts (*c.* 2500–2300 B.C.), are often indifferently understood but the magnificence of their language is undoubted. From the New Kingdom the famous hymns of Akhenaten are outstanding for the beauty of their imagery, but earlier hymns to Ra and Amen are little inferior to them. Many of the paeans of praise to the king make good reading but others, although of literary merit, require specialist knowledge for their appreciation. The obscurity of some of the religious texts may be due to the fact that they are words that were chanted as accompaniment to some procession or dramatic performance (perhaps after the fashion of the Greek mysteries) and would be explained by the complementary action. Such performances can never have developed into true drama in Egypt.

In many of the hymns the Egyptian conception of poetical form is shown at its clearest, by parallelism either of actual words or phrases, or of thought, corresponding to a symmetrical structure of sentences, and by a metrical system the existence of which we can perceive though we cannot analyse it with any precision in our ignorance of the actual sound of the words. The hymns in honour of the pharaohs show a steadily growing power of language and of form, from those addressed to the crowns of Upper and Lower Egypt of the Old Kingdom, through the songs of praise to Sesostris III and Tuthmosis III of the XIIth and XVIIIth dynasties respectively, to the freer forms and imaginative nobility of the great panegyrics of Rameses II and Merenptah.

Perhaps the finest secular poetry of this nature is found in the 'Pessimistic Literature', so called because its mood is in keeping with the disruptive times which followed the fall of the Old Kingdom (*c.* 2300–2100 B.C.). There are four texts: two are framed as prophecies (*Neferrohu* and *The Admonitions of Ipuwēr*); one as a lament (*Khakheperresonbu*) and one in the form of a dialogue between a prospective suicide and his own soul (*Lebensmüde*). All deplore the evils of anarchy, barbarian incursions, official corruption and wide-spread famine. Unfortunately both matter and metaphor are often obscure but the vividness of their impression is remarkable.

More attractive however (to the modern reader) are the love songs. In these the phrases are short, the language simple and the expression, though often sensual, direct and appealing. Two brief quotations will tell their quality better than many words:

'Oh that I were her negress who is her handmaid,
Then I would see the colour of all her limbs.
Oh that I were the ring upon her finger . . .'
(breaks off)
'When the wind cometh, it desireth the sycamore;
When thou comest, thou wilt desire me.'

All the surviving love songs are of New Kingdom date, which must be due to chance, as in the amusing snatches of workers' songs and minstrels' lays preserved in tomb reliefs of every period we have proof that lyric, and perhaps idyllic, expression was native to the Egyptians.

There is little doubt, however, that the Egyptians themselves most prized their didactic writings. This would be the natural inference from the number of these works that have survived, in MSS dating from the Middle Kingdom to the Roman period; but we also have the Egyptians' own witness, notably in Papyrus Chester Beatty IV in the British Museum, of about 1200 B.C. The wisdom of the Egyptians was celebrated throughout the ancient world, but it was proverbial wisdom and knowledge of the occult rather than philosophical wisdom. The oldest wisdom books (called 'Teachings'), those of *Ptahhotep* and *Kagemni*, claim to be instructions given by two Old Kingdom viziers to their sons well before 2500 B.C. but the earliest extant text for both is a Middle Kingdom re-edition. The early books are practical, worldly-wise, rating moral considerations second to expediency but on the whole the Teachings show a progressive tendency away from materialism towards the Good Life for its own sake. In the *Teaching of Amenemope* (a late New Kingdom work whose close relation to the Hebrew Book of Proverbs is now a commonplace) the wisdom literature reaches its most poetical form and in the demotic *Papyrus Insinger* its nearest approach to philosophical thought. The Teaching of King Kheti (*c.* 2100 B.C.) for his son Merikare and that purporting to be left by Amenemhat I (*c.* 1991–1961 B.C.) for his son Senusret I have historical interest for in addition to moral precepts they deal with matters of statesmanship and policy. What the Egyptians demanded of these writings was not only wisdom, understanding of human nature and a 'perception of moral values and social principles', but also elegance of phrase—as Ptahhotep expressly states. In so far as we are able to appreciate the texts we must agree that these standards were attained, though in varying degree.

There remain some important kinds of writing that have literary interest, though it is for other reasons that they are read today. From the New Kingdom there are the school papyri which are mainly haphazard collections of prayers, model letters and eulogies of the scribal vocation—notably the extracts from a lively composition now known as *The Satire on Trades*. There are self-satisfied autobiographical inscriptions of every age, and some that stand out as straightforward and not unpleasing accounts of careers which led from small beginnings to high office; legal documents of every kind (providing in demotic an illuminating body of material for sociological study during the last thousand years of our period); private letters and valuable treatises on astrology, mathematics, medicine and magic.

In literature, ancient Egypt cannot compare with the achievements of Greece or Rome, as it may be held to do in the plastic arts. Yet if its scanty remains are read with some understanding of the people who created it, it provides an entertaining study which has its importance for the history of literature.

GENERAL: A. Erman, *The Literature of the Ancient Egyptians*, tr. A. M. Blackman (1927); T. E. Peet, *A Comparative Study of the Literature of Egypt, Palestine and Mesopotamia* (1931);

J. A. Wilson in *Ancient Near Eastern Texts relating to the O. T.*, ed. J. B. Pritchard (1950); G. Maspero, *Popular Stories of Ancient Egypt* (1915).—Stories: *Sinuhe, Shipwrecked Sailor* and *Two Brothers*, all three in B. Lewis, *The Land of the Enchanters*, tr. B. Gunn (1948); *Horus and Seth* and *Blinding of Truth*, tr. in A. H. Gardiner, *The Library of A. Chester Beatty* (1931); *The Eloquent Peasant*, tr. A. H. Gardiner in Jour. Egypt. Archaeol., 9 (1923); *Capture of Joppa* and *Foredoomed Prince*, tr. A. M. Blackman, *ibid.*, 11 (1925); *Setne Khamwās*, tr. in F. Ll. Griffith, *Stories of the High Priests of Memphis* (1900).—Verse: *Love Songs*, tr. in A. H. Gardiner, *The Library of A. Chester Beatty* (1931); *Pessimistic Literature*, tr. in A. H. Gardiner, *The Admonitions of an Egyptian Sage* (Leipzig, 1909).—Wisdom Literature: *Amenope* and others, tr. in E. A. W. Budge, *The Teaching of Amen-em-apt* (1924); *Merikare*, tr. A. H. Gardiner in Jour. Egypt. Archaeol., 1 (1914).—School Texts and Letters: A. H. Gardiner, *Egyptian Hieratic Texts*, I, i (Leipzig, 1911); A. H. Gardiner and K. Sethe, *Egyptian Letters to the Dead* (1928).
S.R.K.G.

Eiga Monogatari ('A Tale of Glory') is the first Japanese historical novel, preceding by several years a comparable work, the *Ōkagami*. It is an account of the years 889 to 1092 and is centred around the highly successful career of Fujiwara no Michinaga (*966; †1027)—hence the title—and of his two sons Yorimichi and Norimichi. Its authorship is unknown; tradition ascribes it to Akazome Emon. It was probably written soon after 1092. Its style is poetical and imaginative, as far as details are concerned, but historically it is mainly accurate.

Fr. tr. of part, in M. Revon, *Anthologie de la littérature japonaise* (1923). E.B.C.

Elckerlijk: see Everyman.

Elegy: (1) a poem written in classical elegiac metre (a dactylic hexameter followed by a 'pentameter'—actually, 2 × 2½: –◡◡–◡◡–/–◡◡–◡◡–); (2) a poem either of lament for a person or persons, or of serious musing.

Originally, elegy had no necessary connexion with lament, as it was probably simply a flute-song, and the elegiac metre was certainly used in Greece for camp-songs, exhortation, dedications and history by Mimnermus, Anacreon and others, as well as for commemorative songs, epitaphs and laments, though the gloomy elegiac laments of Echembrotus were apparently famous. Later Greek elegy handled description and love-themes, but epitaph and commemoration continued to be among its most frequent uses. Latin elegy developed the love theme in the work of Tibullus, Ovid, Propertius and others. Propertius included mythology, and Ovid used the metre for the *Heroides* (letters from legendary or long-dead ladies) and the *Tristia* (self-pitying letters composed in his exile). He, Petronius and Martial also used it for epigram. Classical elegy, then, might be on any one of a great variety of themes, though it is true that laments and commemorative songs were particularly frequent in Greek, and the *Heroides* and *Tristia* constantly turn on the sadness and longing of separation.

According to Coleridge, however, elegy 'is the form of poetry natural to the reflective mind', which may, he says, use any subject so long as it is related to the poet himself. This clearly has no reference to a particular metrical form nor, necessarily, to lament. It may be that an unconscious general agreement with Coleridge combined with some awareness of one of the most popular Greek themes has led to the belief that elegy is a (meditative) lament for the dead. Certainly the most famous 'elegies' of many languages have been laments. The great song of David for Saul and Jonathan (2 Sam. i) would come under this heading, as well as the famous 'Lament of Moschus for Bion' (almost certainly *not* by Moschus) of the 2nd century B.C. The fame of this beautiful poem, combined with the frequency of laments for dead shepherds in pastoral poetry (q.v.), led to the use of the pastoral convention in many laments, e.g. Spenser's 'Astrophel' (1586) for Sidney, Milton's 'Lycidas' (1637) for King, Shelley's 'Adonais' (1821) for Keats, and Arnold's 'Thyrsis' (1867) for Clough. All follow Bion's 'Lament for Adonis' in turning to hope at the end, and all except Spenser's meditate on the poet's personal concerns. The pastoral convention is abandoned, but the other features retained and the meditation extended in Tennyson's *In Memoriam* (1833–50) for Hallam. Perhaps the general meditation arising out of the fact of death for all rather than the immediate death of one is what makes Gray's 'Elegy in a Country Churchyard' (1750) the most famous of English elegies; here the much-abused poetic diction of the 18th century serves movingly to treat Death the Leveller as that which makes the poor travel the same last road as the princes rather than reducing the princes to the poverty of their dust. It is a type of elegy in all but the formal sense.

Elegiac feeling in both the general sense of melancholy reflection and the more particular sense of lament may be found everywhere, in Villon's sense of the flight of life and beauty (15th-century France), Ronsard's *Elégies* (16th-century France), Chiabrera's epitaphs and Filicaia's elegies (17th-century Italy), Johnson's 'Vanity of Human Wishes', more elegiac than satiric (18th-century England), Pushkin's 'Elegy on the Portrait of F.-M. Barclay de Tolly' (19th-century Russia), the *Elegías* and *Rimas de Sombria* of Ramón Jiménez (19th-20th-century Spain).

Some post-classical attempts have been made to use 'Elegy' as the title of poems on very varied subjects so long as they were in a particular metre. Donne for instance gives the name to poems including satire and casual narrative, in which he seems to be using a free-and-easy heroic couplet as an English equivalent of the classical elegiac (perhaps because the two lines of elegiac suggested a couplet structure); but most readers will find it easier to give the name to his 'Anniversaries' on the death of Elizabeth Drury. In fact there is now no escaping a use of the term dependent not on form, but on mood and subject-matter.

Elegy and Iambus, ed. J. M. Edmonds (2 vols, 1931); *Early Greek Elegy*, ed. T. Hudson Williams (1926); C. M. Bowra, *Early Greek Elegists* (1938); A. A. Day, *The Origins of Latin Love-Elegy* (1938). C.M.I.

Elision, a general term covering various kinds of blending of vowels (or slurring of one of them) occurring in hiatus between words; often indicated by an apostrophe, e.g. ἄλγε' ἔχουσιν; 'th' upright heart and pure' (Milton). C.T.O.

Encyclopaedia. This word means a book in one or more volumes giving information on the whole circle of human knowledge. It comes from the Greek *enkyklios*, circular (or general); and *paideia*, discipline (or instruction). These words signified the ancient circle of instruction comprising grammar, rhetoric, music, philosophy, mathematics, astronomy and gymnastics. The compound 'encyclopaedia' was unknown to the Greeks and to the classic Latin writers; its first appearance in English was in Sir Thomas Elyot's *Boke of the Governour* (1531); and as part of the title of a work, in the Hungarian count Paul Scalich de Lika's *Encyclopaediae seu orbis disciplinarum tam sacrarum quam profanarum epistemon* (1559).

Besides its proper meaning of a repository of universal knowledge, which may be presented in separate articles in alphabetical order (the 'lexicon') or in a series of treatises arranged systematically in classifications of knowledge (the *summa*), the word encyclopaedia is often applied to works whose scope is limited to a particular branch of knowledge. Encyclopaedias therefore may be surveyed under three heads: (1) early works which, while encyclopaedic in character, did not attempt universality; (2) encyclopaedias proper; and (3) specialist encyclopaedias. In what follows, the distinction between the first and second category is not always preserved when it would interfere with the chronological order.

EARLY WORKS.—The earliest work of an encyclopaedic character is generally ascribed to Speusippus, a disciple of Plato. The works of Varro (*Rerum Humanarum et Divinarum Antiquitates* and *Disciplinarum libiri IX*), of the elder Pliny (*Historia Naturalis*, dedicated to the emperor Titus in A.D. 77 and which Pliny himself claimed contained 20,000 facts), of Isidore, bishop of Seville 600–30 (whose *Originum seu Etymologiarum libri XX* was valued for centuries as an authority and source-book), of Martianus Capella, the African (*De Nuptiis Mercurii et Philologiae*, early 5th century), of Rabanus Maurus, a pupil of Alcuin and archbishop of Mainz (*De Universo*, 847), all belong to the same class, the *summa* or collection of treatises on the arts and sciences. Their work was surpassed by Vincent of Beauvais, a Dominican friar who seems to have been librarian to Louis IX and who died in 1264. Vincent gathered together the entire knowledge of the middle ages in three compilations: *Speculum Historiale*, *Speculum Naturale* and *Speculum Doctrinale*. The large number of MSS of them which survive testify to their popularity. Two centuries before Vincent of Beauvais, however, there flourished an encyclopaedist nearer in spirit to the moderns. In the 10th century al-Farabi of Bagdad wrote an encyclopaedic collection of knowledge remarkable for its grasp and completeness, which in 1860 still lay in manuscript in the Escorial. Based on the work of Vincent of Beauvais was *Li Livres dou Tresor* of Brunetto Latini, written in French for laymen between 1260 and 1267. The last and most interesting part deals with the methods of government of the Italian republics. In the 13th century Bartholomew de Glanville (*fl.* 1230–50), an English Franciscan friar, wrote *De proprietatibus rerum*, which was translated into English by John of Trevisa in 1398, into French for Charles V in 1372, and printed by Wynkyn de Worde about 1495. The author wrote with a religious and moral object. The Latin text long remained a classic in universities—it was one of the books hired at a regulated price by the scholars of Paris.

Among the first post-medieval work to appear was that of Johann Heinrich Alsted, who published in 1608 his *Encyclopaedia Cursus Philosophici* which he afterwards expanded into his great work, first published in 1620 and called *Encyclopaedia septem tomis distincta*. It contained 2,543 pages of very small type and had an index of 119 pages. Alsted's work was much praised. He was almost the last to compile such a work before Latin and the systematic plan were ousted by the vernaculars of Europe and the alphabetical arrangement. In succession appeared Louis Moréri's *Grand Dictionnaire Historique* (1674); J. J. Hofmann's *Lexicon Universale* (2 vols, Basel, 1677); Thomas Corneille's *Dictionnaire des Arts et des Sciences* (2 vols, Paris, 1694); and Pierre Bayle's *Dictionnaire historique et critique* (4 vols, 1697). The *Lexicon Universale* of Johann Jacob Hofmann, professor of Greek and history at Basel, was the first attempt to bring the whole body of sciences and arts under the lexicographic form.

The first alphabetical encyclopaedia in English was the *Universal, Historical, Geographical, Chronological and Classical Dictionary* (1703), closely followed by Dr John Harris's *Lexicon Technicum, or an universal English Dictionary of Arts and Sciences* (1704), to which Sir Isaac Newton was a contributor. The *Cyclopaedia, or an Universal Dictionary of Arts and Sciences* (2 vols, 1728) of Ephraim Chambers marked a considerable advance, owing to Chambers's elaborate system of cross references by which he attempted to correlate his alphabetically arranged material. The *Cyclopaedia* was translated into French by John Mills between 1743 and 1745, although the French version was never published. Upon Ephraim Chambers's work was founded the most celebrated encyclopaedia of all. This was the *Encyclopédie ou Dictionnaire raisonné des Sciences, des Arts et des Métiers* (28 vols, 1751–65) of D'Alembert and Diderot. Among the eminent writers they employed as contributors were Rousseau and Voltaire. The fame of the *Encyclopédie* has rested upon its role as a vehicle of 18th-century rationalism and upon the part it played in undermining the régime in France. As a practical work of reference, however, it was less useful than the *Universal-Lexicon* (64 vols, 1732–50) of Johann Heinrich Zedler, a bookseller of Leipzig. In point of comprehensiveness this may be considered the first of the universal encyclopaedias. It comprised not only the customary theology, jurisprudence, medicine, philosophy, mathematics etc., but also history, geography and biography, including lives of living persons. The first edition of the *Encyclopaedia Britannica* (Edinburgh, 3 vols, 1771), which appeared originally in sixpenny parts, the first two of which were issued in December 1768, dealt with the arts and sciences only.

ENCYCLOPAEDIAS PROPER.—The second edition of the *Encyclopaedia Britannica* (10 vols, 1777–84) was the first methodical summary in English of all human knowledge, and contributors to later editions have included many celebrated men, e.g. Sir Walter Scott, Hazlitt, Ricardo, Einstein and Trotsky. After passing through the hands of various publishers, including Constable and A. & C. Black, at the turn of the 19th century this encyclopaedia became the property of an American firm, who brought out a 14th edition of 24 volumes in 1929. It is now published on a plan of 'continuous revision' under the auspices of the university of Chicago.

Two remarkable 19th-century works which may be mentioned were the *Encyclopédie méthodique ou par ordre de matières*, published by Pankoucke (over 200 vols, including plates, 1781–1832), an unwieldy collection of specialized dictionaries, and Ersch and Gruber's *Allgemeine Encyclopädie der Wissenschaften und Künste*, which began publication in 1818 and of which 167 volumes appeared. A successor of Ephraim Chambers's work was the *New Cyclopaedia* (45 vols, 1802–20) edited by Dr Abraham Rees. Other notable encyclopaedic works of this period were Dr, afterwards Sir, David Brewster's *Edinburgh Encyclopaedia* (18 vols, 1809–31), which devoted a very large proportion of its space to the physical sciences; the *Encyclopaedia Metropolitana* (30 vols, 1817–45), arranged on a plan by Samuel Taylor Coleridge, which was to some extent a reversion to the *summa* or classified work; and the *Penny Cyclopaedia*, published by the Society for the Diffusion of Useful Knowledge, which was begun in 1833, completed in 28 volumes, and had a strongly practical flavour. At the time of its appearance, it was the most useful work of its kind for general reference.

In 1809 a great impetus was given to encyclopaedic publications by the appearance of the *Konversations-Lexikon*, published by F. A. Brockhaus in Leipzig, a reprint of the 6 volumes edited by G. R. Löbel from 1796 to 1806. The work was, and continued to be, immensely successful; its 15th edition under the title *Der Grosse Brockhaus* appeared from 1928–34 in 20 volumes, with a supplementary volume in 1935. It was widely translated and among the encyclopaedias professedly adapted from it may be mentioned the *Encyclopaedia Americana* (1829–32), this title being subsequently used for a new work, the 5th edition of which was revised in 1939 (30 vols), *Russki Entsiklopedicheski Slovar* (41 vols, 1890–1905) and *Chambers's Encyclopaedia*. *Chambers's Encyclopaedia* (10 vols, 1860–68), edited by Dr Andrew Findlater, was originally issued by the publishers W. & R. Chambers in Edinburgh in 520 weekly parts at 1½*d*. each, the first appearing in 1859. This proved a successful enterprise, and the encyclopaedia went through numerous editions. A completely new edition (15 vols), edited by Mrs M. D. Law, was undertaken by George Newnes Ltd by arrangement with W. & R. Chambers and published in 1950.

In Germany Hermann Joseph Meyer brought out in 1839 the first edition of his *Neues Konversations-Lexikon*. Meyer's work laid strong emphasis on science and in this hit off the taste of the times. The enterprise flourished until 1933 when *Meyer* became National Socialist in outlook; the publishers were closed down in 1945. Herder's *Konversations-Lexikon* (5 vols, 1853–57), suppressed during the Nazi régime, was temporarily replaced by the *Schweizer Lexikon* (7 vols, 1945–49), but was resumed after the war.

In France also the impetus given by Brockhaus was felt. Among the best known modern French encyclopaedias are *Le Grand Dictionnaire du XIX^e siècle* of Pierre Larousse (15 vols, 1866–76), the *Larousse du XX^e siècle* (6 vols, 1928–33), and the *Encyclopédie Française* (21 vols, 1935 ff.), which is unusual among modern works in being on a classified plan. Other notable European encyclopaedias are the *Enciclopedia Italiana* (37 vols, 1929–39; 2-vol. appendix, 1948), with fine illustrations; the *Bolshaya Sovietskaya Entsiklopedia* (65 vols, 1928–47), edited under the direction, until his death in 1951, of S. I. Vavilov, president of the Academy of Sciences, and the *Enciclopedia universal ilustrada europeo-americana* (70 vols, 1905–30; 10 vols appendix, 1930–33; annual supplements from 1934). The largest encyclopaedia ever completed was printed at Peking in 1726 and comprised 5,020 volumes. A set is in the British Museum.

SPECIALIZED ENCYCLOPAEDIAS.—Encyclopaedias devoted to one branch of knowledge are so numerous that only a few can be mentioned. Among them are the *Encyclopaedia of Gardening* (1822) by J. C. Loudon, the Scottish horticulturist; the *Dictionary of National Biography* founded in 1882 by George Smith and edited by Sir Leslie Stephen and Sir Sidney Lee (21 vols, and supp., 1885–1901; the Oxford University Press, the publishers since 1917, continue to issue supplements); the *Encyclopaedia of Religion and Ethics*, ed. James Hasting (12 vols and an index vol., 1908–26); *Allgemeines Lexikon der bildenden Künstler*, ed. U. Thieme and F. Becker (37 vols, 1907–47); the *Encyclopaedia of the Social Sciences*, ed. E. R. A. Seligman (15 vols, 1930–35); the *Dictionary of Applied Chemistry*, ed. T. E. Thorpe (3 vols, 1891–93; 7 vols, revised 1921–27; supp. 1934–36); the *Catholic Encyclopaedia*, ed. C. G. Herbermann (15 vols and index, 1907–14); and the *Jewish Encyclopedia*, ed. I. Singer (12 vols, 1901–06).

E. H. Lehmann, *Geschichte des Konversationslexikons* (1934); B. Wend, *Idee und Entwicklungsgeschichte der enzyklopädischen Literatur* (1941); O. Pinto, 'Enciclopedie vecchie e curiose', in Bibliofilia, 46 (1946). M.D.L.

Endechas, Spanish metre, consisting of 6-syllable or 7-syllable lines with continuous vowel assonance in the even lines. E.M.W.

End-rhyme, a rhyme occurring at the end of a line, as distinguished from head-rhyme (alliteration) and internal rhyme. C.T.O.

End-stopped, applied to metrical lines in which the end-pause coincides with the sense-pause; their relative occurrence in Shakespeare's plays has been used to determine their chronology. C.T.O.

Engishiki ('The Ceremonial Law of the period of Engi', 901–23), Japanese classical text describing the court regulations, duties of officials, customs and religious observances. Its compilation was ordered by the emperor in 905, and the work was written by Fujiwara no Tadahira and others and completed in 927. Its most interesting section contains the texts of the earliest Shinto liturgies, which are of considerable age and throw much light on the origins of Shinto.

E. M. Satow, 'Ancient Japanese Rituals', in Trans. As. Soc. of Japan, 7 (1879), 9 (1881), cont. by K. Florenz, *ibid.*, 27 (1900). E.B.C.

English Literature. The death of Chaucer, in 1400, marks in a rough but convenient way the end of the medieval period of literature and the beginning of the modern. Seven centuries of writing in England lead up to this date, two more than stretch down from it to the present day. The literature of those so-called 'dark ages' remains the territory of the specialist because it is written in ancient unfamiliar tongues—Anglo-Saxon, Middle English, Anglo-Norman and Latin. Chaucer is not only in a recognizable way modern in spirit, but modern in language too; the dialect of London as he used it is the foundation of standard literary English. The earlier writings are not negligible: many are of great historical and literary interest. *Beowulf* (q.v.), the earliest important Anglo-Saxon poem, recounts the adventures of a hero fighting fen-monsters in his youth and a dragon in his old age. The action may seem trivial, but it is treated in an heroic way against a background of Germanic history and legend in a grimly impressive setting of northern sea-cliff and moorland. The work was composed probably at the end of the 7th century in Northumbria by an early Christian poet working on older pagan material. Its grave mood and sense of old unhappy far-off things is echoed in a small group of meditative elegiac poems of near contemporary date. Later Anglo-Saxon poetry is mainly religious. A version of *Genesis* contains a dramatic account of the Fall of the Angels which Milton may have known. *The Dream of the Rood*, a poet's vision of the True Cross, has a quality of mystic rapture; the story of the finding of the Cross is told by the 9th-century Cynewulf in the *Elene*. The 10th century saw a revival of the old heroic spirit in *The Battle of Maldon*, a fighting poem in which native courage and loyalty stand undaunted by defeat at the hands of the Danish invaders. This pre-conquest poetry is nearly all anonymous; the names of Cædmon and Cynewulf alone are known. Its tone is courtly and civilized; it paints nature in her sadder moods; it has its own peculiar convention of poetic diction and metaphor; and the metre is uniform—the four-stress alliterative line in varied combinations of pattern, which is the common metre of Germanic poetry.

Prose flourished in the reign of king Ælfred. Under his guidance the *Anglo-Saxon Chronicle* (q.v.) becomes an historical record of primary importance which was kept up till the conquest, and in one version—the Peterborough—survived till 1154. Ælfred's translations from Latin authors—St Gregory, Orosius, Boethius and St Augustine—helped to shape an Anglo-Saxon prose style. His manly preface to *The Pastoral Care* of St Gregory explaining his educational aims is the major document of early original prose. A smoother style was developed in the *Homilies* of Ælfric, and in the *Sermons* of Wulfstan prose becomes capable of elaborate rhetorical devices.

During the Middle English period, which succeeded the Anglo-Saxon, literature widens in range and subject interest as the language developed. The alliterative line (see ALLITERATION) gives place to a rhyming accentual metre. The Norman conquest brought in French as the court language and culture, but there was no immediate break in the older literary tradition. The remarkable outburst of alliterative poems in the West Midlands about the mid-14th century points to a survival of the native poetic manner though earlier links in the chain may have perished. There is an alliterative *Troy Book* and an alliterative *Morte Arthur*, representing the two most popular subjects of medieval story. It was an article of faith in the middle ages that the British race sprang from Troy. The finest poem on the Arthurian theme is *Sir Gawain and the Green Knight*, remarkable both for grasp of character and power of description. Its wild, wintry landscape contrasts with the glowing colour of the court scenes. *Pearl*, an allegory in elegiac form, has mystic tenderness. The verse chronicle and romance were popular forms in early Middle English. In the *Ormulum* (of special technical metrical interest) and the *Cursor Mundi* the chroniclers' matter is biblical, in Barbour's *Bruce* and Laȝamon's *Brut* it is native and historical. *Havelok* and *King Horn* are folk tales in verse, simply and well told. The metrical romances (satirized by Chaucer in *Sir Thopas*) provided popular stories of love and wild adventure. Medieval lyrics, secular and religious, are many, and the best of them have a fresh sincere beauty. A striking poem of this period is *The Owl and the Nightingale* (*c.* 1200), a debate in which the two birds argue the problem of the serious and carefree way of life. It combines urbanity with humorous satirical touches not unworthy of Chaucer, and the poet handles his rhyming octosyllable with assurance. Prose of this period is mostly homiletic and religious. The most important document is the *Ancrene Wisse* (*c.* 1200) a work of instruction for women leading the solitary religious life. It gives a vivid picture of hell and the deadly sins, and the domestic details of everyday life are of lively interest and some humour.

Middle English prose enriched its vocabulary from French and Latin but in style it remains more a serviceable than a creative instrument.

Chaucer stands out as a master who enriched English with the finest literary traditions of contemporary France and Italy, and evolved from them an art which is native and supremely his own. He is great as a detached observer of social manners, as a masterly story teller with a wide ranging interest in human beings, and as an artist of surest taste in metre and diction. And of irony he is a master.

The Book of the Duchess and *The Parliament of Fowls* are early poems in the French manner of Machaut and Froissart, more notable for ease of style than weight of matter. In the unfinished *House of Fame* he begins to show his mocking humour and fancy. In *Troilus and Criseyde* based on the *Filostrato* of Boccaccio he has reached full maturity. Framed in the conventions of courtly love this poem explores the subtleties of passion and feminine instability with an insight and pity that have been seldom surpassed. It is our first psychological novel. *The Canterbury Tales* (q.v.), his masterpiece, was left uncompleted at his death, and it comprises work of various periods. This collection of stories displays the full range of his genius. Its Prologue is an unsurpassed collection of portraits. By a supreme stroke of originality Chaucer lets the pilgrims play their own parts in this human comedy and makes each teller as important as his tale. Chaucer observes life in its many aspects: he goes deeper than Gower yet never becomes a preacher and reformer like his great contemporary Langland. Much has been written about him, and by no one better than Dryden. 'Tis sufficient to say according to the proverb, *here is God's plenty*.' There Dryden points to the essential thing—Chaucer's infinite humanity and companionableness.

W. P. Ker, *Epic and Romance* (1897), *English Literature: medieval* (1911); J. E. Wells, *Manual of Writings in Middle English, 1050–1400* (1916); E. E. Wardale, *Chapters on Old English Literature* (1935); R. M. Wilson, *Early Middle English Literature* (1939). J.B.

1400–1558.—After Chaucer, so far as poetry is concerned, we begin to move through a desert, where the only oases lie either north of the Tweed or in the work of anonymous lyrists. It is almost the only arid period in English literature, and the reasons for it are, I think, two. In the earlier part of the period the English writers, without the vigour of their Scottish contemporaries, were too purely imitative of a master whose powers were beyond their range; and in the later part England was plunged into that welter of bloodshed and shifting misgovernment which we know as the Wars of the Roses. Any atmosphere less healthy for letters it would be hard to imagine, and even when stability returned with the first of the Tudors, recovery was a matter of time.

Lydgate and Hoccleve are to modern readers little more than names, nor do they deserve to be much more. They were men of formidable industry and no inspiration, Lydgate being the more versatile and somewhat the less tiresome of the two. It is perhaps significant that while Gower's *Confessio Amantis* and much of Lydgate's work were among the earliest books which Caxton printed, Hoccleve had to wait for printing for four centuries.

The so-called 'Scottish Chaucerians' were men of very different calibre. The commonly accepted label is unfortunate, since it suggests mere imitators of Chaucer who happened to write in Scots. No doubt they all admired Chaucer and say so, but in the two greatest of them the Scotchness is more important than the Chaucerianism.

Henryson is not as a rule a poet of much 'power', but he is a finished artist of considerable range. He wrote a number of fables, of which the best known is that of the two mice, all showing a clear gift for vivid narrative and a dry sense of humour. He wrote also the entirely charming *Robene and Makyne*, the first English pastoral, and the real thing, not Dresden china. But his most notable work is *The Testament of Cresseid*, a kind of epilogue to Chaucer's *Troilus and Criseyde*. It is characteristic of his temper—perhaps of the Scottish temper—that he cannot accept Chaucer's kindly ending. It is not that Henryson is not sorry for Cressida; he is deeply pitiful. But Chaucer's ending is contrary to that sure moral ordering of the world under which Cressida must have paid the price. So she becomes a leper and in a moving scene Troilus, riding by, half thinks he recognizes her, but passes on.

Dunbar has far more power than Henryson and a very wide range, both technically and in subject. Also, largely as a result of his vigour, he is often rougher than Henryson, like a Rodin bronze. He can write the 'aureate' style when he chooses, as in a ceremonial poem for a royal marriage (*The Thrissil and the Rois*); he has a superb talent for invective and satire; he is a master of the macabre, as in the *Dance of* *the Sevin Deidly Synnis*, and of crude realism, as in *The Twa Mariit Wemen and the Wedo*, which for outspokenness leaves us feeling that by comparison Chaucer's Wife of Bath lived in a refined boudoir. He is also a masterly experimenter in metrical technique. He is probably best known to modern readers by two short poems, the tribute to London and the famous *Lament for the Makaris* (i.e. makers = poets), but neither exhibits his full power. More clearly than Henryson he foreshadows some sides of Burns, not Burns the love poet, but the Burns of *The Jolly Beggars* and Burns the moralizer.

King James's (James I of Scotland) *Kingis Quair* (i.e. quire = book) and Gavin Douglas's translation of the *Aeneid* are more derivative and less important. In the first there is fresh feeling, pleasantly expressed, and in the second, particularly in the interludes between books, some first-hand feeling for nature which even the conventional style does not obscure.

In England even after the accession of Henry VII there were few poets whose names we know. So great indeed was the dearth that the king was reduced to appointing an unmeritable Frenchman poet laureate. Stephen Hawes, along with much tedious stuff, produced one lovely epitaph, which is in most, and ought to be in all, anthologies, not only for its intrinsic appeal, but also because there sounds in it something so characteristic of pre-renaissance England, the sound of church bells and all that they stood for, those 'echoes of a vanished world' as a much later writer says.

But there was only one outstanding figure, John Skelton. Some critics hold that it is only the absence of competition that makes him remembered at all. That, I think, is less than just. Pope no doubt describes him as 'beastly Skelton'—and neither his merits nor his defects were likely to commend him to so exquisitely precise an artist—but in his own day his reputation was far different. He was Henry VIII's tutor and he was poet laureate; but, above all, Erasmus, an exacting critic, described him as the *lumen et decus* of English letters. Whatever else he was, he was by the standards of the time (and they were not low) a considerable scholar. He was a man of courage, who stood up to Wolsey at the height of that masterful cardinal's ecclesiastical and political dominance. He was a man of wide sympathies and broad humour and humanity. As an artist he had considerable range and much technical skill. Even his 'Skeltonics'—the doggerel or pseudo-doggerel which bulks more largely in his repute than it does in his work—though any fool can write them badly, are not all that easy to write well. But he did many other things, some biting satire, some full of robust humour, like *The Tunning of Elinor Rumming*, or of tenderness, like *Philip Sparrow*.

But when in this barren period one gets behind names that can be tabulated and (more or less) dated, and looks at nameless work, one finds, perhaps to one's surprise, that the stream of English lyric poetry was all the time flowing, not very strongly, but clear and limpid. The stream began long before Chaucer. 'Sumer is icumen in' and the 'Alison poem' are of the 13th century, as are some of the loveliest carols, but in the period we are now considering there are other carols no less lovely, like 'He came all so still There as his mother was', there is 'The Nut Brown Maid', and above all that gem of mystical poetry which, except perhaps in finished technique, the mystical writers of the 17th century hardly surpassed, 'Quia Amore Langueo'.

Last, but far from least, there are the ballads. Most of the best of them it is difficult or impossible to date with any certainty, but many of them are certainly anterior to the end of this period, and a very remarkable body of work they are. They are wide in range, historical or semi-historical, like 'Chevy Chase'; plain romantic narrative, like 'Sir Patrick Spens'; 'faerie', like 'Tam Lin' or 'Thomas the Rhymer'; bitingly dramatic, like 'Edward'; and so on and so on. They are severely objective and, apart from certain technical tricks of refrain or repetition, wholly without frills. They deal simply with simple and elementary emotions. About all the best of them there is a queer magic, which no one has yet succeeded in defining, but from the power of which no reader escapes. And they possess that unaccountable elixir, which the great things in literature have and the second-rate have not, which keeps them perennially fresh, so that no familiarity can stale them or blunt the keenness of their thrust. One can read any of the following lines for the fiftieth time, and they go home as surely as they did the first.

> About the dead hour of the night
> She heard the bridles ring.
>
> The king sits in Dunfermline toun
> Drinking the bluid-red wine.
>
> Is there ony room at your head, Saunders?
> Is there ony room at your feet?

So much for poetry. In the earlier part of the 15th century anything which we should call 'English prose', as a literary form in its own right, had barely begun to exist. And this is the less surprising when we remember that Latin was still a lingua franca, so that a wider public could be reached through it than through the vernacular, and that French was still current in England. Prose had hitherto been used mainly for translations, like Chaucer's from Jean de Meung and Boethius (both oddly pedestrian), Trevisa's Englishing of Higden's Latin *Polychronicon* and the amusingly faked travels of the imaginary Sir John Mandeville, translated from the French, and Wyclif's translation of the New Testament. In the middle of the 15th century Pecock and Fortescue wrote some English prose, which, though not elegant and mainly controversial or expository, was at least original. But even by the end of the century the accessibility of this or that work to the readers of the time depended on the selective instinct of Caxton, and he was at first governed largely by his judgment of 'improvement value', so that among his earlier products are such things as *Sayings of Philosophers*, *Moral Proverbs* and a *Book of Courtesy*. He also turned back to the preceding century and printed Trevisa and 'Mandeville'. But in 1485 appeared the first great prose work both written and printed in the 15th century, Malory's *Morte Darthur*. With this book English prose may fairly be said to have found itself, to have established its place as a literary form in its own right, aiming at the entertainment as well as the instruction of readers, and dis-embarrassing itself from the shackles of foreign influences, whether French or Latin.

Drama, of one kind or another, flourished throughout the period. There were the always popular Miracle and Morality plays, *Everyman* being the outstanding example of the second class. And in the second quarter of the 16th century comes John Heywood, with a number of plays, of which *The Four Ps* is the best known. There is plenty of instinct for dramatic episode in the Miracle plays, and *Everyman* is a masterpiece in its kind, which still goes home to men's bosoms almost as powerfully as ever it did. But neither Miracle nor Morality plays are drama as we understand it. Heywood's plays are. They are immature, sometimes even childish, but they are, in some sort, plays.

In the ten years which followed the death of Henry VIII, though plenty of verse was being written, mainly lyrical, little was being published, except editions of earlier writers, such as Chaucer and Skelton. And there was little prose which merits attention. But in prose there were two outstanding exceptions. In 1549 appeared the First Prayer Book of Edward VI and in 1542 the Second, both mainly the work of Cranmer, and these began that profound influence on English prose style which culminated in the Authorized Version. In the year before Elizabeth's accession appeared a real landmark in the history of English poetry, the anthology compiled by Tottel and Grimald which is usually known as 'Tottel's Miscellany'. It contained, along with much by less well known writers, a good deal of what had been written in the preceding 25 years by Sir Thomas Wyatt, who died in 1542, and the earl of Surrey, who was executed in 1547. Wyatt wrote some powerful and virile lyrics, but his main contribution to the development of English poetry was his introduction to England of the sonnet from Italy. Unhappily he did not, it seems, properly understand the Petrarchan form, with its octave and sestet, and modified it in ways which left it a prosodic jumble, which was usually unsatisfying to the ear and wholly missed the effect of balance which is one of the prerogatives of the Petrarchan form, as later English writers discovered. Surrey, a more adroit and sensitive metrist, solved the problem drastically by abandoning the Petrarchan form and inventing a new one, that which we know as the 'Shakespearean', dividing the 14 lines not into closely rhyme-linked octave followed by equally closely-linked sestet, but into three independent quatrains followed by a final clinching couplet. It is a form which has its peculiar virtues and capacities, and it was magnificently used by Shakespeare, but one sometimes wonders whether it is justifiable to apply the same label to two forms of such widely different effect merely because each has 14 lines.

But 'Tottel' has a significance much beyond its presentation of these two writers. It tells us, along with other miscellanies, such as *England's Helicon* 30 years later, that we are in one of the greatest periods of the English lyric, when England was, in the familiar phrase, 'a nest of singing birds'. The proper title of 'Tottel' is *Songs and Sonnets* and 'Songs' usefully reminds us that the English of that time were a musical nation. As the traditional Victorian miss could play her little piece when, however reluctantly, called on, so it was part of an Elizabethan gentleman's necessary social equipment to be able to take his part at sight in a part song. And we do not begin to understand the Elizabethan lyric unless we realize that the poets were largely writing in the expectation of a musical setting, a fact which accounts for the often confusingly elaborate metrical schemes of their poems. The intricacies of a madrigal, which may irritate a reader, dissolve into beauty when it is sung. And this, as we shall see, is one of the differences between the Elizabethan and the 'Caroline' lyric, which was more often written to be read.

1558–1603.—In 1558 five nightmare years under the rule of an earnest, high-principled and disastrous fanatic ended, and with the accession of her sister one of the great ages of English history, and of English letters, began. But to understand either the history or the letters it is vital to remember that Elizabeth's reign fell into two quite distinct parts, pre- and post-Armada. The first 30 years of Elizabeth's reign were a time when her country was, in a high sense, 'on the make', when men in all walks of life, statesmen like Burleigh and Walsingham, sailors like Hawkins and Drake, courtiers and soldiers like Sidney, and merchants (perhaps unconsciously, being directly inspired by more self-seeking motives) were straining every fibre in the process of making, and when the man in the street caught much of the fiery infection. We are apt to think of the age as one ebullient, care-free and if anything amoral, the 'merrie England' of a partly erroneous tradition. That is true, if at all, only of the end of the reign. In the earlier years the temper of England was eminently earnest, even morally earnest, with a strong Puritan vein. Ascham writes the *Schoolmaster*, Elyot *The Governor* and, since every activity has to stand at the bar and prove that it has a value in the making of England and good Englishmen, Sidney writes about poetry not as something securely established and valued, but in terms of an *Apology* or *Defence*. Above all there is Spenser. If one wants to find the hypothetical 'typical Elizabethan' there he is. He was acutely sensitive to beauty, but he had a strong vein of brutality, so that he surpasses even Swift in mere disgustingness of description; he was a brilliant and versatile metrical experimenter, and he wrote perhaps the supreme hymn of love in our language; but his greatest work was prompted, and is informed, by a profound moral purpose.

And then, when the menace of the floating armies of Spain had been scattered and splintered round the shores of the nook-shotten island, there came a change.

It is hard for us to realize the quality of the upsurge of feeling. In our own memories England, already a great power, has been challenged and has fought for her life; and we know the relief when the challenge is defeated. But under Elizabeth England was the challenger, and the defeat of Spain was not a relief, it was the triumph of an enterprise. Overnight England became a great power. And suddenly the unbounded energy which had till now been strictly, even grimly, concentrated on one overriding purpose, was released to spread over all fields of activity.

And with this uprush we get the Elizabethan drama, which so inevitably, and not unreasonably, colours our whole picture of the age. In the decade before the Armada, or, to put it in more literary terms, in the decade before Marlowe and Kyd began to write, an observer might reasonably have forecast an 'age of the novel'. Lyly had started the fashion with *Euphues*, and Greene had followed with half a dozen works which, tedious though they are to modern taste, are nearer to what we should call a novel and were clearly very popular. There were other writers in the same kind, and this was besides a great age of translation and much of the translation was of foreign, particularly Italian, fiction.

And then suddenly comes that astonishing outburst of volcanic energy which we know as the Elizabethan drama. There had, of course, been drama before, in comedy such things as *Ralph Roister Doister* and *Gammer Gurton's Needle*, with plenty of spirit but little finish, and in tragedy either translations of Seneca, of which there were many, or works on the Senecan model, of a frigidity almost unbelievable. *Gorboduc*, for example, the best known of them by name—for no one now except the laborious student ever reads it—was acted in 1561 and was, surprisingly, acceptable enough to make it worth printing four years later. But with some life but little artistry in comedy, and some artistry but no life at all in tragedy, the drama was hardly flourishing. With the advent of the 'University wits' in the early '80s the outlook became a little brighter, but the plays of Lyly, Peele and Greene were light-metal stuff, with a good deal of charm, but no power. And then within a year or two Kyd presented *The Spanish Tragedy*, an anonymous playwright the grim realism of *Arden of Feversham*, and Marlowe set Tamburlaine superbly ranting across the boards; and the Elizabethans knew that now they had found what they wanted and imperiously demanded more and yet more. Their appetite for this form of entertainment was insatiable. Between 1588 and 1603 some hundreds of plays were put on, and from the large number which survive we can judge what kind of thing was successful on the Elizabethan stage.

I am using 'Elizabethan' here in the strict chronological sense. It is just worth observing how comparatively small a proportion of what we often compendiously call 'Elizabethan drama' is Elizabethan at all, and how high a proportion is Jacobean. Of Elizabethan drama there are the plays of Marlowe, Kyd, Greene and Peele, who all died in the last decade of the queen's reign; Shakespeare's work down to *Hamlet*, but with the other great tragedies still to come; three plays of Dekker, four of Ben Jonson, one of Chapman and two of Marston; none of Beaumont and Fletcher, none of Webster. These last three were in their twenties when the queen died, as were Massinger and Middleton, whose best known work was done under James and some of it even under Charles I.

The true Elizabethan drama was marked by definite characteristics, both of temper and technique. Much of it has the kind of full-bloodedness which if we like it we call robust, and if we do not, crudely violent. Bajazeth knocks his brains out, Barabas falls into a cauldron, Hieronimo bites out his tongue, and Shakespeare in *Titus Andronicus* takes a bucket of blood and throws it in the faces of his audience; and the audience, we must assume, enjoyed the drenching. But along with this is another side of the Elizabethan temper, the love of loveliness. In Greene's *Friar Bacon and Friar Bungay*, for the most part a robustious and knockabout comedy, are some idyllic country scenes, and in *Tamburlaine*, as well as the mighty line of the ravaging conqueror, some poetry of an exquisite delicacy; and though Shakespeare in his earlier days wrote *Richard III* as well as *Titus*, he wrote also *Romeo and Juliet*, and in the comedies, particularly in *A Midsummer Night's Dream*, distilled that magical essence of beauty, too fresh and keen to be cloying, which made his contemporaries for long think of him not as the great tragic writer but as 'sweet' Will.

1603–60.—With the accession of James came a change. It is the fashion at the moment to describe the age as one of disillusion. I am not clear that the evidence for this is very adequate. I should prefer to call it a period of reaction. Neither man nor nation can for long sustain an exalted pitch of exuberant vitality and resilience. It is significant that there rose to extreme popularity a type of play which had hitherto hardly existed, namely the 'tragicomedy' in the strict sense of the term; not, that is, just the play which combines tragic and comic elements, as Shakespeare's *Much Ado* does, but the play which first deludes the reader or spectator into thinking that it is going to be full tragedy and then by a wrench in the last act arrives at a 'happy ending', like Beaumont and Fletcher's *A King and No King*. A more virile audience is apt to resent both the leading up the garden path and the over-gentle consideration for their feelings. But the dramatic output was varied. There are the great comedies of Ben Jonson, and plenty of genuine tragedy, from such writers as Ford and Middleton, and from another, Webster, who, though he has all manner of faults, is far more than the mere horror-mongerer as which he is often written off (though not by Lamb), and who at his best can rise to heights of which none of the others except Shakespeare could even begin the ascent.

In some of the plays there is a stress, which is worth observing, on the 'divine right of kings'. It is a politically dangerous doctrine, and when a monarch is a great figure in his own right, you do not need to bother about it; but when he is little more than a respectable nonentity, while the continuity of monarchical government is, or seems, of paramount importance, you have to exalt the office, because the man gives little help.

The enquiring temper of the age is reflected in much other work. Hobbes was a political, Sir Thomas Browne an antiquarian, enquirer; the character writers were enquirers into the foibles of human nature, and so was Burton. So above all was Bacon. His *Essays* are a superbly cool scientific analysis of the springs of human conduct and the worldly wisdom which can direct them into profitable channels. And lastly there are the so-called 'metaphysicals'. Donne, indeed, in his most famous poems, is, chronologically, purely Elizabethan—it is the great Dean who is the Jacobean—but yet he belongs to the later age. There are greater things in Donne than the spirit of enquiry, but that is there too and is largely responsible for his peculiar flavour. It is that which is always alert to spy the *concordia discors* which is at the root of his most daring similes; and there never was a man who so fully as Donne could take his enquiring intellect along with him into the heart of a passionate emotional experience, so that he could watch himself reacting to it.

Milton in the first half of his life is, in temper wholly and in style largely, an Elizabethan *pur sang*. He has all the moral earnestness of Spenser, the grave and noble 'Puritanism' of the earlier Elizabethans; he has, too, their sensitive appreciation of beauty; and he has their passionate patriotism, of which his own contemporaries had hardly even the embers. What Jacobean would have thought of, let alone dared, that most superbly arrogant patriotic pronoun in our literature, 'and as His way is, first to *His* Englishmen'? But the Elizabethans would have thought it, however admirably put, no more than natural.

One distinctive product of this period was the Masque (q.v.), which had a short but brilliant career. It may with rough accuracy be described as an elaborate and highly expensive form of amateur theatricals (one cost £20,000). Established dramatists like Jonson and Shirley wrote the words, men of the calibre of Lawes and Inigo Jones wrote the music and designed the scenery and the stage machinery (of which, with descents of large sections of the Olympian hierarchy and other supernatural beings, there was apt to be a good deal). The king and courtiers were ready enough to take part, and the whole entertainment was very much of the high world. The main interest of the genre to us is that Milton was invited by his friend Lawes to write a masque for a particular occasion, the circumstances of which limited the number of readily available actors and restricted certainly the scope for stage carpentry and probably the available finances, and he produced *Comus*, which is, amongst other things, an admirable example of the artist working within apparently cramping limits and is also, within those limits, much nearer to the ordinary type of masque than is sometimes supposed.

1642–60.—The direct effects of the events of the civil war and the Commonwealth period upon the literature were, so far as one can judge, limited. The most obvious was a purely negative one, but none the less important for that. In 1642 the theatres were closed and remained closed for 18 years. To this was probably due the large amount of published drama. If people could not see plays, they could at least read them. So we have the first great folio of Beaumont and Fletcher, with 34 plays, and, amongst others, five plays by Massinger, six by Middleton (including two of his most famous), a dozen by Brome, and ten and two masques by Shirley. This long enforced abstinence had a powerful influence not only on the amount but also on the type of dramatic entertainment which the audiences of the early years of the Restoration so avidly demanded.

These years had also two effects, one negative and one positive, both concerned with one great man. They removed Milton from his chosen avocation of poet and plunged him into affairs. He sacrificed his eyesight and he emerged at the end a saddened man, having seen all his hopes shattered and the cause ruined to which he had given 20 of the best years of his life, but with a wide experience behind him without which *Paradise Lost* would have been something other and almost certainly less great than it is, and without which *Samson Agonistes* would hardly have been written at all.

Events no doubt also stimulated Hobbes in his political enquiries and gave Clarendon both the material and the stimulus for his great history of what he called 'the rebellion' (though this was not published till the next century, 30 years after his death).

But apart from these, apart also from a little of Marvell which is obviously topical, and apart from a certain amount of laudatory verse inspired by either Charles or Cromwell, it would be hard to find in Lovelace and Suckling and Herrick, in Vaughan and Crashaw, still harder in Sir Thomas Browne and Walton, anything on which one can see the unmistakable stamp of current events. No doubt in some writers one can see the expression of the 'Cavalier' temper and in others that of the 'Puritan', but the two tempers were there before the civil war began, the best of them both appears in Marvell, and they continued after the civil war and the Commonwealth had ended. The main stream of English literature went on its way, hardly ruffled.

1660–1702.—The Restoration was a real landmark in English literature. It marked a fundamental change of temper, and in more than one field the beginning of modern literature. Foreign influence was strong, especially, as one would expect from the place of the court's exile, from France.

The so-called 'heroic play' is symptomatic. To us the cruder specimens of it are frankly comic and even the finer specimens, such as Dryden's *Conquest of Granada*, have an aura of absurdity about them. But during its comparatively brief vogue the heroic play was popular because it gave the audience two things which they wanted. If you have been starved of drama for a long period—and in 1660 no member of an English audience except those who had been abroad had seen a play publicly performed for 18 years, since the closing of the theatres at the outbreak of the civil war—you want something thoroughly theatrical. And the heroic play gave the Restoration audience all it wanted of theatricality, full measure. But besides that it gave an unheroic age, and an age that knew it was unheroic, a banquet of magnificent sentiments rhetorically expressed, a compensation for what it could not produce but to which it could most pleasurably react.

There were also the beginnings of 'Restoration Comedy'. That, like other literary labels, is chronologically misleading, since of the writers whom we know best under that label only Wycherley is Restoration at all. But its beginnings were Restoration, Etherege's *Comical Revenge* in 1664 and Davenant's *Sir Martin Mar-All* in 1688. Its object was only to amuse, and to amuse a somewhat vitiated taste, and this is true even of later and better examples, like *The Man of Mode* or *Marriage à la Mode*. Wycherley is different, for his often brutal coarseness is due to a savage morality. Like Swift he saw much that he hated, and painted it as luridly as he knew how. And even Congreve, in his most brilliant though not at the time his most popular play, was making a serious attempt, for all the scintillating lightness of treatment, to give a picture of the odd code of morals by which the polite society of his time conducted itself.

By far the most commanding literary figure of the age, Dryden, marks that intimate connexion between literature and politics which is so important in the next hundred years. *Absalom and Achitophel* is brilliant satire, but it was also an important piece of political propaganda.

Dryden also set the style for modern English prose. He was the first English writer who both could and did write, without loss of dignity, with that conversational unbuttoned ease which runs through so much of the best English prose from then on. There is sentence after sentence in Dryden, sometimes whole paragraphs, which, barring an occasional word or idiom, might come from anywhere in the 19th century.

The enquiring temper mentioned earlier was focused by the foundation of the Royal Society. And in this period the effect begins to show itself of two writers whose historical importance, in their influence on the development of English 'numbers' is much greater than their intrinsic merit, Denham and Waller.

THE 18TH CENTURY.—The strains and stresses of the civil war, the Commonwealth and the Restoration were over, and with the accession of William and Mary there had begun a period of prosperity and security. The constitution had become stabilized, and at the opening of the 18th century the victories of Marlborough, though exultantly acclaimed, were not deliverances but things in the ordinary course of nature. There was a considerable moral reaction against the code of the Restoration. It is remarkable how much of the periodical essay, which now came to the front, is concerned with 'conduct'. It does not indeed deal much with the deep moral principles on which conduct should be based, but at least it concerns itself with how men and women can live together in an ordered society. The spirit of the age is one of urbanity, in the full sense, of a society the breath of whose being is life in a city, the atmosphere of the newly fashionable coffee-house, of cultured conversation. The age proposes quietly to enjoy life in a balanced solid fashion.

The first quarter or so of the century is pre-eminently an age of polish, even indeed of deliberate polishing. Addison put the final patina of unobtrusive suavity on English prose—one recalls Johnson's remark on the necessity for days and nights spent in the study of Addison. And Pope, a superlative technician, whether or no one grants him the title of poet, brought the heroic couplet to the last pitch of varied perfection. But the dominant figure of these 40 years was Swift, a strong force in politics, and writing satire with a power, and in his later years a depth and a savagery, which make Pope's angriest outbursts seem as trivial as a kitten's scratches.

The next 20 years are the first great age of the English novel. Defoe had been a brilliant journalist rather than a novelist, writing admirably vivid narratives which can hardly be called novels since they have no plot worth the name. But with *Pamela* in 1740 and *Joseph Andrews* in 1742, followed by *Clarissa Harlowe* and *Tom Jones* six years later, Richardson and Fielding defined the lines and set the standards for the two main types of the novel, that concerned primarily with action and that concerned primarily with psychology. They were followed by Smollett, whose first novel appeared in 1748, by Sterne with *Tristram Shandy* in 1760 (a year after Johnson's *Rasselas*) and by Goldsmith with *The Vicar of Wakefield* in 1766.

The drama after Farquhar languished, and degenerated into the so-called 'sentimental comedy', dramatically anaemic, full of the most improving lessons and about as artificially moral as its predecessor had been the reverse. The drama's rescue from this sugary slough was effected by Goldsmith and Sheridan. Their lines of approach were different. Goldsmith said in effect 'If this is the sort of thing you want, this is the way to do it; I will show you that it is possible to have humour without bawdry and to be inoffensive without being silly'. And he wrote *She Stoops to Conquer*. Sheridan, more impatient, and despairing of cure, was surgeon rather than physician; he said 'Away with this nonsense, and let's get back to the wit, if not to the morals, of Congreve'. And he wrote *The School for Scandal*. But though he had little of Goldsmith's rich humour, it is a mistake to think of Sheridan as only witty, since one of his other famous plays has strong elements of farce and another is perhaps the most brilliant burlesque of the English stage.

About the middle of the century there was a happily brief outbreak of the ode, mostly of the so-called 'Pindaric' type. And throughout the century there was a steady stream of nature poetry. One is apt to overlook this, from a mistaken impression that the men of the urban 18th century had small appreciation of nature. They had in fact a pleased and even an observant appreciation, but it was of a different kind of nature from that which appealed to their successors and on the whole to us. It was man-made nature, the parkland, the work of Capability Brown, the ploughed field, ministering to man's needs; or if it was nature untouched by man, then it was enjoyed as a background to his activities. There was little feeling for nature wild and untamed, or as a thing in itself; that was liable to be, in the 18th-century sense, 'horrid'.

When about 1730 (the year after the 'Modest Proposal' and 15 years before his death) Swift ceased to be the compelling force which in his great years he had been, there was for some 20 years no one to take his place. But from the middle of the century for 35 years literary London was dominated by a single great figure, typical in many ways both of his country and of his age. Johnson was a versatile and never less than competent writer; lexicographer, stiffly cumbrous dramatist, soberly didactic novelist, more than adequate poet, very great critic. And yet one always feels that he was somehow greater as a man than as a man of letters. None the less he was the first Englishman who held anything like a comparable position in the society of his time simply as a man of letters. Dryden had held a comparable position; so had Swift. But each of these was deeply involved in contemporary politics, whereas Johnson, with nothing to aid him but his literary distinction and his personality, became one of the greatest figures of the time. This is an index of a change in the status of the profession of letters.

The 18th century is often described as the 'age of reason'. This is true so far as it goes. There was undoubtedly a readiness to think that human life could be conducted by reason. The gravamen of Swift's attack, for example, is that men will not use their heads but are at the mercy of all manner of irrational impulses; and this he thinks is a betrayal of the dignity of human nature. But the thing went deeper than this, and the exaltation of reason was a means to an end, and that end 'security' in the full sense, freedom from care, freedom therefore from revolution in the body politic, freedom from disturbing influences on the individual soul. The great advantage of a single-minded reliance on reason is that you feel serenely capable not only of explaining everything, but also of forecasting most things; you are thereby saved from being either puzzled or surprised.

But nature, pitched out by the door, comes in again by the window. Human nature being what it is, you cannot safely conduct life by reason alone, and you cannot live a vital life in an atmosphere of undisturbed spiritual security. The waters must sometimes be troubled. One of the chief things that happened in the so-called 'romantic revival' is something well described by the more significant title which Watts-Dunton gave it, 'the renascence of wonder'. The 'romantics' recaptured the capacity for being surprised at things, for an excited wonderment. Now wonder is a disturbing, and may be even a humiliating, emotion. The 18th century therefore eschewed it like the plague. The men of that century made a superb job of life, on their own terms, but they were terms which imposed a rigorous contraction of horizons.

And there had been stirrings of unrest long before the century ended. In the '60s appeared Hurd's *Letters on Chivalry and Romance*, which deserve to be better known than they are; 'Ossian'; Percy's *Reliques*; and in the early '70s (just after his death) the best of Chatterton's poems. A good deal of this is not much more than interested antiquarianism, but even so there is significance in an instinct (felt a few years earlier by Gray) for harking back to an earlier age in the search for something which the present age was missing. And in those same years came the beginning of something even more significant, the so-called 'novel of mystery and terror', which began with Horace Walpole's *Castle of Otranto* in 1764, though it did not come to full flower till the '90s, with the novels of Mrs Radcliffe, 'Monk' Lewis and others. The popularity of these to us rather silly works was extraordinary. (A later age will probably make the same kind of comment on our equivalent, the detective novel.) People of the calibre of Scott were ardent readers of Mrs Radcliffe, and Keats knew her at least well enough for his poems to be full of reminiscences of her. Clearly these works filled a real need. But one observes how thoroughly in one way Mrs Radcliffe is of her century. All her clanking chains and groans and apparitions are found in the end to have rational, material explanations. Spooks, by all means—but unaccountable spooks, never.

And overtopping all the other precursors of the new movement stands Blake, though perhaps he is so completely *sui generis* that he should be thought of also as *suae aetatis*, aloof from either 18th or 19th century, unaffected by any streams of tradition, or revivals, or revolts.

THE ROMANTIC REVIVAL.—For once the turn of a century does almost exactly mark the end of one literary era and the beginning of another. The 'romantic revival' is usually, and reasonably, taken to date from the publication in 1798 of *Lyrical Ballads*. This decisively marked a break with existing tradition.

The influence of the French Revolution on the new movement is often misleadingly exaggerated. No doubt the ferment of ideas which it had stirred up was still strongly working; but the early enthusiasm for the ideals of liberty, equality and fraternity had been largely extinguished by the bloody excesses with which those ideals were pursued, so that for example Wordsworth reacted sadly from his first bliss in 'very heaven' and swung firmly and permanently to the right. And it is just worth remembering, if one is looking for political events calculated to make people think, that in the same year as the fall of the Bastille Washington became the first president of an independent America. Concentration on the French Revolution is misleading also because it is apt to distract attention from the strong German influence which was at this time operative on English writers.

But a reaction of some sort against the temper of the 18th century was bound to come, even though its precise colour may have been in part determined by foreign political events or foreign literary influence. What matters to us is that in the first 20 years of the 19th century there was a most remarkable outburst of imaginative energy in both poetry and prose.

It is idle to look too earnestly for a common factor, even idler to look for a common aim, in the writers of the time. Their differences are at least as marked as their resemblances. There is Wordsworth, earnestly bearing, and sometimes staggering a little under, the burden of feeling himself a dedicated spirit; expressing a relation to nature which we have so much come to accept as natural that we find it hard to realize how new and startling a thing it was to its own age; a most unequal poet, soaring sometimes, apparently unconsciously, to the very heights, and then plunging with a sickening lurch to the depths. There is Coleridge, a 'muddle-brained metaphysician' according to William Morris, distilling in three poems the essence of one kind of romantic sorcery and producing otherwise a mass of competent but undistinguished verse and many flashes of brilliant criticism. Of the poets who followed these two Byron is not a romantic at all, but essentially of the 18th century with a highly effective veneer of romanticism, with more sheer power than any of his contemporaries, but careless and slap-dash in the application of it. Shelley was passionately concerned with ideas (including political ideas) and abstractions, a superb technician (the *Hymn of Pan* is one of the most exquisite examples in the language of controlled variation of rhythm), and a creator of a kind of beauty rather remote from the earth and ordinary life. Matthew Arnold's criticism would have been just if he had left out 'ineffectual' and 'in vain'; no man who has been so continuously the revolutionaries' poet can be justly called ineffectual. Keats had his feet much more firmly on the earth than Shelley, and he created a kind of beauty which those who like it find far more satisfying and those who do not like it call merely sensuous and find cloying. And to add names does little more than increase the impression of diversity. One can make out some sort of a case for Scott having affinities with the Coleridge of *Christabel* or with the Keats of *The Eve of St Agnes*, in so far as they are all interested in the past. But *Kubla Khan* and *Hyperion* are as widely different from Scott as they are from one another. And to add Southey to Wordsworth and Coleridge and block the three together as the 'Lake Poets' is merely to darken counsel by underlining a geographical accident.

What these poets had, which in greater or lesser degree distinguished them from their immediate predecessors, was a faculty for reacting more strongly to external stimuli—in other words they were more vitally and sensitively alive. They did not find the world a comfortable place, nor wanted to find it so; they found it an exciting place. They had recaptured the power of being thrilled, of experiencing wonder. Above all, some of them at any rate were able to be excited by the apparently ordinary, to wonder at the familiar; and that power surely is what marks the genuine romantic, the feeling for the romance that brings up the 9.15.

The critics of the time share some of the quality of the poets. Hazlitt's 'gusto' is a commonplace and Lamb is often so penetrating because he allows the author to play as he wished with his emotions. But it is often rather unsatisfying criticism. It has few, if any, principles; the criterion is the personal likes and dislikes of the critic. With such a critic as Johnson one can always conduct an imaginary argument; he has some definite principles and one can say either, 'I don't agree with your premises, so let us argue about them', or 'I am ready to grant your premises, but I think you have been mistaken in your application of them' (as for example with the criticism of *Lycidas*). In either event some kind of coherent thought is stimulated. But the romantic critic for the most part says with emphasis 'I like this'; he also explains in detail what it is he likes, which is why the criticism is often so illuminating, but he seldom explains on what principle he likes it. Hence if one agrees, one rates the critic high; but if one disagrees there is no possible argument; all one can say is, 'Well, I don't'.

The novel of the period looks both ways. Jane Austen may be justly regarded as a late, and perfect, blooming of the 18th century. Her temper is quietly satiric, her manner and manners poised and secure, and even her style is often oddly Johnsonian. Scott has much more of the 'romantic' in him, especially the romantic love of the past, but he allows himself more leisure than the typical romantic for the rich enjoyment of the human scene and of his own creations.

In the midst of the flood-tide of romanticism there stands out one commanding rock, Landor. If any reader of English, who cannot read Latin and Greek, wants to know what is the 'classic temper' that he hears about, he will be wise to read, not translations, which more often than not reflect the temper of the age for which they were made rather than the temper of their originals, still less those writers whom it is the fashion to call 'neo-classic'—whatever that may mean—who may be 'neo' but are certainly not classic, but Landor, particularly his *Imaginary Conversations* and one small lyric, *Dirce*.

THE VICTORIAN AGE was, from the purely literary point of view, a great age of the novel. In the period 1837–66 appeared all of Dickens except *Edwin Drood*, all Thackeray, all Disraeli that matters except *Lothair*, nearly all Lytton, all the best George Eliot except *Middlemarch*, and all the Brontës.

It is sometimes held that the Victorian age was complacent. A period of astonishing material prosperity is apt to produce, not wholly unjustifiably and certainly naturally, a certain complacence in the mass of a people. But so far as many of the writers were concerned, the charge of complacence will not stand up to the most superficial examination. Dickens, with all the warmth of a generously humane nature, attacked all manner of things, debtors' prisons, schools, chancery among them. Thackeray's tolerant cynicism played over the whole scene. Kingsley no doubt wrote *Westward Ho!* but he also wrote other novels which are in essence politico-social tracts for the times. Arnold attacked 'Philistinism' with a venom which his urbanely Olympian manner rather enhances than disguises. They all knew that they were living in a great age, but they knew also that it might be yet greater and that it was their business to make it so if they could.

It is also commonly supposed that the age was dominated by Mrs Grundy, and when the reaction came it directed much of the energy of its assault on the Victorian code of morals, which it took to be both narrow and hypocritical. It may have been both, but it is worth considering why it was what it was. The Victorian age, above all others in English history, even more than the 18th century, was one which exalted society at the expense of the individual. And so all the virtues—if they were virtues—which it prized and praised were those which make for the smooth running of society, and all the vices—if they were vices—which it reprehended were those which are apt to throw sand or a spanner into the smoothly running machine. There is a comment made by one of the great figures of the age which throws a merciless light on the Victorian outlook. To us the Arthur of Tennyson's *Idylls of the King* is a most unsatisfactory hero, something of a prig, a good deal of a sermonizer, with the kind of chill virtue that is too anaemic to be anything else. Gladstone, whatever one thinks of his politics, was a big man, and a well-read critic. But he was a Victorian, and here he is on Arthur. 'We know not where to look, in history or letters, for a more commanding picture of man as he might be than in the Arthur of this volume. Wherever he appears it is as the great pillar of the moral order and the resplendent top of human excellence.' There you have it, 'the great pillar of the moral order'. And we can only gasp at what seems to us so wild an estimate.

In literature the typical figure is undoubtedly Tennyson. His first published work to attract any measure of public attention appeared five years after the queen's accession, and he died five years before her diamond jubilee; and for 42 years he was poet laureate. Though not the greatest poet who has been laureate, he was probably the greatest laureate, because the work required of him by virtue of his office was of higher poetic quality than that of others. And it was so because he was writing not only as a duty, but with a fervent belief in what he was writing about. There has seldom been so clear a case of a man of anything like comparable calibre so completely and willingly subjugated by the spirit of his age; for Tennyson's character and natural temperament were very different, more virile and masterful, than his work would suggest. If he perfectly expressed his age, his age was devoted to its chosen spokesman. A new work by Tennyson was eagerly awaited and as eagerly bought; he was in fact something like a best seller. And it is significant that the saner estimate of the Victorians which is replacing the unbalanced reaction of 40 or 50 years ago is being accompanied by a more balanced estimate of Tennyson than either his own or the immediately succeeding age was capable of making.

In 1866 Tennyson was at the height of his power and fame, and Browning was in mid-career, with the appearance of perhaps the greatest single work of the century still two years ahead. But that year, I think, marks the beginning of a revolt. There appeared Swinburne's *Poems and Ballads*. Apart from its enchanting melodies it was in many ways a schoolboyish effort, earnestly attempting to shock and not trying to do much more. But however immature, it did strike a note which was echoed, though not by the greater writers, during the rest of the century.

This period like its predecessor was a great age of the novel, with Meredith (from *Vittoria* onwards), the later Trollope and all Hardy, with a host of minor figures (Stevenson, 'Mark Rutherford', the early Wells, Seton Merriman, Stanley Weyman and so on). In poetry, besides Tennyson and Browning, there were the so-called Pre-Raphaelites (marking an unusally intimate relation between poetry and painting), of whom Rossetti was more Italian than English in temperament, and Morris belonged in ideals to a far earlier age, that of the guild craftsmen; Swinburne, who though he never grew up became appreciably more adult as he went on; and Meredith and Hardy, about whom it is not too wild a guess that in a hundred years' time the poetry of the one will be rated as high as, and of the other a good deal higher than, his novels.

But the period as a whole, and outside the novel, gives a curious impression of marking time. The march of 'Victorianism' goes serenely on but it is coming to the end of its road, and there are subterranean rumblings of something new, not as yet very sure of itself, nor even very clear what it wants, except in some way or other to break away from the existing tradition.

THE 20TH CENTURY.—With the death of the queen in 1901 the great Victorian age ended, or rather faded out, since in its last years there was a decline in vitality. A change came over the temper of the country and therefore of its writers. We are too close to see the various elements of it in true perspective; but it is likely that later observers will think it not less complete and remarkable than the so-called romantic revival a hundred years before.

In the first place the fundamental change was a pronounced shift of emphasis from society to the individual, so that any individual, whatever his social class or his circumstances, whatever even his apparent dullness, became intrinsically interesting, just by being himself and no one else. Hence we find, amongst others, Wells's Kipps and Mr Polly, and Arnold Bennett's people of the Five Towns, figures who could hardly have appeared in the literature of the preceding century, except perhaps in Browning—and even for him they would probably have been too 'ordinary'.

As a result of this stress upon the individual, all existing codes of manners and morals came under question. The destructive questioning rose to its peak in the years just before and just after the first world war, when the air was full of such high-sounding slogans as 'untrammelled freedom for the development of personality', which meant full licence for the speaker to follow his inclination of the moment, careless what injury he might inflict on his neighbours in the pursuit. But no solution to the problem lay down this road, and there was a recoil. And for the last 25 years we have been watching a bewildered, anxiously earnest and sometimes almost hopeless quest for some sort of principle to guide the conduct of life. This quest is the driving force behind much of the fiction and poetry of this second quarter of the century. One can feel it in, for example, E. M. Forster, and it informs the whole of the work of the most considerable poet of our generation, T. S. Eliot. One sees the same exploratory spirit behind much lighter work. Noel Coward, for example, is more than the clever flaneur as which he is sometimes represented. *Private Lives* and *Design for Living* are both sparkling entertainment, but they both also present a problem, even if they offer little by way of solution. And Shaw, under cover of perhaps the most brilliant theatrical craftsmanship since Shakespeare and an unrivalled scintillation of theatrically effective dialogue, had always something, and often a great deal, to say.

In the second place the whole thought and therefore the whole literature of our time has been coloured by the 'new psychology'. Some of it was far from new and some of it, in spite of its jargon, is no more than applied common sense. But some of it was genuinely new, and it was presented in a codified form which made it easy to grasp, sometimes fatally easy to mis-grasp. And it slipped very smoothly into gear with the concentration of interest on the individual. A good deal of modern criticism, and some modern biography, would have been not just puzzling but frankly incomprehensible to readers 50 years ago; and some modern fiction would hardly have been written and certainly not read unless the author had been able to reckon on an interested comprehension by readers of a leisurely psychological dissection.

In poetry there were changes in both range of subject and technique. Any subject, if vividly enough treated, was held to be fit for poetry. And in vocabulary there was, in the search for freedom and vigour, a throw-back of some 300 years. Since about the middle of the 17th century English poetry had been dominated by this or that theory of 'poetic diction', of a limitation of vocabulary to words and idioms supposed proper for poetry. (Wordsworth, at any rate in theory and for certain purposes, was quite as rigid a devotee of his own 'poetic diction' as ever his predecessors whom he attacked had been of theirs.) The pioneers of the 20th century, notably Brooke and Flecker, impatiently broke the shackles. They said in effect, 'We, like the Elizabethans, have at command all the diverse resources of a richly varied language. We will use them all, as the Elizabethans did, and gain, not lose, by unexpected contrasts.'

The strongly individualistic temper of the age adversely affected poetry in two ways. In the first place the poet, interested not only in other individuals but in himself as an individual, often attached paramount importance to his own reactions to immediate stimuli, so that universality of appeal was apt to be lost. In the second place to this temper is due a good deal of the obscurity with which modern poetry is often and sometimes justly charged. An image occurs to the poet because of some association purely personal to himself; to the reader, the image means nothing. But in spite of defects the best poetry of the last 25 years has an urgency and vitality which have brought it into close, genuine and above all not merely reflecting but directing relation with the life of its time.

Fiction has flourished in various kinds from the straight romance (e.g. John Buchan) to more experimental forms, like the novels of Virginia Woolf and Joyce's *Ulysses*. Significant perhaps is the output of novels concerned with the whole life of one man, and a marked trend in the perennially popular detective novel. The current has been setting strongly towards psychological interest, so that with the best practitioners not only are their characters believable people and not mere disembodied villainies and brains, but also the problem is increasingly not 'who did it?' but 'why was it done?' and 'what kind of person could have done it?'.

The period seems to give the lie to the

view, well supported though it is by the literature of earlier periods, that fiction and the drama do not flourish together. There has been, along with the inevitable trash, a great deal of highly competent dramatic craftsmanship. But the best of modern drama differs from what immediately preceded it in something more important than craftsmanship. Pinero and Jones could produce plays as well-turned as any that have followed them. But a well-turned play for entertainment was all that their audiences demanded and all therefore that they produced. Whereas the best of the drama of our time, like the poetry, is in close contact with the life of its time; it has something to say to us, and we are ready, even eager, to have it said. And in the last few years, for some reason which I do not pretend to guess, there has been a most interesting revival of verse drama.

Cambridge History of English Literature (14 vols, 1907–16; index vol. 15, 1927); *Oxford History of English Literature* (12 vols, 1945 ff.: vol. 2 (i), H. S. Bennett, *Chaucer and the 15th Century*; vol. 2 (ii), E. K. Chambers, *English Literature at the Close of the Middle Ages*; vol. 5, D. Bush, *English Literature in the Earlier 17th Century, 1600–1660*); T. Earle Welby, *A Popular History of English Poetry* (1933); *Shakespeare's England* (2 vols, 1916); *Johnson's England*, ed. A. S. Turberville (2 vols, 1933); B. Willey, *The 17th Century Background* (1934), *The 18th Century Background* (1940) and *19th Century Studies. Coleridge to Matthew Arnold* (1949). M.R.R.

Enjamb(e)ment, the French term for the carrying on of the sense and rhythm from one line, couplet, or stanza to the next; Exceptional examples are:—'He wolde make a fyr in which thoffice / Funeral he myghte al acomplice' (Chaucer); 'Yet I know her for / A spleeny Lutheran' (Shakespeare); 'Il ne me reste / Qu'à mourir maintenant' (Rostand). It is especially effective in:—'Or was there a dearer one / Still, and a nearer one / Yet, than all other?' (Hood). C.T.O.

Enlightenment, Germ. *Aufklärung*, the philosophical and literary movement of the period 1690–1770 in western Europe, generally referred to in England as the 'age of reason'. See CLASSICISM, HAINBUND, STURM UND DRANG.

Enoplion (Greek *ῥυθμὸς κατ' ἐνόπλιον* 'martial' rhythm), the metrical group ⏑̆⏑ – ⏑ ⏑ — ⏑ ⏑ – —. C.T.O.

Envoi, envoy, the French term for the short concluding stanza of a ballade, sestina etc., conveying a final address; among modern English poets it has been used by Scott, Southey and Swinburne. C.T.O.

Enxemplos, LIBRO DE LOS (*c.* 1400), Spanish collection of exempla, attributed to Clemente Sánchez de Vercial. It consists of 467 stories arranged alphabetically for the use of preachers and derives from Latin sources (*Gesta Romanorum, Disciplina Clericalis* etc.).

El libro de los enxemplos, Bibl. Autores Esp., 51; ed. A. Morel-Fatio, Romania, VII (1878). E.M.W.

Epic: (i) a long narrative poem, recounting heroic actions, usually of one principal hero, and often with a strong national significance; (ii) (adj.) heroic, superhuman, large, grandiose.

Dryden's statement that 'a Heroic Poem, truly such, is undoubtedly the greatest work which the soul of man is capable to perform' epitomizes the feeling of many ages other than his own, though it certainly had special significance for his own day. Epic has voiced the aspirations and fascinated the imagination of primitive peoples and sophisticated scholars in several continents for nearly 3,000 years.

Its heroic nature is its prime essential and there is one meaning of 'heroic' which remains constant throughout all local and temporal variations: the heroic standard of conduct means that a man cares for something beyond his own material welfare and is prepared to sacrifice for it comfort, safety and life itself; and his care for this 'something' is active. The 'something' varies from personal glory, as distinct from victory or worldly success, though it is a form of self-seeking, to the active responsibility for promoting the material or spiritual welfare of a tribe, a nation or even the whole of humankind. The first of these ideals might be summed up in Hotspur's—

By heaven, methinks it were an easy leap
To pluck bright honour from the pale-faced moon,
Or dive into the bottom of the deep,
Where fathom-line could never touch the ground,
And pluck up drownèd honour by the locks;
So he that doth redeem her thence might wear
Without corrival all her dignities;

the second is hinted in King Henry's—

Upon the king! let us our lives, our souls,
Our debts, our careful wives,
Our children, and our sins lay on the king!
We must bear all. O hard condition!
Twin-born with greatness. . . .

Epic heroes include the barbarically splendid Achilles and the burdened Aeneas, the Rolands and the Artegals alike. The hero of *Beowulf* seems strangely to grow from one kind into the other; the young Beowulf establishes his own heroic fame, the old Beowulf gives himself for his people. The willingness to sacrifice the physical self is the heroic constant.

The wide variations in the object worthy of sacrifice show how the epic may belong to comparatively late as well as early stages of a nation's cultural history, to the intellectually sophisticated as well as the credulous and primitive. The only ages and temperaments to which epic is entirely alien are the blasé and the commercial. It is the primitive in epic which often first springs to mind, but there was little that was primitive in either the civilization or the poet that produced the *Aeneid* and in fact it will probably be found that no true epic is really primitive. It is the material for epic that is primitive and it may remain primitive in the lays which are often the precursors of epic or in the strung-together series of lays sometimes dignified by the name of epic. When the epic poet of full stature handles such material, something in his interpretation of it or in his sense of its artistic possibilities moves it away from the primitive. The Finnish *Kalevala*, for instance, being really a series of lays or ballads not joined together till the 19th century, remains primitive in itself, muddled and contradictory; the primitive material of the *Iliad* grows organically into a poem whose minor contradictions cannot obscure its grand and significant outline, and this in itself seems to indicate that Homer was a major poet and not a combine of minor poets. The *Kalevala* is nearly an epic, the *Iliad* is an epic.

The element of art in epic is indeed strong, even in the earliest examples. Its most evident art may be of the craft kind, for early epic was intended for recitation, and both memory and improvization had to be helped by mastering formulae which would link episodes with language suitable in tone and metre, establish characters without undue strain on either the poet's memory or the hearers' understanding and, if necessary, cover a gap in memory or invention. So the Mediterranean was always the 'wine-dark' sea and the dawn 'rosy-fingered', northern kings always 'protectors of their people' and 'givers of treasure'; it is noticeable that Greek conventional epithets are at ease in hexameter, that Anglo-Saxon kennings constantly provide a metrically-perfect half-line. Catalogues of ships and accounts of games could be expanded or contracted at will. Later epic writers, who had no need of mnemonic devices since they were writing to be read, nevertheless often retained many of these formulae as a necessary part of epic equipment. The famous 'epic similes', which delay direct action while adding emotional breadth and depth to the poem, are used till the end of the 19th century. This fact in itself shows that the devices were something more than mere *aide-mémoires*; they were supremely well calculated to achieve the air of large grandeur, of royal generosity of temper and action, that belongs to the epic world. Such calculation may be seen on a far larger scale of imaginative conception from the earliest days: the end of the *Iliad* remembers its beginning; the *Chanson de Roland* well knows where its climax lies and prepares for it. Later writers are unmistakably artists in every sense. Virgil's phrases are as deliberately weighed as his large effects; the very grammar of the opening sentence of *Paradise Lost* establishes at once the size, the complexity and the control of relative importance in the layers of meaning in what is to follow. Even the echoing of one poet's effects by another is proof of the grave deliberation in artistry that is almost universal in epic. Whatever muse a later epic writer may invoke in words, he is always by implication and suggestion calling up the shades of his poetic ancestors.

Many of the devices mentioned are directed towards establishing large scale in the poem. The epic writer's intention is always to magnify his theme and his men, for in early days he was teaching his countrymen about the greatness of the ancestors whom they must emulate and in later days he was sometimes deliberately creating human symbols of valour and piety in order to induce noble aspiration and effort in his readers; for he took seriously the poet's function as prophet and teacher:

> 'The Heroicall . . . is not onely a kinde, but the best and most accomplished kinde of Poetry. For as the image of each action styrreth and instructeth the mind, so the loftie image of such Worthies most inflameth the mind with desire to be worthy, and informes with counsel how to be worthy. Only let Aeneas be worne in the tablet of your memory . . . hee will be found in excellencie fruitefull' (Sidney).

Valour and sagacity are recommended by example to Homer's hearers, Virgil presents an instructive embodiment of Roman virtue, Camões gives the Portuguese a model of their own best characteristics and Milton constructs 'an imitation of an action' that demonstrates man's relation to his just Creator.

The later creations are often the result of acting on critical interpretation. It is not likely that Homer's actions were intended as allegory, and Virgil's hero, though he is meant for a model of what is valuable in the genesis and history of Rome, is not an allegorical figure; but it was easy for commentators to explain the value of these actions and figures allegorically. Great epic has always been felt to be somehow a type of significant human experience and some generations have wanted to codify and explain the significance, sometimes with an inhibiting effect on writers. Camões responds gladly to the poetic value of the divinities before his own Christian age, but at some points actually states within his poem that his use of them is allegorical, and Milton has allegorical moments in the *Paradise Lost.* Usually, however, the significance is felt rather than explained by both poets and readers, and many generations of readers must have felt the strange surrender to gods of alien pantheons as being somehow true to emotional experience of the world if not to physical facts in it. Certainly the divinities and strange powers that make the 'machinery' of epic are still felt to be necessary by ages which have no literal faith in the divinities, and the stature of the human agents in epic is always established by their having divine blood in their veins or direct communication with gods or at least a mission and a destiny revealed by more-than-human promptings. Human action is in epic dignified, not dwarfed, by taking place against a superhuman background and the human figures themselves may at moments be raised to act on the superhuman plane.

The sense of size and the belief in significance beyond the immediate are confirmed by two characteristics frequent in epic. First, the action of epic almost invariably consists of battles or of journeys, frequently by sea, and these are two of the most ancient and universal images of human life. All men at times feel that their life is either a battle or a pursuit of the fleeing shores of some longed-for land, and the fighting of the *Iliad* and the *Gerusalemme Liberata* and the *Chanson de Roland*, the dangerous journeying of the *Aeneid*, the *Odyssey*, the *Lusiad*, even of Melville's poetic novel *Moby Dick*, the glimpses of sea between the battles of *Beowulf*, all answer to the human desire for significant artistic symbolization of experience. It is almost impossible not to feel that a voyage to unknown shores 'means something' relevant to man's experience of the world. Secondly, this action is nearly always simple and often comparatively short. A man is told to take his household gods and his faithful friends to found their fortunes afresh in a strange land; in spite of difficulties he does so. A fallen angel tempts new-created man, man sins and leaves Paradise. The *Iliad* is sometimes called 'The Wrath of Achilles'. Nothing could be much simpler than the bare stories of epics. Yet each story is immensely expanded in space and time, by reference in figures of speech to all the known world or lists of the places of origin of actors in the story or sheer extent of travelling, and by retrospective narrations or visions and prophecies which look for years or even centuries backward and forward from the time of the main action. Thus 'one bare circumstance' may fill as much as 24 books, and so the simple story becomes huge and a simple and single event may seem to be at once the culmination and the origin of years of many men's history; a world of event seems to hang upon it. The structure of epic is often like a great arch through which on one side the past may be seen, on the other the future. This strengthens the temptation to symbolic interpretation, and certainly justifies the belief that epic heroes are to some extent representative of whole human races. Thus, while epic raises its figures to astounding heroic stature, it never makes them strange by eccentricity. They may be giants but they retain the form and blood of the family of man.

It is wonderful that a kind of poetry so evidently vulnerable to all the dangers of pomposity, pretentiousness and tedious display should exist in many splendid and beautiful examples, which can be gratefully remembered while the cheap versions slip out of mind. It may be that the honest faith in grandeur was kept strong and healthy by men's capacity to laugh at the comic possibilities of their own vaulting ambition in the very ages when grand ambition was strong. The Greeks had their *Batrachomyomachia* (War of the Frogs and Mice) in an age which revered Homer, and the so-called 'Beast Epic' flourished when men listened to the *chansons de geste*. In beast epics man is reduced by simplification into beast-forms, as in serious epic he is magnified by simplification into archetypal forms. The sense of proportion which saw the dual possibilities in simplification of character and motive was a safeguard against solemn self-deception in the pursuit of grandeur. The fun and fantasy of some Italian romantic epic or the enchantment of *The Rape of the Lock* do not derogate from the dignity of the great manner greatly used; they show simply that the greatness was safely founded in truth of experience.

Many epics have perished, but some remain from ancient days. The earliest still known to us is probably the Hittite epic of *Gilgamesh* (q.v.), which seems to have emerged in the 4th or 3rd millenium B.C. Indian epic may be very old, but the dating of the *Mahābhārata* and the *Rāmāyana* (qq.v.) is extremely obscure. The epic tradition in India has preserved these old models, but has not led to the writing of later examples.

With Greek epic, we reach works not only old, but also alive both in themselves and in the progeny sprung from them and still springing. There are epic elements in Hesiod, but it is clearly Homer who stands as the type and father of all epic writers. The most recent scholarship, while still unable to solve the schoolboy's problem of whether 'Homer was written by Homer or by another man of the same name', gives him a date of something before 700 B.C., and tradition firmly ascribes both *Iliad* and *Odyssey* to him. There is no doubt that both these poems drew freely on tradition, and both set the models of epic creation for centuries to come. Battle and journeying were established as types of human struggle and aspiration, and the catalogues, set epithets and heroic formulae made their impress on epic style for all Europe and all the civilizations sprung from Europe. The Greek epic cycle appears to have consisted of poems based on material similar to Homer's, loosely connected in order to give an air of completeness to the stories of the *Iliad* and the *Odyssey*; the poems seem to have been alterable more or less at will and were certainly cruder than Homer's, but their collection indicates the importance attached to the Homeric type of poetry. The tradition was preserved, and Alexandrian Greek culture produced the *Argonautica* of Apollonius Rhodius who rebelled against the contempt of his teacher Callimachus for large-scale epic, and deliberately adopted and adapted Homeric methods for his own more romantic poem.

Scholars and poets preserved the tradition for the Romans. Little is known of early Roman epic, but Livius Andronicus and Naevius, who both wrote in the Saturnian metre in the 3rd century B.C., and Ennius, who wrote his *Annales* in hexameters in the 2nd century, seem to have influenced Virgil. The great *Aeneid* holds a curious position among epics: it has probably had more influence than any other poem in the world, and its hero is probably the least popular of epic heroes. The Trojan who is here represented as founding Roman greatness has never had the direct appeal of simpler heroes, and the singular beauty of Virgil's verse, the meditative gravity of his mood, the nobility of temper which yet remains sensitive to the *lacrimae rerum*, have been dearly loved by readers who still dislike a hero who seems to them cold and stiff in his *pietas*; others, however, respond deeply to him as the embodiment of painful responsibility.

Lucan broke new ground in epic by using recent history for his *Bellum Civile* (the *Pharsalia*) and substituting for divine intervention in the action the idea of destiny. His brilliant rhetorical style had some effect on later writers. Other epic writers flourished for their day, and the Homeric material was kept alive by the *Ilias Latina*, a rough Latin version of the *Iliad* of the 1st century A.D.

During the centuries when Virgil remained the strongest epic influence in Romanized Europe, epic material was gathering in northern Europe. The heroic songs of the *Elder Edda* are a 12th-century collection of older material in Iceland, Irish heroes are celebrated in the northern and southern cycles of Ireland, the Welsh triads have traditional heroic material, and the whole mass of the material concerning the Völsungs was in preparation for epic use. One early northern European epic remaining complete is an example of conscious art and sophistication surprising to most modern readers. *Beowulf* is the work of an anonymous Anglo-Saxon poet who seems to have brought something of Virgilian gravity and humanity to his treatment of material compounded of history, folklore, mythology and primitive lay, and suggests a high degree of sophistication in the poet and the 7th- or 8th-century audience for which he wrote.

Epic outside Europe was alive during a gap in its European history, for Firdowsi (*fl. c.* 1000) wrote the *Shah-Nameh* (q.v.) which recounts many stories of Jamshid, Rustem and other Persian heroes and kings from the days of the earliest legends.

All the still-famous epics of medieval Europe are single examples of kinds probably fully exemplified at their time of composition. Thus the early 12th-century *Chanson de Roland* is the earliest, but incomparably the finest, of several *chansons de geste*. The Spanish *Cantar de mío Cid*, of a date a little later than the *Roland*, is again only one of a class, and it is thought that other works celebrated national heroes in a higher poetry; but *El Cantar de mío Cid* is the most completely preserved, and Rodrigo Díaz is preserved with it as a type of Spanish hero. The poem has the interest of being written soon after its hero's death and it shows how soon a real man could become legend and type, for the real Cid is already transformed into a symbol of Christian Spain and also of the free independence of the people. The German *Nibelungenlied* (q.v.) of the early 13th century, however, deals like most epics with much older material; its two main themes, the mythical Brünhild-Siegfried story and the history of the Burgundians on the Rhine, had been developing for generations, and the poet who combined them found his main task in fitting them together and giving humanity and nobility to barbaric material. There are other examples of the 'Heldenepos', notably the *Kudrun*, and many of the courtly epic (founded by Heinrich von Veldeke) which deals with Arthurian material.

Virgil continued to be the inspiration of other parts of Europe, and his appearance as Dante's guide is not his only mark on the *Divina Commedia*. This great poem hardly belongs to the discussion of epic proper, but its grandeur has a tone of the old heroic as well as of the spiritually lofty, its chosen image is that of a journey, and the most ancient of epic adventures, a descent into the underworld, is one basis of its symbolic and allegorical structure. Later Italian writers created a new form of epic—the romantic and sometimes comic. Boiardo drew on the 'matter of France' for his unfinished *Orlando Innamorato* and filled out his story with enchantments and marvels of all kinds; Ariosto in the *Orlando Furioso* continues Boiardo's story, complicates it with many others and anticipates Verne and Wells in inter-planetary travel; and Tasso in *Rinaldo* and *Gerusalemme Liberata* adds romantic and fabulous elements to tales of crusading. There is a free gaiety in Boiardo and Ariosto new to the deliberately 'poetic' epic and different in kind from the satiric humour of the beast-cycle of tales about the fox which had grown and travelled through France, Germany and Flanders in the 12th and 13th centuries. The Italian complications of incident and freedom of fancy had its effect on Spenser's *Faerie Queene* (1589–96) which, however, in its fully allegorical nature departs from the high road of epic.

Luis de Camões was inspired both by his material and by literature in *Os Lusíadas* (1570), for he celebrates the achievements of Vasco da Gama and in so doing deliberately exalts the descendants of Lusus, the ancient hero of Portugal; he rejoices both in vividly realistic descriptions of seafaring and fighting and in reminding his hearers of the mythology of classical epic while still emphasizing the Christian mission of Portuguese exploration.

Then came the epic writer who abandoned all ordinary human history as a theme and yet is free from any hint that his subject was less to him than the most serious truth. Milton in *Paradise Lost* (1667) faced the most difficult subject ever tackled by an epic writer—the original relations between man and his Creator and the causes of their present relations. In so doing he set himself the insoluble problem of having as a divine actor in the story a God who was himself First Cause and had no Fate behind him, and must therefore appear at times as ruin to the suspense of the story of which he has foreknowledge. The miracle of this 'wonderful performance' is not that there are no moments in which it fails to satisfy its readers, but that it comes so near to achieving the impossible. The varied tones of its music, the power and dignity of the angelic and human histories unrolled or suggested, the moments of pity and tenderness in its grandeur, make the *Paradise Lost* a great and moving poem, as its theme makes it an epic *sui generis*.

The 17th century saw an epic craze. Renaissance criticism in several countries had led to a search for the perfect epic, the heroic being regarded as the noblest of the poetic 'kinds', and there were many attempts by theorists to build by rules the unexceptionable epic. Cowley's *Davideis* (1656) is an example of this kind. The heroic spread on to the stage of the late 17th century in, for example, Dryden's heroic plays. It was not surprising that this fever should lead at last to its opposite and that the 18th century should produce the mock epic in, for example, Pope's satiric *Dunciad* (1728–43) and Voltaire's indecent *Pucelle* (1755). The great age of epic seemed to be over.

A new country, however, naturally felt the need for its epic, but Joel Barlow's *Vision of Columbus* (1787: renamed *The Columbiad* 1807) hardly provided America with what she needed. *Moby Dick* (1851), prose novel as it is in form, is the nearest work to an epic that America has produced. Melville's Captain Ahab journeys like any epic hero to avenge his honour rather than the loss of his leg, and the White Whale is at once the sought-for, unobtainable end of all quests and the old dragon enemy. The whole strange voyage of the Pequod is told in a highly-rhythmed prose verging at times on a form of verse, with digressions, lyrical passages and symbolic images that have encouraged allegorical interpretations like those of old commentators on classical epic.

Attempts at epic have, of course, continued, as in Ferguson's *Congal* (1872), which deals with Irish pagans when Christianity came. Arnold's *Sohrab and Rustum* (1853) uses epic devices such as the Homeric simile to produce the effect of being an episode in an epic. There is perhaps epic feeling in Stephen Vincent Benét's *John Brown's Body* (1928), in spite of its dramatic form. For the present, however, full epic is dormant.

A. Lang, *The World of Homer* (1910); T. W. Allen, *Homer, The Origins and Transmission* (1924); C. M. Bowra, *Tradition and Design in the Iliad* (1930), *From Virgil to Milton* (1947), *Heroic Poetry* (1952); F. O. Welcker, *Der epische Cyclus oder die Homerischen Dichter* (1865); W. Y. Seller, *The Roman Poets of the Augustan Age* (1877); E. E. Sikes, *Roman Poetry* (1923); D. Comparetti, *Virgil in the Middle Ages* (1895); L. Gautier, *Les Épopées françaises* (1865–68); J. Bédier, *Les Légendes épiques* (1907–13); R. Menéndez Pidal, *L'Épopée castillane* (1910) and *Historia y epopeya* (1934); T. Abeling, *Das Nibelungenlied und seine Literatur* (1907–09); J. D. Bruce, *The Evolution of Arthurian Romance* (1923); R. W. Chambers, *Beowulf: An Introduction* (1922); H. V. Routh, *God, Man, and Epic Poetry* (1927); W. P. Ker, *Epic and Romance* (1897); C. S. Lewis, *An Introduction to Paradise Lost* (1942). C.M.I.

See also CYCLES, LITERARY.

Epigram. From an inscription carved on stone, epigram has come to mean any writing—wise, witty, lyrical etc.—which achieves point and completion in very brief space, particularly in strict verse pattern, but also in prose. Commonly associated with wit or irony, it has been extended in this sense from the written to the spoken word. The European verse-tradition goes back to Greece, the noble, poignant or charming miniatures of the Greek Anthology, and to Rome, the witty, scathing and often gross verses of Martial. The latter were the dominant influence among renaissance scholars who, in Latin or their own tongue, usually displayed the coarseness of their model with too little of its wit or mastery of form. Gradually, however, taste became more refined, and from the late 16th century onwards there have been admirable epigrams in the widest range of wit, humour and poetic feeling.

English is perhaps the best material for epigrammatic verse, more adaptable than German, with more snap or finality (owing much to its hard monosyllables) than French or Italian. The Latin languages have a flexibility which gives them an advantage in prose, although the more stubborn quality of English has sometimes been subdued. Thus, if not for brilliance, at least for lucidity and elegance of prose-epigram French writers have in general won pre-eminence. But in verse, *par excellence* the form of literary epigram, they yield to the English, despite such work as that of Malherbe, La Monnoye, J. B. Rousseau, Voltaire and Lebrun. Here is a distich with a good sting, on *An Egoist* by Verdier:

Ci-gît Paul, qui, vivant sans faire bien ni mal,
N'aima rien que lui seul, et n'eut point de rival.

At the two extremes, verse-epigram may be an expression of biting wit or of deep feeling. For sustained epigrammatic brilliance the long poems of Pope are without rival. Lines detached from them are, however, more memorable than his self-contained epigrams, the latter not being equal to those of Prior, whose exquisite lightness of touch was often used to improve on French originals. The 17th century while it produced abundance of raw epigrams in the Martial kind, now and then of good bludgeoning humour, was rich in short poems of a rare fragrance. Herrick was the first master, with William Browne sometimes a good second, while many touching epitaphs are anonymous.

Of all epigrammatists in English, Landor must be accounted the best. His serious epigrams have a nobility and perfection of form which give them high rank in poetry. For a single example, here is *Dirce*:

Stand close around, ye Stygian set,
With Dirce in one boat conveyed,
Or Charon, seeing, may forget
That he is old and she a shade.

Landor was also a master of ironical or disdainful wit. A near rival in both kinds is Hilaire Belloc, who matches him in romantic feeling and has a quite different robust humour, as for instance in 'On Lady Poltagrue, a Public Peril':

The Devil, having nothing else to do,
Went off to tempt My Lady Poltagrue.
My Lady, tempted by a private whim,
To his extreme annoyance, tempted him.

Epigram has not been much practised in the present century, but a few outstanding pieces have been written by other poets, as diverse in form and mood as Rudyard Kipling, Ezra Pound, J. C. Squire and Walter de la Mare.

Wit's Recreations (1640); *Jones's Curious Collection of Epitaphs* (1727); *Dodd's Epigrammatists* (with biblio., 1870); *Select Epigrams*

from the Greek Anthology, ed. J. W. M. Mackail (1890); *The Soul of Wit* (1924; Eng. epigrams) and *Wit's Looking-Glass* (1934; French epigrams tr.) both ed. G. R. Hamilton.
G.R.H.

Epistolae Obscurorum Virorum, famous anonymous satire supporting the Hebrew scholar Reuchlin, accused of heresy because of his tolerant attitude to the Jews, against the Dominicans of Cologne. The *Epistolae* (2 vols, 1515–17), written by fantastically named churchmen to the Cologne scholar Ortwinus Gratius in reply to the *Epistolae clarorum virorum* published by Reuchlin in 1514, ostensibly supported the Dominican cause. In reality a humanistic attack against narrow-minded scholasticism, they accuse the monks and scholars of hypocrisy, immorality and, worse, bad scholarship. Written in incredible dog-Latin the *Epistolae* mercilessly ridiculed Reuchlin's opponents, making them the laughing stock of Europe. Inspired by Crotus Rubeanus and partly written by Hutten they vindicate humanism against medieval scholasticism and helped incidentally to prepare the ground for the Reformation.

Ed. E. Böcking (1864; basic); A. Bömer (2 vols, 1924); F. Griffin Stokes (1909; Latin text, Eng. tr. and excellent intro.); A. W. Ward, 'The E. O. V.', in Quart. Rev., 216 (1911).
D.G.D.

Epístola Moral a Fabio, early 17th-century Spanish poem. This magnificent poem has been attributed to Rioja, Medrano, Caro and a certain Fernández de Andrade. It consists of 68 tercets. It emphasizes the superiority of the eternal to the transient. There are reminiscences in it of the Bible, the Stoics and Jorge Manrique.

A. de Castro, *La Epístola moral no es de Rioja* (1875); R. Foulché-Delbosc, 'Les Manuscrits de l'*Epístola moral a Fabio*', in Rev. Hispanique, 7 (1900); L. Cernuda, 'Tres poetas metafísicos', in Insula (1948).
E.M.W.

Epithalamium, a nuptial song sung as a chorus by young men and women before the bridal chamber; there are Greek examples by Sappho and Theocritus (18), Latin by Catullus (61,62) and an English one by Spenser.
C.T.O.

Epitrite, a Greek metrical foot consisting of three long syllables and one short one, called 1st, 2nd, 3rd, 4th epitrite, according as the short syllable stands in the 1st, 2nd, 3rd, 4th position.
C.T.O.

Epode (Greek ἔποδος, 'stand'), the part of an ode which follows the strophe or the antistrophe, when the chorus came to a standstill; also, a metrical form attributed to Archilochus in which a long line is followed by a shorter one (sometimes itself distinguished as the epode).
C.T.O.

Erotic Literature. For purpose of convenience the literature of love and sex can be divided into three main divisions. Firstly, there is that great class of literary productions of all nations in which the relations between man and woman are dealt with mainly from their spiritual and intellectual aspects and in which the most intimate physical relations are merely suggested or mentioned in passing. Secondly, we have the very considerable mass of erotic literature in which the sexual details are filled in and described with some precision, although these sections usually remain subsidiary to the main narrative. Lastly, there is the mass of so-called purely pornographic (Greek πορνογράφος, writing of harlots) literature in which the sexual details are the main and usually the only theme and in which the intention is often purely to arouse lust, the scenes being constantly supplemented by accounts of the manifold perversions and vagaries of the sexual instinct.

In considering erotic literature from the point of view of literary merit, the criterion is whether the work affords aesthetic satisfaction as a whole, not merely sensual stimulation. Full aesthetic pleasure involves elements of physical as well as intellectual, spiritual and emotional, reaction, and it may be through heightening the physical reaction that a piece of writing is raised to the category of 'work of art' just as it may be through the heightening of the spiritual or intellectual reaction that it is so raised; but a piece of writing which only stimulates sensual interest or desire and does not afford aesthetic satisfaction as a whole is of medical, psychological and anthropological interest rather than literary. This article is therefore concerned with works in which the erotic element plays only a subordinate part.

Although there is substantial agreement on the so-called obscenity of pornographic literature in general, it is always a matter for dispute how far certain sections of erotic literature can be called obscene. Clearly standards of obscenity vary from century to century and from nation to nation and thus we find books containing words or sections which would be classed as obscene at one time or place but which would later be considered free from any objectionable features. In England prior to 1868 the test of an obscene publication was rather its intention than its contents, although these were thought to be obscene if they were 'calculated to shock the feelings of decency' in well-regulated minds. Later, however, emphasis was laid on the fact as to whether the material in dispute might tend to 'deprave and corrupt' those whose minds might be open to such influences and into whose hands such a publication might fall (see CENSORSHIP AND LAW).

Owing to the influence of religious, legal and often even medical opinion the scientific value of erotic and pornographic literature is only now being slowly recognized. As might have been expected, sexual manifestations have always interested humanity and the mysterious operations connected with the sexual impulse have been portrayed in literary and pictorial form from very early times. Writers of literary distinction in all countries have often composed erotica, although it is not usual for such attempts to find a place in their collected works. Such books as Goethe's *Römische Elegien*, his *Venezianische Epigramme* and *Hanswursts Hochzeit oder der Lauf der Welt* are as well known as Schiller's *Venuswagen*, John Wilkes's *Essay on Woman* or A. C. Swinburne's letters or his contributions to *The Whippingham Papers*. As interests varied, so emphasis was laid on one form and then on another. Pederasty in ancient Greece was connected with views of love which found their expression in literature, just as a romantic and chivalrous approach towards women coloured the content of erotic poetry. But the distinction between 'pure' love and 'simple' lust and the combination of the two have always caused confusion and misunderstanding which are reflected not only in erotic literature but also in those manuals of moral theology which, like the books they condemn, have to be put away to keep them out of the reach of those whom they might corrupt.

Of the so-called erotica those with the highest merit are almost invariably those in which the sexual elements do not constitute the main theme of the narrative but are merely incidents, although an integral part of the story. Such comedies as the *Lysistrata* of Aristophanes or some of the Restoration dramas belong to this class, as do many of the *ghazals* of the Persian lyric poet Hafiz, some of the old French *fabliaux*, the charming *Le Moyen de Parvenir* of Béroalde de Verville (†1612) and even Boccaccio's *Decameron*. On the other hand, the earl of Rochester's *Sodom* is clearly an erotic drama, and many of the poems and epigrams of Catullus and Martial and some of the Greek erotic writers can be called pornographic, a word which could scarcely be applied, for example, to that great Chinese social novel, *Chin P'ing Mei* by Wang Shi-chêng (†1593), which describes amorous activity in plain and simple language and incorporates these scenes as ordinary events in the narrative.

In erotic and pornographic literature lies an almost untapped mine of information for the expert—the psychologist, the anthropologist—dealing with the most intimate and secret activities of mankind. For here we have a picture of human sexual activity that is provided by nothing else except perhaps in the confessions of patients or penitents, and of these, few ever see the light. Moreover not only can we see the actualities and fantasies of the sexual life laid bare, but we can compare these manifestations as they are described by different peoples in different ages and under varying social conditions. Thus the effect of historical circumstances and cultural changes may be traced, the relation of erotic customs and habits to contemporary events made clear, and some sort of rough measurement attempted whereby the imagination and sophistication of the age can be gauged.

Regarded from the point of view of quality and style some of these works are much better than others. Thus the *Ars Amatoria* of Ovid, although never pornographic, has been described as the most immoral book ever written by a man of genius, and this can be compared with the erotic classics of India such as the *Kama-Sutra* or the *Ananga-Ranga*. Mention can also be made of similar later European books such as the *Satyra Sotadica* by Chorier (†1692), Aretino's *Ragionamenti* and *Les Paradis Charnels* by A. S. Lagail (Alphonse Gallais) of which the first edition appeared towards 1903.

Among erotic romances few can equal those by Andréa de Nerciat (1739–1800). In *Le Diable au Corps*, *Les Aphrodites*, *Mon Noviciat* and *Félicia ou mes fredaines* the student will find a mass of information on every kind of curious topic. The French novels of this type are far superior even to the best of the German productions such as *Aus den Memoiren einer Sängerin* (*c.* 1868–75) or *Denkwürdigkeiten des Herrn von H.* attributed to F. G. Schilling (1766–1839), or to the better known English works such as Cleland's *Memoirs of a Woman of Pleasure* (*c.* 1748), *The New Epicurean* (1865) by Edward Sellon, one of the best known of English pornographers, *The Romance of Lust* (1873) and *Letters from* *a Friend in Paris* (1874). Although *Lady Chatterley's Lover* and *The Well of Loneliness* were both suppressed it can hardly be said that either are in any sense pornographic, and the latter is now being circulated openly. This is doubtless due to the fact that in this study there are no detailed accounts of actual sexual activity as are found in *Lady Chatterley's Lover* and to an even greater extent in *My Life and Loves* by Frank Harris or in the 11 volumes of *My Secret Life*.

Among erotic poets the best are undoubtedly French and Italian, many of the earlier productions being collected in such books as *Les Muses Gaillardes* (1609), *Le Cabinet Satyrique* (1618), *Le Parnasse des poètes satyriques* (1622) and the *Recueil de pièces choisies* (1735) from which some of the Italian poems were extracted later in *La Corona di Cazzi* (1865).

Among the outstanding examples of this class of literature, the most interesting are perhaps the works of the marquis de Sade in whose pages will be found the whole philosophy of libertinism interspersed with scenes of the utmost horror. Thus Dolmancé in *La Philosophie dans le Boudoir* deals with the physical and psychological implications of sodomy, just as another later author in his *L'Education d'une demi-vierge* gives us some understanding of the factors involved in a mother-cum-daughter seduction fantasy which can be compared with Pierre Louys' romance, *Trois filles de leur Mère*.

Just as, according to Sade, satisfaction is obtained by inflicting cruelty upon others so sometimes is a similar satisfaction to be obtained by those who suffer. This is usually called masochism after Leopold von Sacher-Masoch (†1895) who was addicted to the thought of being whipped, and who inspired the authors of the books on this passion who came after him.

Such a wide popularity has this passion that whipping scenes are to be found in nearly all pornographic works, although some are far better written than others. English books such as *The Experimental Lecture* (1836 [1878–79]), *Gynecocracy* (1893) and *Frank and I* (1902) may be compared with many of the better German productions by such authors as Rombach, Reinhard and Bröhmek, few of which are, however, as horrifying as E. von Friedberg's *Das Prügelinstitut*.

Enough has now been said to indicate that erotic and pornographic literature contains a mass of information on the normal and abnormal sexual life of mankind. Every nation has contributed its quota and modern clandestine catalogues show that, in spite of prosecutions and seizures, the output of such literature still continues while copies of the early classics command very high prices even if they be obtainable at all. Thus modern collectors can rarely obtain the books which were the pride of such experts as Ashbee, Hankey, or Reddie while publishers of the grade of Liseux, Poulet-Malassis or Kistemaeckers no longer exist. But as long as the demand for such literature persists so will it always be available. For there will always be individuals who, like Elise in Molière's *La Critique de l'Ecole des Femmes*, will, even without knowing the meaning of obscenity, find the word 'le plus joli du monde'.

Among the earlier discussions of the nature and value of erotic and pornographic literature that by Pierre Bayle is by far the most interesting; see 'Eclaircissement', in *Dictionnaire historique et critique* (2nd ed. Rotterdam, 1702). He divides 'obscenitez' into nine classifications, of which the first is what we should now call pornography. In his account he rightly distinguishes such works as the *Decameron* and the *Cent Nouvelles Nouvelles* from those by Aretino (*Ragionamenti*) and by Chorier (*Satyra Sotadica*) which he places in the first class, to which he also, curiously enough, adds the work of Ovid, evidently thinking of such poems in the *Amores* as II, 10 or III, 7 and 14.

This long discussion by Bayle can be compared with the later ones by Speculator Morum in his *Bibliotheca Arcana* (London, 1884–85) and by H. S. Ashbee in his three works to be noticed below.

Among more modern books on the same subject should be mentioned D. H. Lawrence, *Pornography and Obscenity* (1929); G. Armitage, *Banned in England* (1932); Alec Craig, *The Banned Books of England* (1937) and *Above all Liberties* (1942); H. Scott, *The Hicklin Case* (1937); E. T. Atkinson, *Obscene Literature* (1936).

Among American books those by T. Schroeder (e.g. '*Obscene' Literature*, 1911) and that by Anne L. Haight (*Banned Books*, 1935) may be consulted with advantage.

The best general survey of erotic literature, although somewhat weak in parts, is Paul Englisch, *Geschichte der erotischen Literatur* (1927; French adaptation *L'Histoire de l'érotisme en Europe*, 1933). A. Schumann, *Geschichte der erotischen Literatur der Deutschen* (25 parts, 1904–05); E. Schultze, *Die Schundliteratur* (2nd ed. 1911); H. L. Marchand, *Erotic history of France, including a history of its erotic literature* (1933).

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Ashbee), *Index Librorum Prohibitorum* (1877), *Centuria Librorum Absconditorum* (1879) and *Catena Librorum Tacendorum* (1885), all three essential to every student; R. S. Reade (i. e. A. Rose), *Registrum Librorum Eroticorum* (1936; useful but ill-digested, should be used with caution); H. Hayn and A. N. Gotendorf, *Bibliotheca Germanorum erotica et curiosa* (8 vols, 1912–14; 9th vol. by Paul Englisch, 1929; essential for German books, but should be supplemented by the so-called *Polunbi-Katalog* (1920 etc.), the secret German police list); A. Laporte's *Bibliographie clérico-galante* (1879; works written by ecclesiastics etc.); B. Stern-Szana's *Bibliotheca Curiosa et Erotica* (1921; useful for expensive and privately issued works); catalogues of the collections of bibliophiles such as C. G. Günther (1834), K. R. L. Manderström (1883–84) or J. Schoenbeck (1921).

F. Lachèvre, *Le Libertinage* (1909 etc.); Marcel Coulon, *Histoire de la poésie priapique* (1932 ff.); Louis Perceau, *Bibliographie du roman érotique au 19e siècle* (1930); M. de C.***, *Bibliographie anecdotique et raisonnée de tous les ouvrages d' Andréa de Nerciat* (Londres, 1876); E. Duehren, *Der Marquis de Sade und seine Zeit* (1900; Fr. tr. 1901); C. R. Dawes, *The Marquis de Sade* (1927). E.J.D.

Eskimo Literature. The Eskimo, in all only some 40,000 strong today, possess a remarkable common fund of folk-lore, much of which has been collected, but a native literature of a definite independent status and in the modern sense has only appeared as yet in Greenland. Its development can be closely traced. In 1721, when Greenland was first colonized by Denmark-Norway, the folk-lore was very extensive and graced by considerable powers of poetic expression. Based entirely on oral tradition, it split into three main types: myths, poems and songs. There were no long tales or epic poetry and the subjects were usually connected with primitive beliefs or local incidents. Songs or incantations used during shamanistic activities were often very complex structurally and some of the subject matter suggests a distinct relationship with Siberian folk-lore.

During the first century after colonization much folk-lore was suppressed and its place taken by translations—often clumsy—of parts of the Bible, hymns and religious tracts. By 1850, however, interest in old traditions revived and energetic attempts were made to collect what remained and to publish a number of tales in Greenland. In 1861 a monthly periodical, *Atuagagdliutit*, began publication; edited by native Greenlanders it contained articles, news and translations of popular novels, usually Danish, but sometimes English, French or German. By the end of the century Greenlandic authors had produced a number of short verses, hymns and other material, nearly all religious in character. Poetry especially was influenced by the work of the German missionary, C. J. Spindler, who wrote hymns and songs of considerable merit. During this period the only possible higher education for Greenlanders was the training as a catechist and owing to this and also the general influence of the Danish missionaries, most early work was kept in a religious vein. Metric forms were borrowed from Europe and Danish hymns and lyrical poetry were models for many early efforts.

The first Greenlandic novel, *Singnagtugaq*, by Mathias Storch, was published in Greenland in 1916. It deals with the contemporary Greenlandic scene, in some cases very critically but often with charming humour. Since then a number of novels have appeared: those by Hans Lynge and Avgo Lynge show especial promise. The major poet of recent years was Hendrik Lund (1875–1948) who, apart from writing a number of hymns, produced many songs and poems, which, on the whole, avoided traditional Eskimo subjects. Another poet with considerable influence is Jonathan Petersen, but in his case Danish influences are often clearly discernible. Other poets, especially Peter Olsen, have used the old folk-lore with great effect and have helped to form a truly national idiom.

A very successful field has proved to be the drama. A number of plays, particularly by Karl Heilmann and Hans Lynge, have been well received and there is little doubt that once conditions for actual production have improved, this medium will become very important. As yet too few books are printed in Greenlandic and too great a reliance is placed on Danish material, but the position is slowly improving and there is every reason to believe that from this quarter will come a very individual and worthwhile contribution to world literature.

S. Frederiksen, 'European influences in the poetry of Greenland', in Georgetown College Journal, 79 (1951); D. Jenness, 'Myths and traditions from northern Alaska, the Mackenzie Delta and Coronation Gulf', in *Report of the Canadian Arctic Expedition 1913–18*, 13, Part A (1924); *kalâtdlit oqalugtuait oqalualâvilo*, ed. K. Lynge (Nûk [Godthåb], 3 vols, 1938–39); *erinarssûtit*, ed. J. Petersen (*ibid.*, 6th ed. 1946); K. Rasmussen, *Eskimo folk-tales* (1921); *Report of the Fifth Thule Expedition, 1921–24* (Copenhagen, 10 vols, 1927–45); C. W. Schultz-Lorentzen, 'Intellectual culture of the

Greenlanders', in *Greenland*, ed. M. Vahl, 2 (1928); W. Thalbitzer, *Inuit sange og danse fra Grönland* (Copenhagen, 1939), and 'Grønlandsk litteraturhistorie', in *Grønlandsbogen*, ed. K. Birket-Smith, 2 (1950). J.G.E.

Essay. In its original literary use the word essay was intended to apply to a newly-created form of writing and to emphasize its experimental nature. The essay was supposed to be an attempt or a trial, and Abraham Cowley—sometimes called the father of the English essay—when his little collection of essays was published, gave it the title of *Several Discourses by way of Essays*, and proceeded to discourse of himself and the world at large in the most charmingly discursive way. 'The word is late', said that very great figure in the world of the essay, Francis Bacon, when he dedicated his essays to the Prince of Wales, 'but the thing is ancient', though Seneca's *Epistles to Lucilius* which Bacon cited as examples of the essay were also described by him as 'Dispersed Meditations'. And Addison in The Spectator spoke of 'The wildness of those compositions which go by the name of Essays . . .' and added that Seneca and Montaigne are patterns for writings of this kind. But from the time of Bacon the use of the word has been somewhat indiscriminate. It is now to be found applied to the most diverse forms of writing, from the solemn and learned treatise to the slightest and most ephemeral effusion of the moment. It is used, for example, to describe Montaigne and his 'well-meaning book', as indeed it should be, for Montaigne not only created the new form of writing, but attached the word *essais* to his first publication in 1580. But the same word is applied to Malthus and his *Essay on Population*, to Locke and his *Essay concerning Human Understanding*, to Pope's *Essay on Criticism* and his *Essay on Man* (although they are both in heroic couplets), to the essays of Bacon, Macaulay, Froude and Carlyle, to John Earle's *Micro-Cosmographie, or a Piece of the World discovered in Essayes and Characters*, to Sir Philip Sidney's *An Apologie for Poetrie*, to G. K. Chesterton's *Tremendous Trifles*, to the 'Prefaces' of Bernard Shaw, to Hilaire Belloc's *On Something*, *On Nothing* and *On Everything*, to Jeremy Taylor, to Steele and Addison, Robert Louis Stevenson and Charles Lamb, and to a thousand other vividly-contrasted styles of writing and subject matter.

Michel de Montaigne started the fashion and English writers have adopted and adapted it to the lasting glory of literature in all the succeeding centuries. In the year 1571 he was 38 years old. He was well-to-do, and had quite deliberately turned away from 'the eager and tumultuary pursuits of the life political', as Lord Morley once described them, and had retired to the calm and quietude of his country home. Here it was, in 'the tower raised above but not removed from men's follies', that he began the composition of the *essais* that were destined to place him amongst the immortals. Had the hopes based on the peace of Saint Germain been fulfilled, Montaigne might have written no essays at all, but have spent his life in some form of political activity, for which in some respects he was well fitted. In that event, the stream of English literature might well have run in some other course than the course it followed after the publication of the first two books of Montaigne in 1580. In John Florio's translation of 1603, the *Essays* were made more accessible to English readers, and in the 'Address from the Author to the Reader', Montaigne sets out the purpose of his mind. The memorable opening words are—'Reader, lo here a well-meaning book', and he continues—

> 'Had my intention been to forestal and purchase the world's opinion and favour, I would surely have adorned my selfe more quaintly, or kept a more grave or solemne march. I desire therein to be delineated in mine owne genuine and simple and ordinarie fashion, without contention, art or study; for it is my selfe I pourtray.'

Whether this declaration is strictly true may be doubted; but Montaigne wrote of himself in the most startlingly intimate way and indulged his every thought and fancy to the uttermost. He seems to permit his mind to wander where it pleased and he gives the impression of writing as his mood dictates. He ornamented and embellished his fancies with grace and art, and wrote with solemnity or gaiety on things grave and weighty, or things excessively trivial. He wrote moreover with a seeming discursiveness that somehow never quite forsook the original theme. Perhaps Sir Edmund Gosse put the matter as simply as it can be put when he said—

> 'It was in the chapters of his strange new book that Montaigne introduced the fashion of writing briefly, irregularly, with constant digressions and interruptions about the world as it appears to the individual who writes.'

As a large host of writers have followed Montaigne's great example, perhaps it would be well to say that this air of discursiveness, so congenial to the essay, is almost always deceptive. Montaigne knew perfectly well what he was doing, and just as the modern after-dinner speaker is said to lie awake half the night considering how best to give the impression of being completely spontaneous in his speech, so Montaigne, it may be thought, with his elaborate quotations, his historical allusions, his curious speculations, and his quaint and most daring fancies, is not quite the casual and careless commentator he sometimes appears to be; but rather is he a man of some method and of great industry and of much forethought, with a plan and a scheme in all his writing. But his achievement was such that it is not possible to think of the essay without at once thinking of its very great creator. Essayists beyond counting have written of their love for and their debt to Montaigne, and all through the succeeding centuries his disciples are to be seen at work, touching and illuminating every subject under the sun with grace and delicacy and exemplifying at all times the words of the master—'It is my selfe I pourtray'.

The other equally great name in the history of the essay is that of Francis Bacon. He is utterly unlike Montaigne, but he is one of the chief glories of English literature. In the early part of the year 1597 he published his first volume of essays under the title of *Essays. Religious Meditations, Places of Persuasion and Dissuasion.* They were as different from the essays of Montaigne as anything could be. They were simple and direct, and were more akin to a collection of aphorisms, carefully gathered, and published without any ornamentation whatever. Later editions of the essays, notably the edition of 1625 (the year before Bacon died), contained 58 essays written in a much fuller and a more elaborate style than the austere essays of 30 years before. When the nature of his subjects is remembered—'Of Judicature', 'Of Ambition', 'Of Truth', 'Of Revenge', 'Of Great Place', 'Of Death'—it is only to be expected that a certain severity of treatment must predominate. To the 4th edition of 1612 he had intended to attach a dedication to the Prince of Wales in which he had said—

> 'To write just treatises requireth leisure in the writer, and leisure in the reader . . . which is the cause that hath made me choose to write certain brief notes, set down rather significantly than curiously, which I have called *Essays* . . .'

In the 9th edition published in 1625, the dedication to the duke of Buckingham contained words that have gone into the common speech. For he said amongst other things—'I do now publish my Essays; which of all my other workes have been most current: for that as it seems, they come home to men's business and bosoms'. There is also another sentence in the dedication which must have given him some pleasure to write after his terrible fall from the highest pinnacles of greatness in office. He said—'For I do conceive that the Latin volume of them (being in the universal language) may last as long as books last'. It was not unlike the boast of Shakespeare—

'Not marble, nor the gilded monuments
Of Princes, shall outlive this powerful rhyme . . .',

and both Bacon and Shakespeare spoke truth. Bacon was one of those rare and gifted individuals who can speak and write with equal facility. As a speaker he must have been very remarkable indeed. Ben Jonson, after comparing him to all the great men of his day and finding him superior, said of his speaking—

> 'No man ever spoke more neatly, more pressly, or suffered less emptiness, less idleness in what he uttered . . . his hearers could not cough or look aside from him without loss. He commanded when he spoke . . . the fear of every man that heard him was that he would make an end.'

This is all the more remarkable when it is remembered that Bacon's chief desire was to be remembered as a writer in Latin, and that he affected to despise the 'modern languages'. When he sent a copy of his *Advancement of Learning* to prince Charles, he sent a copy in Latin and a letter in which he said—'It is a book that will live and be a citizen of the world, as English books are not', and he was careful to see that the essays went into Latin too. But the essays live because they are in English and many of the great sayings are as familiar in our mouths as household words.

> 'What is Truth? said jesting Pilate; and would not stay for an answer.'
>
> 'Men fear Death, as Children fear to go in the Dark.'
>
> 'He that hath Wife and Children, hath given Hostages to Fortune; for they are impediments to great enterprises, either of virtue or mischief.'
>
> 'God Almighty first planted a Garden. And indeed, it is the purest of Human Pleasures.'

There are no other essays quite like Montaigne, and there are no other English essays quite like Bacon; but these are the two great names shining with equal lustre; and their disciples dwell in all parts of the habitable globe.

Mention must now be made of one or two writers who cannot be termed essayists in the fullest sense of the word, but who yet ought not to be overlooked, because of their influence on the essayists who were to follow them. Nicolas Breton wrote both in verse and prose; he is not widely known or read, but Edmund Blunden in *Votive*

Tablets wrote very admiringly of Breton's prose. He was a friend of Francis Bacon, Ben Jonson and John Florio. *The Fantasticks serving for a Perpetuall Prognostication* is said to be the best of his works with little essays on natural appearances and human affairs. In speaking of money he exhibits the mind of the essayist when he says—'In summe, not to talk too much of it, having so little of it, I thus conclude my opinion of it: a necessary drosse, and a dangerous metall, the reliefe of the honest, and the ruine of the wicked'. His *Characters upon Essaies* is inscribed to Bacon.

Sir Thomas Overbury finds a place in the early history of essayists because of his *Characters*, modelled on the style of Theophrastus, in which he dealt with such themes as 'The fayre and happy Milkmaid' and 'The Mere Fellow of a College'. The first edition of his work appeared in 1614, a year after his death. But the greatest name among these writers of character sketches is John Earle. When he was but 27 years old he completed his *Micro-Cosmographie*. It was published anonymously in 1628, and it was not until the edition of 1732 that his authorship was first acknowledged. It is certainly surprising that a work displaying such knowledge and discernment of human character with all its weaknesses and failings should have been written by so young a man. He was the friend of princes and successively bishop of Worcester and Salisbury, and Evelyn records in the *Diary* the splendour of the occasion when he was enthroned at Worcester. Theophrastus with his pictures of human frailty had been the model for Overbury and was so for Earle. But Earle made of them a typically English thing and they can be read with keen interest and delight today. The 78 characters cover all sorts and conditions of men as the titles indicate—'A Grave Divine', 'An Antiquary', 'A Selfe-Conceited Man', 'An Old Colledge Butler', 'A Plodding Student', 'An Attorney' and the common sense and the humour, and at times the tenderness, make all these short pieces a perfect delight. Here is a specimen of his style when writing of a 'Good Old Man'.

> 'A good old man is the best antiquity, and which we may with least vanity admire. One whom Time has been thus long a working, and like Winter fruit ripened when others are shaken down. He hath taken out as many lessons of the world, as days, and learn't the best thing in it, the vanity of it . . . . He goes away at last too soon whensoever, with all men's sorrow but his own, and his memory is fresh when it is twice as old.'

Abraham Cowley was a very considerable essayist because he was in some respects a pioneer. His essays, first published the year after his death, may claim to be the first true English essays of the personal, intimate, contemplative and discursive kind. That he was influenced by Montaigne permits of no doubt. In his essay 'Of Greatness' he begins with a reference to the Sieur de Montaigne, and in the essay 'Of Solitude' he says 'This would be no wonder if it were as truly, as it is colourably and wittily said by Monsieur de Montaigne, that ambition itself might teach us to love solitude; there is nothing doth so much hate to have companions'. In the essay 'Of Myself' he shows again great kinship with Montaigne, and throughout his work fulfils the great saying: 'for it is my selfe I pourtray' as when writing 'On Greatness' he says—

> 'I confess I love littleness almost in all things. A little convenient estate, a little cheerful house, a little company, and a very little feast; and if I were ever to fall in love again (which is a great passion and therefore I hope that I have done with it) it would be, I think, with prettiness rather than with majestical beauty.'

Cowley was a friend of Saint-Évremond, the eminent French critic who made England his home from 1662 to 1665 and from 1670 to 1703. He was very highly esteemed both in France and England, and it so happened that amongst other French writers he greatly extolled the virtues of Montaigne. It is said that it was the influence of Saint-Évremond that brought Montaigne into a fresh popularity with the English reading public. However that may be, there is no doubt that the writings of Cowley in his very last years lifted the English essay to a new plane, just as the later writings of Steele and Addison gave it a perfection of form never before equalled and never subsequently surpassed. Steele owed much to the influence of Dryden and those who had done so much to mould and fashion the form of prose writing to which he succeeded. Addison clearly owed much to the same sources, and his debt to Cowley is quite obvious. Sir William Temple wrote some of his essays under the influence of Montaigne, and was one of those writers previously referred to who had done much to mould and fashion a form of prose writing which presented Addison and Steele with a perfect instrument for their purpose. But two of his essays deserve special mention here: his appraisement of *The Epistles of Phalaris*, entitled *Of Ancient and Modern Learning*, which brought from the formidable Master of Trinity College, Cambridge, Richard Bentley, the most brilliant and scholarly and devastating reply of which English literature can boast; and *Of Poetry*, the famous ending:

> 'When all is done, human life is, at the greatest and best, but like a froward child, that must be played with and humoured a little to keep it quiet till it falls asleep, and then the care is over.'

But it is the 18th century that is particularly memorable in the history of the essay. Richard Steele produced The Tatler in 1709, and with Joseph Addison he took the reading world by storm. The moment was propitious for the new venture, for Steele and Addison in partnership were exactly the combination to produce the style of writing the needs of the age demanded. When The Tatler ceased publication in 1711, Addison produced The Spectator, which continued publication until the end of the year 1712. The essays in both publications treated of all human affairs in the most vivacious and entertaining way. Comparisons of Steele and Addison have often been made, but the truth is that they had each something of their own to contribute to the partnership. Steele no doubt was a greater personality, but Addison was a greater writer. In the first number of The Spectator Addison described himself as a 'Spectator of Mankind' and in his second paper he described the members of the club associated with him. In the creations of Sir Roger de Coverley, the Bachelor of the Inner Temple, Sir Andrew Freeport, the Merchant, Captain Sentry, Will Honeycomb and the Clergyman, the 'characters' of Overbury and Earle or of Theophrastus come to mind, for both Steele and Addison were fortunately placed in life to become observers of many forms of human actions, and they created 'characters' to expound the views they desired to make known, and they then became, in truth, the interpreters of their age. In Addison's hands the English essay reached the highest point of perfection.

The conditions of the age which so powerfully assisted Steele and Addison could not be expected to endure, however, and it cannot be said that the essay maintained its high position although it remained a popular form of writing in every subsequent age. Samuel Johnson, though not thought of as one of the chief essayists, has some well-remembered essays in The Rambler, which he published from 1750 to 1752; and in Number 23 he refers to The Spectator and to his own purpose in contrast with that of Addison. He also wrote papers in other publications such as The Gentleman's Magazine, and The Idler also contains essays written in rather a lighter vein.

Oliver Goldsmith, like Johnson, is not thought of primarily as an essayist, but the letters contained in *The Citizen of the World* are really essays of a particularly entertaining kind. They purport to be the views of a Chinese gentleman on the institutions and ways of life of the English people, and in a vein of good-humoured satire Goldsmith exposes the weaknesses, the follies and the foibles of all classes of society. These letters were originally contributed to The Public Ledger in 1760–61, and Lien Chi Altingi was the convenient mouthpiece for Goldsmith, as Will Honeycomb was on occasion for Addison. Goldsmith's essays in his own journal The Bee were published in 1759 and discoursed on subjects such as every essayist has delighted in—'On Dress' and 'On the Use of Language'; and they are undoubtedly essays of the true kind.

If the 18th century had its distinguished names in the field of the essay, the 19th century is not without its glories. Lamb and Hazlitt are two names that would shine with lustre in any company in any age; and Macaulay although an essayist of a most unusual kind is a star of the first magnitude. There are other great names too that could profitably be discussed at length, among them Coleridge, Leigh Hunt, De Quincey, Carlyle, Ruskin, Matthew Arnold, Pater, Bagehot, Robert Louis Stevenson. It was in August 1820 that the best-loved of essayists, Charles Lamb, contributed his first essay to the London Magazine, a journal that had been published for the first time in the preceding January. His essay was called 'Recollections of the South Sea House' and it was signed with the name Elia. In 1823 the first series of *The Essays of Elia* appeared in book form. All the 25 essays included can be read today with the same or even greater interest than that with which they were originally greeted. Think of the subjects! 'Oxford in the Vacation', 'Mrs Battle's Opinions on Whist', 'The Old Benchers of the Inner Temple', 'In Praise of Chimney Sweepers', 'The Decay of Beggars in the Metropolis'—was there ever such variety and richness? Lamb's particular style seemed to match the themes he selected in the most perfect way, and with humour and grace and tenderness he wrote his way into the company of the immortals. Many eminent men have written in praise of Lamb, but one of the most beautiful tributes is to be found in a little volume entitled *English Humour* and written for the English Heritage series by J. B. Priestley. Two short quotations can be given but the whole chapter should be read. He says—

> 'He walks down the years, this little stammering man in black, accompanied by a roundelay of affectionate praise. All those who knew him . . . felt the better for knowing him, and those of us, a great host, who feel that we, too, know him, in spite of the gulfs and mists of time, find ourselves ensnared by the same sweet influences, and pass on his name to others as that of a dear friend.'

And he concludes with these memorable words—

> 'His world is still alive, still smiles before us. The pipes and glasses and rubbers of whist and talks round the fire, he has preserved them all and has become the familiar companion of whole generations. A hundred years have passed and his fireside is not yet darkened, but warms a host of unknown friends.'

Hazlitt is a great stylist and the vigour of his prose and the versatility of his writing have together made him one of the greatest of English essayists in any age. Some of his essays have become world famous, such as the essay on 'Of Persons one would wish to have seen' or in a very different vein 'Cavanagh the Fives Player' from the *Table Talk*. In the Nonesuch Edition (1934) the subjects of the essays are ranged under general headings, these being 'On Life in General', 'On Writers and Writing', 'On Painters and Painting', 'On Actors and Acting', and 'Characters'. These headings indicate the immense range of the essays, and all of them have a permanent element which makes them interesting and readable and instructive after the passage of more than a hundred years.

It is a very pleasant thing to turn to days nearer to our own and still be able to acclaim notable exponents of the art of essay writing. Sir Max Beerbohm produced in *A Christmas Garland* and *And Even Now* two volumes of essays that for charm and wit can well stand comparison with other writers in other ages. His parodies in the first volume are generally acknowledged to be of the highest possible quality in that most difficult field of literature, whilst the essays in the second volume have a charm that endures after 30 years with all its original freshness. He writes on such topics as 'Hosts and Guests', 'Servants', 'Going Out for a Walk', 'Laughter', and shows himself to be in the great tradition. Hilaire Belloc has written some of the most beautiful essays in the language. He can be grave and gay and write with equal attraction on 'On Coming to an End' and 'On getting Respected at Inns'. Virginia Woolf's volumes of collected essays, *The Common Reader, The Second Common Reader, The Moth, The Captain's Death Bed* and *The Moment*, display her imaginative gifts and power of delicate expression.

G. K. Chesterton used to write a weekly essay in The Illustrated News, and these and other essays were collected in the volumes entitled *Tremendous Trifles, As I was Saying, Generally Speaking* and *All Things Considered*. They display an original and powerful mind, avid of life and all human affairs, pronouncing on every subject under the sun from the most trivial to the most grave and serious. E. V. Lucas had the true essayist's gifts; he could write on almost any subject with ease and grace, but when he wrote of Charles Lamb and of cricket he was inspired. A. A. Milne has many holds on the reader's affections, but he will be specially remembered as an essayist, and an essayist of a particularly graceful and charming kind.

The *Dorset Essays* and *Swiss Essays* of Llewellyn Powys contain some very beautiful writing, and in *A Baker's Dozen*, published after his death, his brother John Cowper Powys pays him a moving tribute which concludes—

> 'Yes, to my thinking, the most striking thing about my brother's genius is its power to force us to note the heroic goodness of the ordinary man and woman, the sublime endurance of the ordinary beast of the field, and the heart-rending life-poignance—indescribable save by a magic turn of a master wrist—of all our fellow-travellers in this planetary shallop sailing the fathomless sea.'

Harold Nicolson has made a most notable contribution to the work of the essayists, not the least of them as a weekly contribution to The Spectator of our own day, under the heading 'Marginal Comment'. His volume of essays entitled *Small Talk* published in 1937 contains some of his very best work. He ranges over the whole field of human life and his subjects such as 'Good Taste and Bad', 'On Telling the Truth', 'On being Polite', 'A Defence of Shyness', 'English Cant', 'On Being Efficient' give him ample scope for the display of his quite exceptional powers. J. B. Priestley is a brilliant essayist as well as a novelist and playwright of popular appeal and some of his essays in *Delight*, such as 'On Doing Nothing' or 'Money for Nothing', are the sheerest joy to read. Robert Lynd has been called 'Everyman's essayist of our day'. He could write on Ireland, or the age of Johnson and his circle, with scholarship and learning; but he will best be remembered by the essays written under the intitials 'Y. Y.', on such subjects as 'Farewell to Tobacco', 'Changing Houses', 'Bed-Knobs', 'Aunts', described by Desmond

MacCarthy as 'the little by-paths for us, leading out of the thoroughfare of everyday interests into the gardens of fancy and thought'. Neville Cardus is supreme as an essayist on cricket; his writings have enriched the literature of the game, and some of them are perfect little models of English prose. Of Alice Meynell it has been said that her sonnet 'Renouncement' is the finest ever written by a woman, and Edmund Gosse said the same thing of her book of essays; her collections included *The Rhythm of Life* and *The Colour of Life, The Children* and *The Spirit of Peace*. Edmund Gosse will perhaps be remembered for his novel *Father and Son*, but his essays on the Scandinavian and Dutch poets in *Northern Studies* give an insight into his literary mind.

Augustine Birrell was a man of letters who possessed two quite inestimable gifts, a most fascinating style of writing and a most delicious sense of humour; he was the essayist born and made. His subjects were mainly literary, one of the earliest essays being entitled 'On the alleged obscurity of Mr Browning's Poetry'. And though his most widely-known collections are *Obiter Dicta* and *More Obiter Dicta*, his volume of essays on Carlyle, Milton, Pope, Johnson and Gibbon is one of the most charming and rewarding of books ever published. James Agate at times reached the highest levels of style. Lancashire cricket, actors and acting, the Lake District, indeed any subject that aroused his interest, called his best faculties into play, and the autobiography which began with *Ego I* and continued for several years, contains some delightful little essays on a great variety of subjects.

The essays appearing in contemporary periodicals and newspapers sometimes reach a high level. The 'Fourth Leaders' in The Times are a continual source of delight; and the News Chronicle for example has brought us the work of Robert Lynd, J. B. Priestley and Ian Mackay. It is most fervently to be hoped that whatever changes the future may bring, it will still afford opportunities for the publication of essays such as these. They edify, instruct, amuse; they relax the mind; they add to the sum of man's felicity and to the stock of human happiness.

It must remain one of the curiosities of literature that although the form was created in France by Montaigne, the essay is regarded almost universally as an English thing. In France, the essays of Sainte Beuve known as *Causeries du Lundi* greatly influenced French literary opinion, and since his day his example has been widely followed. But the essay in France—and in Germany, Italy, the Netherlands and the Scandinavian countries too—has been largely devoted to the discussion of literary matters and art, though not of course exclusively; and although the essay as a form of writing has been adopted in almost every country of the world, it yet remains true to say that the essay is regarded as a peculiarly English thing.

It is in the United States of America that, outside England, the genre has been most widely developed; its chief use even here has been in the domain of literary criticism but what has been called the familiar essay is not without its adherents. Washington Irving for example helped to produce a semi-monthly journal somewhat on the lines of Addison's Spectator and the letters of the citizen of Tripoli which appeared therein were not unlike the Chinese letters of Goldsmith in *The Citizen of the World*. Emerson, Poe, Oliver Wendell Holmes and James Russell Lowell did much to popularize the essay in America. Thoreau had many followers in the writing of essays dealing with nature. His *Walden* set a vogue that was widely followed. John Muir and John Burroughs were two distinguished essayists in this field and Donald Culross Peattie's *Almanac for Moderns* contains prose writing of the very highest kind. Samuel McChord Crother wrote in the tradition of Charles Lamb, and his *The Gentle Reader* and *Humanly Speaking* were widely acclaimed. Frank Moore Colby was more in the tradition of Hazlitt; his *Imaginary Obligations* is perhaps typical. Agnes Repplier showed a delightful charm in her reflective writing, though it was said of her that she reached her best when writing on subjects like 'Cats' or 'Tea'. She not only wrote *Books and Men* but was fortunate enough to live so long that she could actually write *Eight Decades*. Other great American names in the history of the essay are Clarence Day, Christopher Morley, E. B. White and James Thurber, W. C. Brownell, Paul Elmer More and, perhaps the greatest of them all, George Santayana. Like most pioneers, Montaigne builded better than he knew, and as the generations of the past have delighted in the new style of writing he created, so, it may safely be predicted the generations to come will add new honours to his name in every country of the world. The essay is a form of writing that makes a powerful appeal to readers of every kind, and is a form of writing beloved by writers of almost every type and class.

H. Walker, *The English Essay and Essayists* (1915); *Essayists Past and Present*, selection ed. J. B. Priestley (1925); O. Williams, *The Essay* (1915); B. Dobrée, *English Essayists* (1946); *Selected English Essays*, ed. W. Peacock (1903); *English Critical Essays, 16th–19th century*, ed. E. D. Jones (2 vols, 1916–22); Paul Elmer More, *Selected Shelburne Essays* (1936); *A Book of English Essays (1600–1900)*, ed. S. V. Makower and B. H. Blackwell (1912); *Modern English Essays*, ed. H. S. Milford (2 series, 1925–32). N.B.

Estebanillo González, VIDA Y HECHOS DE (1646), Spanish novel or autobiography. This story of roguery and adventure is undoubtedly founded on fact. The narrative is clear and vivid; the subject-matter is sometimes brutal and repellent. The hero travels in Italy, Flanders, France and Germany during the 30 years' war.

Bibl. Autores Esp., 33; *Estebanillo González*, ed. J. Millé Jiménez (2 vols, 1934); E. Gossart, *Les Espagnols en Flandre* (1914). E.M.W.

Estonian Literature. The Estonian Vikings sang war-songs which have not survived. Extant Estonian folk-poetry mostly reflects the moods of six centuries (13th–18th) of servitude to German overlords. With folk-tales, proverbs and riddles it constitutes the oral literature. Written Estonian literature began in the early 16th century and partly recalls the struggles between Roman Catholics and Protestants. The 17th century saw a notable increase in scriptural translations, homilies and hymns. Though serving mainly church needs, Estonian was also used for secular composition. The authors of Estonian books up to the beginning of the 19th century were almost all Germans, and their knowledge of the language was often defective. Even Käsu Hans, the first author of Estonian extraction, who wrote an elegy in 1708, imitated their crude manner of writing. At that time Estonia passed under Russian rule, but her culture remained that of her German gentry. Towards the close of the 18th century some of these became imbued with the ideals of romanticism and, as the Estophils, made the last German contribution to Estonian literature. The emancipation of the peasantry from serfdom in 1816–19 released the intellectual energies of Estonians themselves (K. J. Peterson). By now Estonian journalism (O. W. Masing) and the use of the vernacular for imaginative prose (Count P. von Manteuffel) were established. Writers of Estonian origin took the lead. The example of the Finnish *Kalevala* (q.v.) inspired the creation of F. R. Kreutzwald's epic *Kalevipoeg* (q.v.) which became a symbol of the Estonian national renaissance. The new movement was furthered by J. W. Jannsen, journalist and story-writer, and especially by his daughter Lydia, known to Estonian romantic poetry as Koidula. Estonian theatres opened in 1868; the first Estonian song festival was held in 1869; and C. R. Jakobson founded the Estonian writers' society in 1871. This was the peak period of the national renascence. In the 1880s a decline set in owing to the effects of russification initiated by tsar Alexander III. But Estonian literature already existed as a force and continued to grow, at least in quantity. An improvement in quality took place in the 1890s with the emergence of realism and neo-romanticism. Juhan Liiv, A. Kitzberg and E. Wilde all represent realism, but Liiv also points to neo-romanticism. As aesthetic individualism, this characterizes the Young Estonia movement (1905–15), which culminated in the early poetry of Gustav Suits and the prose of Friedebert Tuglas. The individualistic bias of Young Estonia persisted after the foundation of the Estonian republic in 1918 in the writing of the Siuru group (Marie Under, H. Visnapuu, A. Adson, A. Gailit). Neo-realism, partly as a reaction against Siuru, may be seen in the verse of the Literary Orbit group. Its fullest expression was reached in the novels of Anton Tammsaare. Elements of realism occur also in the historical novel, assiduously cultivated in the period of independence (M. Metsanurk, K. A. Hindrey). The brilliant poetry of the Logomancers group (Betti Alver, H. Talvik) closes this period. Since 1944 Estonian literature has had two foci—one in Soviet Estonia, where socialist realism is the exclusive literary creed, the other in Sweden, where most eminent Estonian writers are in exile.

K. A. Hermann, *Eesti kirjanduse ajalugu* (1898); T. Sander, *Eesti kirjanduse ajalugu* (2 vols, 1899–1901); G. Suits, *Die estnische Literatur* (1908); A. Behrsing, *Streifzüge durch die neueste estnische Dichtung* (1923); V. Ridala, *Eesti kirjanduse ajalugu koolidele* (3 vols, 1924–29); M. Kampmaa, *Eesti kijandusloo peajooned* (4 vols, 1924–36); R. Antik, *Eesti ajakirjandus 1766–1930* (1932); O. Loorits, *Estnische Volksdichtung und Mythologie* (1932); K. Mihkla, *Eesti kirjanduse ülevaade* (3 vols, 1933–35); P. Hamburg, *Noor-Eesti oemus ning kirjandus-kultuuriline tegevus* (1935); F. Tuglas, *Kriitika* (8 vols, 1935–36), *Lühike eesti kirjanduslugu* (1936); A. Pullerits, *Eesti kirjandusest* (1937); B. Kangro, *Eesti soneti ajalugu* (1938); E. H. Harris, *Literature in Estonia* (1947); W. K. Matthews, *An Anthology of Modern Estonian Poetry* (1953); B. Kangro,

A. Oras and W. K. Matthews, *Estonian Literature* (1953). W.K.M.

Estrella de Sevilla, La, Spanish play. This fine tragedy about the conflict of love and loyalty to the king was long attributed to Lope de Vega. The attribution has been questioned, but there is no agreement about the real author's identity. Metrical considerations seem to show that it cannot be by Lope.

La Estrella de Sevilla, ed. Sir H. Thomas (Oxford, 1923, 1930), ed. R. Foulché-Delbosc in Rev. Hispanique, 48 (1920), ed. E. Juliá Martínez in *Lope de Vega: Obras dramáticas escogidas*, IV (1935); Eng. tr. H. Thomas, *The Star of Seville* (Oxford, 1935).

S. G. Morley and C. Bruerton, *The Chronology of Lope de Vega's Comedias* (1940). E.M.W.

Estribillo, line or lines repeated as a refrain in Spanish lyrics and ballads. E.M.W.

Ethiopian Literature. Ethiopian literature, strangely scanty for a wide and ancient Christian empire, was written in Ge'ez (a South Arabian Semitic language) until the mid-19th century. The fact that Ge'ez has not been a spoken language since the middle ages may partly explain the remoteness of Ethiopian literature from the national life, except that of the church.

From the 4th to the 7th century A.D. the literature consists of translations of the Bible and apocryphal books, homilies and monastic rules; from the 7th to the 13th a complete blank occurs. From the later 13th century writings consist mainly of translations from the Arabic, almost exclusively ecclesiastical. The *Kebra Nagast*, containing the official myth of the Ethiopian dynasty's descent from Solomon, dates from this period and with it a considerable output of little literary interest, almost all ecclesiastical writings which were encouraged by the kings and bishops. Some contemporary accounts survive of the Moslem wars. The 14th and 15th centuries produced a quantity of legal as well as ecclesiastical writing, including a document basic in the Ethiopian state—the *Fatha Nagast*, a legal treatise badly translated from Arabic. The gap due to the wars against the Somali invaders was followed by further ecclesiastical material, poor in originality or grace; it began from the later 16th century to reflect the bitter theological controversies dear to the Ethiopian court.

An interesting feature of Ge'ez literature is the series of royal chronicles running from the 14th century to the time of the emperor Theodore (1855–68). Certain of these are not without merit.

From the early 20th century literature of a humble type began to appear in Amharic. It was supported by the missionary printing-presses and gained impetus from an Ethiopian newspaper and by a few works on political subjects. Historical work was done by Afeworg and Alega Tayye, followed by an increasing output of miscellaneous Amharic printed matter—poems, stories, devotional works and school books. Most such literary work is published in the weekly magazines of Addis Ababa. A very small quantity of material is printed in other Ethiopian languages, Tigré, Harari and Tigrinya; the last-named finds publication in the Asmara 'Eritrean Weekly News'.

O. M. Hardens, *An Introduction to Ethiopian Christian Literature* (1926); M. Cohen, 'La Naissance d'une littérature imprimée en Amharique', in Jour. Asiatique, 206 (1925); E. Cerulli, articles in Oriente Moderno (1926, 1927, 1928). S.H.L.

Eulenspiegel (OWLGLASS), TILL, the hero of the oldest German *Schwank*-book in prose, the son of a peasant in the Brunswick region, who is said to have lived in the 14th century. The collection of stories appears first about 1500; it seems to derive from a short Low German version which originated in Brunswick, was printed in Lübeck and may have been the source of the earliest Dutch and English prints. However, the High German editions which, greatly enlarged, emanated from Strasbourg (first extant ed. 1515) enjoyed greatest circulation down to the 19th century. The author is unknown. The farcical tales are rather outspoken and relate pranks which Eulenspiegel plays on clergymen, craftsmen etc., through deliberately misunderstanding their directions. His ready wit has made Eulenspiegel the representative of Low German humour.

Dr. Th. Murners Ulenspiegel, ed. J. M. Lappenberg (1854); *T. E.*, ed. H. Knust (1884; repr. of 1515 ed.); facs. ed., with intro. E. Schröder (1911); *E.*, ed. F. v. Zobeltitz (1924; from the 1515 ed.); *Ulenspiegel*, crit. ed. W. Krogmann (1952; from the Dutch version); R. Benz, *Die deutschen Volksbücher* (1913).—*The Marvellous Adventures . . . of Master Tyll Owlglass*, tr. K. R. H. Mackenzie (1860).

C. Walther, 'Zur Geschichte des Volksbuches von E.', in Niederdt. Jahrb., 19 (1894); W. D. Brie, *Eulenspiegel in England* (1903), L. Mackensen, *Die deutschen Volksbücher* (1927); W. Hilsberg, *Der Aufbau des E.–Volksbuches von 1515* (Diss. Hamburg, 1933); W. Krogmann, 'Zur Ueberlieferung des "Ulenspiegel"', in Niederdt. Jahrb., 67/68 (1943). G.C.

Euphuism is the term first used by Gabriel Harvey of the prose style exemplified by John Lyly in *Euphues* and adopted by such writers as Breton, Forde, Greene and Lodge. In part euphuism depends upon the use of strings of similes drawn from zoology, mythology and natural history; it also consists of using other rhetorical figures to build up paragraphs systematically, almost like stanzas in prose, with clauses corresponding in length and weight, with patterns of equal and similar sounds. Medieval writers had used these schemes—or figures of words—probably influenced by surviving traditions of Gorgianic oratory; they also occur in later writings, notably the *Sermons* of Latimer; but Lyly, like earlier and later 16th-century writers of fiction, appears to have found this style particularly suitable for romance for a 'polite' public. Employing almost every device of verse except metre and set rhyme-schemes, they produced what was for their age a middle style, an equivalent of Pope's verse in *The Rape of the Lock*. Euphuism strikes modern ears as monotonous, but it is not unreasonable to suppose that renaissance readers, by observing variations of length and pitch in accordance with meaning, which are now neglected, found both variety and a fluid rhythm.

For biblio. see Lyly. B.L.J.

Everyman. The best known of English Moralities, this nine-hundred line play of good dramatic verse is thought to be founded on, if not directly translated from, the Dutch *Elckerlijk*, attributed to Petrus Dorlandus of Diest, *c.* 1495. The John Skot edition (1521–37) reads 'Here begynneth a treatyse how the hye fader of heven sendeth dethe to somon every creature to come and gyve a count of theyr lyves in this worlde, and is in maner of a morall playe'. Everyman is forsaken by all his friends except Good Deeds. A messenger acts as Prologue: a Doctor as Epilogue. Little indication survives of the original manner of production.

Ed. Richard Pynson (London, 1520?); ed. Iohn Scott or Skot (London, 1530?), repr. W. W. Greg (1904 and 1909); ed. F. Sidgwick (1902); *Elckerlijk and Everyman*, ed. H. Logeman (Ghent, 1892); H. de Vocht, 'Everyman. A comparative study etc. (with special reference to "Elckerlyc")', in Materials for the Study of Old English Drama, New Series, 20 (1947). G.W.

Existentialism. Under the title of existentialism are grouped a number of philosophic doctrines which all lay stress upon the existence of the individual, with his concrete experience and solidity, as opposed to the theoretical abstractions which marked the post-Kantian tradition.

This view of the 'human condition' goes back a very long way—to St Augustine, to Duns Scotus and to Pascal. It was given a brilliant restatement by the Danish theologian Sören Kierkegaard (1813–55), in his many books, but especially in *Concept of Dread*, and *Fear and Trembling*. The influence of existentialism was much extended at the beginning of the 20th century, especially in Germany, by Jaspers and Heidegger (both of whom obstinately refused to call themselves 'existentialists'), and it was not long before its effects were seen in the work of the Russian philosophers (Shestov and Berdyaev, among others), in the books of the Spaniard, Unamuno, of the French thinkers J. de Gautier, B. Fondane, J. Grenier, V. Jankélévitch, R. Le Senne, and of others in touch with the philosophy of Nietzsche and the phenomenology of Husserl. Dostoyevsky and Franz Kafka played an important part as literary influences. The general public, however, did not become fully aware either of the name or of the teaching, until after the second world war had weakened the hold of rationalism and created an intellectual climate favourable to the development of obscure forces. In those years existentialism was 'launched' by a group of French thinkers whose clarity of mind and simplicity of style made it more comprehensible than it would otherwise have been—to say nothing of the fact that they gave it a purely 'literary' expression in a series of plays and novels. An entirely new school of writers made its appearance, which may be divided into two principal groups: on the one hand, J.-P. Sartre, Simone de Beauvoir and M. Merleau-Ponty, and the Anglo-French novelist Samuel Beckett, with their periodical organ, Les Temps Modernes; on the other, Gabriel Marcel and his doctrine of Christian existentialism.

Existentialist literature stresses the fact that men are not determined *a priori*, but 'exist', in other words that they are in a state of 'becoming' within the framework of a certain given situation, and are, in the long run, what they make themselves. In this way they escape from a mechanical determination and are 'free'. On these 'Chemins de la Liberté' Sartre at first shows us a set of characters, all of whom are incapable of choice and spend their lives in a lamentable condition of groping—like the melancholy heroes of naturalistic fiction—after a 'self' which is always somewhere in the future (Roquentin, for instance, in *La Nausée*). But at least these men have the salutary conviction of their agonizing nothingness and are, to that extent, better than those who accept what society has made of them, whom Sartre calls the *salauds* or 'skunks'. Truth exists in escaping from this state of anguished impotence by means of an act of will called, in the terminology of existentialism, *engagement*. Orestes in *Les Mouches* and Mathieu in *La Mort dans l'Âme* (published in England as 'Iron in the Soul') find salvation in action. But these are instances only of the individual consciousness. Societies, humanity itself, are no less involved, but their problem is one of *collective* choice. In *Les Bouches Inutiles*, a besieged city finds itself hesitating between the opposed claims of ends and means, and finally adopts a solution which saves its face in the dimension of eternity. Atheistic existentialism is a philosophy of anguish, but also of liberty and action. Since 1945 it has produced a number of powerful works and has won the support of a large public.

Christian existentialism centres round the figure of Gabriel Marcel, who introduced Kierkegaard to French readers in 1925 in a now famous article in the Revue de Métaphysique et de Morale. Marcel makes his start from the same premises as Sartre and his followers. But for him the act of *engagement* is religious and leads to God. He has voiced his views for the most part in his *Journal Métaphysique* and on the stage. His influence has been diffused through a number of French Catholic periodicals (Etudes, Esprit, and others). It seems to be having an effect on certain young novelists: for instance, Jean Cayrol and Luc Estang. On the outer edge of existentialism stand two French writers whose thought approaches very near to its teachings, though they have always insisted on remaining independent: André Malraux and Albert Camus.

In both its forms (though more especially in the first) existentialism has roused passionate opposition from Marxists, and also from Roman Catholics, whether traditional or 'personalist'.

J. Wahl, *Petite Histoire de l'Existentialisme* (1947), *L'Existence* (collected ed. 1945) and *Existentialisme chrétien* (collected ed. 1947); H. Lefebvre, *L'Existentialisme* (1944); E. Mounier, *Introduction aux Existentialismes* (1947); R. Jolivet, *Les Doctrines ex. de Kierkegaard à J.-P. Sartre* (1948); H. E. Read, *Existentialism, Marxism and Anarchism* (1949); H. J. Blackham, *Six Existentialist Thinkers* (1951).

M.G.; J.P.R.

Expressionism, a movement in literature and art which arose in Germany shortly before the first world war and flourished until about 1924. It is paralleled by the futurist movement in Italy and by cubo-futurism in pre-revolutionary Russia; it has influenced the modernist movements in England and America and the surrealist movement of the inter-war period. The term, used for the first time by the French painter Hervé in 1901, was applied to literature by the Austrian writer Hermann Bahr in 1914. The early expressionists scented decay and intellectual stagnation in the material prosperity of the 1910s; feeling the mind and spirit dulled by the mechanization of modern civilization, they saw in the prevailing currents of naturalism, impressionism and neo-romanticism reflections of an attitude to life which abided by mere reproduction and observation of a reality basically untrue because it was immoral. Inspired by a new philosophy, which found expression in Bergson's *élan vital* and in Husserl's intuitive phenomenology, and by Dostoyevsky's and Strindberg's exploration of the human soul, and reinforced by Freud's interpretation of the symbolic character of subconscious forces in man, the expressionists set out to break through the barriers of a reality established by reason and appearance and to explore the deeper meaning of a reality which rests within the object observed, not on its façade.

The expressionist style is explosive and erratic, not descriptive; it emphasizes the dynamic and ecstatic, and in its extreme form assumes the character of a telegram, and even of inarticulate stammer ('Sturm' circle; Dadaism); it exaggerates and makes use of parallel or antithetic phrases. Expressionist imagery animates lifeless nature and shows man as a lifeless machine. In content, reality and super-reality are freely mixed, and grotesque distortion of reality heightens the intended effect.

Among the early expressionist poets the two most outstanding, the Austrian Trakl and the Silesian Heym, show a pessimistic view of life. Others are inspired by the hope of an impending revolution (e.g. Stadler, Lotz). Three tendencies can be observed: one activist and intellectual (e.g. Hiller, Toller, Becher, Hasenclever, Georg Kaiser), mainly concerned with social and political reform; one concerned with the relation of the individual to his nation (Johst, Heynicke, Lersch, Broeger, Engelke); and one concerned with the problems of Man and God (Edschmid, Sorge, Werfel, Unruh, Barlach, Reinhold Goering, Schickele, Lasker-Schüler, Kornfeld, and, on the fringe of the movement, Kafka).

Although the movement produced in Franz Werfel a poet of European importance, in Kafka and Schickele outstanding novelists and in Edschmid a writer of powerful short stories, its real achievement lies in the field of the drama and the theatre. There they had two important forerunners, Strindberg and Wedekind for the religious and the activist groups respectively. Expressionist drama—e.g. Sorge's *The Beggar* (1912), Hasenclever's *The Son* (1913), Unruh's *Officers* (1913) and Kaiser's *From Morning to Midnight* (1912) and the colourful *Burghers of Calais* (1914)—dispenses with psychological characterization and creates types expressing the basic woes and needs of man in his relationship to his fellowmen, society, the world and God. The conventional structure of drama is dissolved into tableaux or 'stations', the scene is symbolic and not defined in terms of place or time, the actor is 'the representative of ideas, emotions and fate' (Kornfeld).

The expressionist movement came to an end when conditions in Germany and Europe were stabilized in 1924 and exalted hopes for world peace, world brotherhood and social revolution had been disappointed. In Germany most followers of the movement were exiled when Hitler came to power although some (e.g. Johst, Heynicke, Lersch) embraced National-Socialism. This was not necessarily surprising as Nazism revived formal elements of expressionism although it poured into its mould a very different content.

F. Bachmann, 'Die Theorie, die historischen Beziehungen und die Eigenarten des Expressionismus', in Germanic Rev., 2 (1927); W. Paulsen, *Expressionismus und Aktivismus. Eine typologische Untersuchung* (1935); H. Carter, *The new spirit in the European theatre, 1914–24* (1926); R. Samuel and R. H. Thomas, *Expressionism in German life, literature and the theatre, 1910–24* (1939); A. Soergel, *Dichtung und Dichter der Zeit. Neue Folge: Im Banne des Expressionismus* (1925); B. Diebold, *Anarchie im Drama. Kritik und Darstellung der modernen Dramatik* (4th ed. 1928); B. Fehr, 'Expressionismus in der neueren englischen Lyrik', in *Festschrift M. Förster* (1929); W. Reichwagen, *Der expressionistische Zug im neueren englischen Roman* (1935); C. Blackburn, *Continental influences on Eugene O'Neill's expressionistic dramas* (1941); C. E. W. A. Dahlström, *Strindberg's dramatic expressionism* (1930). R.H.S.

Extravaganza. To differentiate between the type of stage presentation called extravaganza and that called burlesque is a difficult matter. There were conditions which were common to both, inasmuch as the subject matter was often the same and extravaganzas ridiculed legends, historical facts and famous stories just as did burlesque. But extravaganza did not deal so much in personalities as burlesque and was never bitter.

Extravaganza usually dealt more with mythological subjects than with factual ones and treated the whole thing in a pure spirit of light fun, often with considerable wit. Madame Vestris, during her tenancy of the Olympic Theatre, London, which began in 1830, brought extravaganza to a pitch of perfection and the most gifted writer of this type of entertainment was J. R. Planché. Even he sometimes called his works burlettas. He got his inspiration from France where he saw entertainments described as 'féerie folie' (the nearest equivalent to the typically British pantomime) and revue. He adapted a sort of mixture of these two French forms and started a great vogue for what came to be known as extravaganzas. They were often topical, often near burlesque, there was something in them of farce and yet there was always something entirely individual, light, bright, gay and witty. They have no place in the theatre today. Like burlesque in its later form, extravaganza was studded with music and dancing, although the music was seldom, if ever, original, but well-known melodies were used, with lyrics specially written to suit the theme.

It has been suggested that such plays which do not strictly conform to modern technique, such as Christopher Fry's *The Lady's Not For Burning* and Thornton Wilder's *The Skin of our Teeth*, might be regarded as extravaganza in terms of the present. There is something to be said for this but they are far from the extravaganzas of the early 19th century when it was one of the most popular entertainments of the theatre. The matter is still further complicated by the fact that managers, up to quite recent times, when they were confronted with a production which they found difficult to classify, would at once label it an extravaganza, though it did not really belong to that class at all. As with burlesque, the nearest approach to true extravaganza today is to be found in revue.

For biblio. see BURLESQUE. W.M.-P.

Fable, a story in which non-human creatures or lifeless things behave like human beings. The portrayal of human beings in animal guise—the characteristic of the literary fable (unlike the fable still told among primitive peoples)—presupposes a certain cultural level; human qualities must have been recognized in animal behaviour before human idiosyncrasies could be caricatured in animal expressions.

The fable of western Europe dates back to the ancient so-called Aesopian fable. Presumably not before the 2nd century B.C. Aesopus' fables were rendered in verse (Babrius), 42 being translated into Latin (Avianus) in the 4th or 5th century A.D. A prose adaptation of the translation by Phaedrus under the title *Romulus* appeared early in the middle ages. The oriental (Indian) origin or influence of these Aesopian fables, though seemingly probable (one has only to think of the famous collections of fables *Panchatantra* and *Hitopadesa*), has been contested. They were widely read in the medieval schools, repeatedly recast (*Esopets*) and adapted to more elaborate animal stories, fairy tales and epics (see ECBASIS CAPTIVI, REYNARD). In modern times the fable was made to serve a rationalistic philosophy. In literary respect it came under the influence of the greatest of modern fable writers, La Fontaine (whom Yriarte, Krylov, Pignotti, Gay, Gellert followed). To La Fontaine's literary refinement Lessing opposed the simple original Aesopian fable as an ideal model: a simple moral lesson without embellishments. George Orwell's *Animal Farm* (1945) uses the form of the animal epic for a brilliant political satire upon the totalitarian state.

W. Wienert, *Die Typen der griechisch-römischen Fabeln* (1925); L. Hervieux, *Les fabulistes latins d'Auguste à la fin du moyen âge* (1884); A. Oesterley, *Romulus, die Nachahmungen des Phaedrus und die aesopischen Fabeln im Mittelalter* (1870); G. Silcher, *Tierfabel, Tiermärchen und Tierepos*, etc. (1904–05); Max Stege, *Die Geschichte der deutschen Fabeltheorie* (1929); J. F. Heybroek, *De fabel . . . in Nederland en Vlaanderen* (1941). J.J.M.

Fabliaux. These are short stories in octosyllabic verse, flourishing in France in the late 12th and, more especially, the 13th century. The earliest (*Richeut*) is dated 1159. Some are didactic, others courtly or pathetic, but modern critics reserve the name for those with a humorous intention. Some of these work up very simple-minded and elementary jokes, while others are crassly indecent or scatological. The typical *fabliau* uses the theme of guile: the credulous are persuaded to believe preposterous stories, the crafty are overreached by superior cunning, or the *status quo* is ingeniously restored after being violently disturbed. Realistic, in the sense that they introduce touches from contemporary life (some have almost the quality of genre paintings), their preoccupation with cuckoldry, clerical lasciviousness, and brute force and their astonishingly free sexual morality belong to the conventions of the genre and have little significance for the social historian. Coarse and earthy but not salacious, they seem to have had a fairly universal appeal. The writers of some are known, at least by name, and seem to have belonged to the most diverse social classes: light-hearted clerks, common minstrels, professional writers like Rutebeuf, courtly authors like Philippe de Beaumanoir and even clerical-didactic writers like Huon le Roi. Some of the more intricate and unusual *fabliau* plots are widely distributed in folk-lore, a number can be traced to oriental sources, but many are so simple and obvious that they could have arisen spontaneously. The *fabliau* tradition was perpetuated in the prose *nouvelles*.

Standard collection by A. de Montaiglon and G. Raynaud (6 vols, 1872–90); J. Bédier, *Les Fabliaux* (5th ed. 1928). F.W.

Fairy Tales: see FOLK LITERATURE.

Farce, as applied to drama, is apparently derived from a metaphorical use of Old French *farce* ('stuffing'). The Old French term occurs as the name for the 'gag' or interlude of impromptu buffoonery which the actors in religious drama were accustomed to interpolate into their text. Hence the modern sense of a dramatic work (usually short) which has for its sole object to excite laughter; or that species of the drama which is constituted by such works. We must try to distinguish farce from burlesque (q.v.), which aims at exciting laughter by caricature of the manner or spirit of serious works, or by ludicrous treatment of their subjects: farce is more particularly concerned with crude fooling and bodily assault.

'The main characteristics of farce . . . are the dependence in it of character and dialogue upon mere situation. This situation, moreover, is of the most exaggerated and impossible kind, depending upon the coarsest and rudest of improbable incongruities'. (Nicoll, *Dramatic Theory*, p. 176)

'Farce may be defined as exaggerated comedy; its problem is unlikely and absurd, its action ludicrous and one-sided, its manner entirely laughable'. (Norwood, *Greek Comedy*, p. 1)

No category of drama recognized by the Greeks or Romans precisely corresponds to farce. There is, however, a farcical element in the comedies of Aristophanes and Plautus. The typical Aristophanic plot deals with an absurd and extravagant attempt to solve a serious problem, and the results, often ludicrous, which follow from this attempt. There is much horseplay and indecency, and the play often ends in an atmosphere of junketing. On the other hand we are never allowed for long to forget the serious background; there are bitter attacks on well-known individuals and on current fashions of thought and behaviour; even the fun often arises from burlesque; there are frequent parodies of tragedy, and self-important personages, state officials and quacks of all kinds are placed in undignified situations. There is poetry of a high order; there are passionate eulogies of the good old days and the blessings of peace and plenty.

With the fall of Athens comedy seems to have lost much of its serious public purpose, but it also lost the verve and gaiety so essential to farce. This returns in the Latin adaptations of Greek comedies for the Roman stage which have come down to us under the name of Plautus. The declared aim of Plautus is to amuse. He expressly resigns the serious questions of the day to those elected by the people to deal with them. His situations are sometimes absurd, notably in plays of mistaken identity; the situation in such plays is exploited for the sole purpose of amusement; the element of horseplay and the element of indecency (this latter much less evident than in Aristophanes) are not out of keeping with our definition of farce.

Apart from literary drama there were various types of dramatic performance which might perhaps deserve the name of 'farce'. The Dorian towns of Magna Graecia were familiar with mimes who 'took off' certain social types, such as quack doctors. The aim of the mime was to provoke laughter, *mimicus risus*; this it did by more or less impromptu development of certain stock themes, such as the sudden elevation of a character to temporary wealth or the detection of a peccant wife and her gallant by her husband. The Atellane playlets of Campania and (later) Rome showed stock characters (the Clown, the Guzzler, the Graybeard) wearing traditional masks. The so-called 'Charition Farce', found in 1903, is about 230 lines in length; a Greek maiden, Charition, is held captive by Indian barbarians; her brother succeeds in rescuing her after making the Indians and their king drunk. The barbarians are represented as speaking their own language; there is a low clowning part.

The element of bodily assault and simple fooling are prominent in the folk plays and in the crude entertainments of minstrel troupes in medieval Europe: but it is in 15th-century France that the actual word *farce* is first used to describe this sort of entertainment. Of those for which a text has survived, *Le Cuvier* and *Maistre Pathelin* are the most amusing. The influence of French farce was felt in Italy, Germany and England where its arrival coincided with revived interest in Latin comedy. In England the resulting genre is best illustrated in the *Interludes* of John Heywood: elsewhere in the *commedia dell' arte* (q.v.).

With the establishment of permanent theatres farce was banished to the fairground; but it returned to favour in the 18th century in the form of 'curtain raisers' to serious plays. From that it was developed into the full-length farce, popularized by W. S. Gilbert and A. W. Pinero. Modern farces usually deal with extra-marital relations and have little literary merit, thus remaining true in spirit to this particular branch of entertainment.

A. Nicoll, *Dramatic Theory* (1931); G. Norwood, *Greek Comedy* (1931); M. Bieber, *A history of the Greek and Roman Theater* (1939); C. and F. Parfait, *Mémoires pour servir à l'histoire des spectacles de la foire* (1743); W. Beare, *The Roman Stage* (1950); M. J. Rudwin, *The Origin of German Carnival Comedy* (1920); A. H. Quin, *A History of the American Drama* (2 vols, 1937).

W.B.; G.W.

Faust. The Faust legend took shape before 1540. The first of its literary monuments to be published, the *Historia von D. Johann Fausten*, was compiled in 1587 by Johann Spies and translated into English before 1592. It presented the wicked life and terrible death of a magician in alliance with the devil and was largely made up of tales that had accumulated round an historical figure. Vagabond, quack and necromancer, he was referred to by some of his contemporaries as Georg Sabellicus, by others as Johann Faust. One branch of tradition located him at Erfurt, another at Wittenberg and yet another at Ingolstadt. The marvels related of him have much in common with those told of earlier magicians. The magical practices and the blood-pact point to early Persian and Jewish origins in occultism and demonology, and it would be as idle to deny Faust's line of descent from Solomon and Simon Magus to Gerbert (pope Silvester II) and

Zyto as it would be impossible to establish the degree of kinship with any one of his ancestors. His connexion with Theophilus (q.v.) is less obvious. Faust had to forfeit his immortal soul for overstepping the limits set by Christianity to human knowledge. This spirit informed all the early versions of the legend, both narrative and dramatic, till the 18th century. Ponderous commentaries made unreadable the next Faust-book, published by a Swabian, Georg Widmann, in 1599. Johann Pfitzer's new edition of 1674 was less prolix and vastly improved by the reintroduction of Faust's liaison with Helen of Troy—an integral part of the legend—which the prudish Widmann had omitted. In 1728 an anonymous author, calling himself a Man of Christian Sentiments, issued the story without the commentaries and this condensed version was sold at every fair for the next hundred years.

Despite the Lutheran flavour of the Faust-books, the ethos of the legend was not specifically Protestant. The *Historia* had not lacked indications of the spiritual audacity of man. Marlowe saw the latent dramatic possibilities of the Faust character which had suffered in the narrative accounts from the eclipse of humanism. By creating a man of titanic ambition he intensified Faust's fall. In his *Tragical History of Dr Faustus*, written between 1588 and 1593, he succeeded in making the psychological interest of the hero dominate over the sensational and humorous elements which had been part of the legend from the start. To the literary treatment he gave the opening monologue and the eloquent final scene depicting Faust's despair and conviction of damnation. Marlowe's play was transmitted to Germany by travelling players known as the 'English Comedians'. Only a derived text of the resultant German popular play survived and was used as the basis of a Dutch play in 1731 (*De Hellevart von Doktor Ioan Faust*). The popular play had developed the spectacular and comic elements and was still a favourite when it migrated to the puppet-stage in the 18th century. Some of its versions, rescued from oblivion, serve as a guide to the dramatic tradition which Goethe knew at Frankfurt. They turned Faust into a figure of fun and the devil into the bogy of the upper and intellectual classes. Some of them had borrowed a Prologue in Hell from an English play by Dekker and features from later versions of the *Historia* which Marlowe had not known. The most famous of these was the theme of the devil's speed used by Lessing for the scene from his Faust-play printed in the 17th *Literaturbrief*.

Lessing was the first to reject the tragic conception of evil. Little has survived of his play, besides the above-mentioned scene, a draft of the Prologue and 4 scenes of Act I, published posthumously in 1786. A Faust for whom damnation was no more than a dream ran the risk of losing his tragic appeal, and a play by Lessing's Austrian contemporary, Paul Weidmann (*Johann Faust. Ein allegorisches Drama*, 1775), showed how trivial a rationalized account of Faust's redemption could be. The 'Sturm und Drang' writers used the legend as a vehicle for satire and were responsible for the ill-assorted marriage between domestic tragedy and Faustian titanism. Friedrich Müller published in 1776 an episode of his fragmentary drama, *Faust's Leben*, and in 1778 the first of its 5 parts. Hell was here the image of society. A revolting picture of human depravity was presented in Klinger's novel, *Fausts Leben, Thaten und Höllenfahrt* (1791). Satire was a feature, too, of Goethe's *Faust*—of the academic learning of the Enlightenment and of pedantry in every age, but by drawing on his own vast experience, Goethe burst the bounds of the traditional mould. To the theme of the despairing scholar he added that of love's betrayal, achieving great poetry and heart-rending tragedy in the fate of Gretchen. His *Faust I* was completed in three stages, in 1775, 1790 and 1808. Part II appeared after the poet's death in 1832. A copy of the earliest version, discovered in 1887, is known as the *Urfaust*. The two main themes were not fused either in the *Urfaust* or in the *Fragment* of 1790, but Goethe had created the Earth Spirit and had prepared the way for his ultimate revelation of God in the history of man's existence on earth, in the interaction of spiritual and material forces and in the clash of good and evil. He gave symbolical significance in verse of incomparable beauty to the story of the Titan and showed the alliance with the devil as the working of the cosmic forces of which the titanic character is the focus. With the probing of the unconscious depths of the soul in the age of romanticism, the tragic doom of the original Faust came into its own again. A note of profound pessimism was struck in Chamisso's dramatic fragment *Faust. Ein Versuch* (1804) and in Byron's *Manfred*, written in 1817 after the poet had heard 'Monk' Lewis read scenes from Goethe's *Faust*. Heine, who translated the first scene of *Manfred* into

German in 1820, began a Faust-play 4 years later. His draft was destroyed but his strange ballet-scenario, written in 1847 for Her Majesty's Theatre in London, was published in 1851. It represents a return to the older tradition of the tragic outcome, as embodied in the Faust material which Heine used (Scheible's *Kloster*, 1846–47). The climax of the revolt against Goethe was reached in Friedrich Theodor Vischer's brilliant parody, *Faust. Der Tragödie dritter Teil.* Meantime the Faust and Don Juan legends had begun to merge and two of the minor enthusiasts, Schink and von Voss, had completed the transformation of the hero into the rake: *Joh. Faust, Dramatische Phantasie, nach einer Sage des 16. Jh.* (1804) and *Faust. Trauerspiel mit Gesang und Tanz* (1823). Grabbe's tragedy *Don Juan und Faust* (1829) is, in its treatment of the dualism of the material and the spiritual, a landmark in Faustian literature. It was inspired by *Manfred* and by a third-rate melodrama by Klingemann, director of the court theatre at Brunswick (*Faust; ein Trauerspiel*, 1815).

Lenau's *Faust* (1836) was more than the portrayal of the personal conflicts of its author; it expressed the intellectual satiety, the scepticism and despair of a generation aware of the ever-widening gulf between man's two souls which Goethe had depicted. Moreover, it was a prophetic vision of the gradual isolation from God and nature of the searcher after the secrets of creative life. It inspired another Don Juan version, an epic poem of 1842 by Woldemar Nürnberger, published under the pseudonym M. Solitaire.

Lenau points forward to the 20th-century crisis in the western world. *The Devil to Pay* (1939) by Dorothy Sayers portrayed the 'escapist' utopian reformer who commands the devil's power to serve good ends. It stressed the ideal of redemptive suffering and the actuality of evil for the generation that had repudiated responsibility before the outbreak of the second world war. A French poet and a novelist in exile have expressed the fate of the Faustian spirit in the atomic age. Paul Valéry's unfinished play of 1946, *Mon Faust* (*Ébauches*), reveals man's awareness of the terrifying aspects of the new era and his longing for oblivion ('*l'âme ivre de néant sur les rives du rien*'). Not only is the fate of evil at stake but the end of the soul is seen to be imminent. In an erudite novel, *Doktor Faustus* (1947), Thomas Mann achieved the transference of evil to the mental sphere that had begun with romanticism. The new German Faust is the mad musician, dependent for his inspiration on the liberation of the demonic forces within the soul. Evil has been made convincing to the modern world in an allegory of Germany's catastrophic fate in the 20th century.

The legend received treatment in art and music: engravings by Christoph von Sichem and Rembrandt; Spohr's opera of 1813; Berlioz' cantata of 1846 (*La Damnation de Faust*); Gounod's opera of 1859, which inspired a poem in Spanish, *Fausto*, by Estanislao del Campo; an overture by Richard Wagner.

P. M. Palmer and R. P. More, *The Sources of the Faust Tradition* (1936); E. M. Butler, *The Myth of the Magus, Ritual Magic* and *The Fortunes of Faust* (3 vols, 1948–52). M.B.

Félibrige, literary school formed in France in the 19th century with the aim of reviving, purifying and propagating the Provençal language and culture. It was founded in 1854 at Fontségugne, near Avignon, by seven poets who gave themselves the name of Félibres, the most important being Roumanille, Aubanel and Mistral. The Félibrige, whose organ was the *Almanach Provençal*, worked on such measures as spelling reform (Roumanille) and on enriching and standardizing the Provençal vocabulary (Mistral's dictionary, *Lou Tresor dou Félibrige*). Using contemporary spoken Provençal, the Félibres produced more than one masterpiece (Mistral's *Miréio*, Aubanel's *La miougrano entredouberto*) which established the reputation of the school. Organized in a strict hierarchy with a central consistory and local branches, they had talented successors, as Félix Gras, though later there were dissenters, as Charles Maurras.

E. Ripert, *La Renaissance provençale* (2nd ed. 1924); A. Gourdin, *Langue et littérature d'oc* (1949). M.G.; J.P.R.

Feminine, primarily in French verse applied to a rhyme ending in *e* mute, (hence) to a rhyme of two syllables the first of which is stressed and the second unstressed. See also CAESURA. C.T.O.

Fénix Renascida, an anthology of Portuguese poetry, mostly of the 17th century, published by Matias Pereira da Silva from 1716 to 1728. A similar collection, *Ecos que o clarim da fama dá*, was published in 1761–62. Both contain much verse of an intolerable triviality, frivolous subjects and stylistic extravagances being common features. The poetic level however is not uniformly low. Many of the poems are in Spanish.

A Fénix Renascida, ed. M. Pereira da Silva (5 vols, 1716–28; 2nd ed. 1746); *Ecos que o clarim da fama dá, Postilhão de Apolo*, etc. (*Eco* I, 1761; *Eco* II, 1762).

H. Cidade, *A poesia lírica cultista e conceptista* (2nd ed. 1942), 'O formalismo literário na "Fénix Renascida"', in *Lições de cultura e lit. port.*, I (3rd ed. 1951). T.P.W.

Fernán González, Poema de (*c.* 1250), Spanish epic. González, the first count of Castile, was born *c.* 890. This poem, in *cuaderna vía* by a monk of Arlanza, describes his wars with the Moors and Navarrese, his piety and his escape from prison. It incorporates traditional epic material and is written with skill and rough eloquence.

Poema de Fernán González, ed. C. C. Marden (Baltimore, 1904), ed. A. Zamora Vicente (1946).

R. Menéndez Pidal, *Reliquias de la poesía épica española* (1951). E.M.W.

Fescennini Versus, in ancient Rome, a name applied to ribald wedding songs and scurrilous dialogues between revelling peasants; an association with Fescennium in Etruria is not improbable. The genre is important as a possible forbear of drama and satire.

G. E. Duckworth, *The Nature of Roman Comedy* (1952). E.W.H.

Finnish Literature. Unlike the cognate Estonian folk-literature, that of Finland is rich in epic poetry, the best examples of which are contained in *Kalevala* (q.v.). The prose portion is equally rich, especially in folk-tales. Finnish written literature, very scanty before the Reformation, was fathered by the Lutheran bishop Mikael Agricola, who, as a religious poet, was followed by other churchmen. Secular literature in 16th-century Finland consists of law-books and chronicles translated from the Swedish. The influence of Swedish, the language of the ruling class, was paramount, notably after the foundation of the Turku (Åbo) Academy in 1640. It may be seen in all branches of contemporary writing—in historical, devotional and occasional verse and in classical drama. The period from 1721 to 1809, which followed the decay of Swedish power and ended with the Russian annexation of Finland, was that of the Swedish Fennophils and represents the interest of the age of enlightenment in national idiosyncrasy and the decline of emphasis on theology. These characteristics are evident in the Latin writings of the Swedish bishop D. Juslenius, the earliest collector of Finnish folk-poetry. His work was continued and amplified by another Swede, H. G. Porthan, during the second half of the 18th century. The incorporation of Finland in Russia as an autonomous duchy (1809) approximately coincides with the beginnings of the romantic revolt in eastern Europe and the ascendancy of nationalism. Patriotic sentiment now informs the writings of Finn and Finnish Swede alike and shows itself besides in an intensified passion for folk-lore and in the foundation of the Finnish Literary Society (1831). Among the founders of this important association was E. Lönnrot, the creator of *Kalevala*. The appearance of the second (expanded) edition of his epic in 1849 marks the peak of Finnish romanticism (1835–85). The nationally significant period 1860–85 was one mainly of prose in the romantic-realistic vein. Here the leading author was A. Kivi, whose varied genius gave Finnish literature its first brilliant stories and plays. His realism reappears in the drama of the earliest Finnish authoress, Minna Canth, and especially in the prose of J. Aho and other novelists of the Young Finland movement. The end of the century witnessed a neo-romantic reaction to the naturalism of this group and the new fashion expressed itself in both prose (J. Linnankoski, Maria Jotuni) and poetry (E. Leino, O. Manninen, V. A. Koskenniemi). Finnish authors of all schools welcomed the establishment of their country's political independence in 1918. Since then Finnish literature has been enriched qualitatively and quantitatively by a remarkable body of writers who have contributed to all the literary genres. Among the more prominent are the novelist F. E. Sillanpää and the short-lived lyric poet U. Kailas.

Besides its own literature Finland has a considerable and thriving literature in Swedish. From the linguistic standpoint this is a province of Swedish literature. The earliest name in it is that of the 16th-century monk Jöns Budde, but Swedish literature does not properly begin in Finland till 1640, when the Swedish university was founded. At first the emphasis was largely on religion (J. Gezelius). Secular literature becomes prominent in the 18th century (J. Frese, G. F. Creutz). The latter part of the century saw the appearance of Porthan's Åbo Tidningar, the first literary periodical. This marks a turning point. The late classical period is personified by F. M. Franzén, a Finn by extraction, whose poetry sometimes anticipates Runeberg's. Swedes also participated actively in the upsurge of Finnish nationalism which accompanied the Russian annexation. The Swedish literature of Finland culminated in the romanticism of J. L. Runeberg and Z. Topelius. In the second half of the 19th century the outstanding names are those of K. A. Tavaststjerna and the poet B. Gripenberg. In one sense the Swedish literature of Finland represents Sweden's last and longest hold on the country.

Finnish: F. Godenhjelm, *Handbook of the History of Finnish Literature* (tr. E. D. Butler, 1898); D. Comparetti, *Traditional Poetry of the Finns* (tr. I. M. Anderton, 1898); E. N. Setälä, *Die finnische Literatur* (1908); E. Leino, *Suomalaisia kirjailioita* (1909); S. Pakarinen, *Suomalainen kirjallisuus 1901–29* (1912–31); V. A. Koskenniemi, *Kirjoja ja kirjailioita* (4 vols, 1916–25); R. Koskimies, *Suomalaisia kirjailioita XX vuosisadan alussa* (1927); O. A. Kallio, *Uudempi suomalainen kirjallisuus* (2 vols, 1928–29); V. Tarkiainen, *Suomalainen kansalliskirjallisuus* (14 vols, 1930 ff.); H. Grellmann, *Finnische Literatur* (1932); B. Collinder, *Finsk prosadiktning* (1932); V. Tarkiainen, *Suomalaisen kirjallisuuden historia* (1934); V. W. Salminen, *Suomalaisten muinaisrunojon historia* (1934); J. L. Perret, *Panorama de la littérature contemporaine de Finlande* (1936); J. W. Juvelius, *Suomen kansallis-kirjallisuuden vaiheet* (1937); R. Koskimies, *Elävä kansalliskirjallisuus* (2 vols, 1944–46); V. A. Laiva and K. Heikilä, *Suomalaisen kirjallisuuden historia* (1947).

Swedish: A. Hultin, *Den svenska vitterheten i Finland, 1640–1720* (1904), *Finlands litteratur under frihetstiden* (2 vols, 1906–10); W. Söderhjelm, *Åbo-romantiken* (1915); R. Hedvall, *Finlands svenska literatur* (1917); V. Vasenius, *Lärobok i Sveriges och Finlands litteraturhistoria* (6th ed. 1921); B. Appelberg, *Svensk litteraturhistoria* (1928); H. Schück and K. Wartburg, *Illustrerad svensk litteraturhistoria*, 7 (1932); J. Landquist, *Modern svensk litteratur i Finland* (1929). W.K.M.

Fiore, Il, an abbreviated Italian version, written *c.* 1285–1300, of both parts of the *Roman de la Rose*, in a sequence of 232 sonnets. The fact that the author is a Florentine, that he names himself 'Durante' and is a remarkably good writer, has led a number of scholars (e.g. Mazzoni and D'Ovidio) to identify him with Dante Alighieri. This opinion, however, is not generally held today.

Il F. e il Detto d'Amore, ed. E. G. Parodi (1922; an appendix to the *Opere di Dante*, ed. Società dantesca italiana, 1921); *Poemetti allegorico-didattici del sec. XIII*, ed. L. Di Benedetto (1941).

F. Torraca, *Studi di storia letteraria* (1923); M. Barbi in Studi danteschi, 3; S. Debenedetti, *ibid.*, 8. K.F.

Fioretti di S. Francesco, a collection of stories and legends of St Francis of Assisi put together by an anonymous Tuscan some time in the first half of the 14th century. With its simple and unaffected elegance it is a jewel of early Italian prose.

I Fioretti, ed. A. Della Torre (1910), ed. G. Bastiniani (1950).

N. Sapegno, *Il Trecento* (5th ed. 1948). K.F.

Flamenca (*c.* 1240–50), Provençal courtly romance; 8,095 octosyllabic lines, conclusion missing; the work of an unknown cleric from the Rouergue district. He describes the birth of the love of Flamenca, jealously guarded by her husband Archambaut de Bourbon, for Guillaume de Nevers, a young nobleman of delicate breeding. The romance derives in its entirety from French models, which it none the less excels in its subtly ironic and graphic descriptions of real life. One of the most delightful of all examples of 13th-century narrative art.

Flamenca, ed. with Fr. tr. P. Meyer (1865, 1907); Eng. tr. H. F. M. Prescott (1930).

C. Grimm, *Étude sur le roman de Flamenca* (1930); K. Lewent, 'Zum Inhalt und Aufbau von F.' in Zeitschr. f. roman. Philol., 52 (1933) and 'Neues zur F.', *ibid.*, 54 (1935); G. Millardet, *Le roman de Flamenca* (1936); Ch. V. Langlois, *La vie en France au moyen âge . . .* (1924). R.R.B.

Flemish Literature forms an integral part of Dutch literature (q.v.) until the end of the 16th century. During the 17th century it carried on the national tradition in the lyric (De Harduyn), the drama (Ogier, De Swaen) and didactic prose (Poirters), but gradually waned and suffered an almost total eclipse in the 18th century, when French became the language of the *élite*—though no literature worthy of the name arose in that language either. Reaction against the hegemony of French began before the end of the century, and a Flemish revival was started by the 'rhetoricians' (K. Broeckaert, P. J. de Borchgrave, J. B. Hofman etc.).

Early in the 19th century the renascent Flemish genius created the Flemish branch of the romantic movement in Europe. Preference was given to historical subjects. The older generation (Ghent) were mainly philologists who rediscovered the lost treasures of the medieval heritage (J. Fr. Willems, J. B. David, Ph. Blommaert, F. Snellaert) and produced the first two new important poets, K. L. Ledeganck and Pr. van Duyse. The younger generation (Antwerp) was more vehement and consistent: its typical exponent is H. Conscience, who created the Flemish novel.

The reaction against the idealizing tendency of the romantic movement was begun by D. Sleeckx, advocate of a well-balanced realism. A. Bergmann produced a masterpiece of charming narrative, *Ernest Staes*, while V. Loveling gave depth and new problems to the novel (*Een dure eed*). J. M. Dautzenberg and J. van Beers simplified and refined poetry, and M. Rooses, a congenial spirit of Taine's, wrote the first literary criticism worthy of the name.

Contemporary with this rather narrow-minded realism, a sudden blossoming occurred in West Flanders. The ingenious G. Gezelle found in God, nature, the fatherland and his own soul the source of an original lyricism. H. Verriest, Flemish agitator, restored to prose its natural flow and litheness and A. Rodenbach enriched Flemish literature with his militant poetry.

The example of Gezelle, Verriest and Rodenbach proved more inspiring to the generation of Van Nu en Straks, which in the 1890s brought literature outside West Flanders on a European level, than that of their immediate predecessors, the Flemish writers of 1880. These, however, led by P. de Mont, widened the horizon and prepared the ground, focusing interest on the idea of sense-perception, individualism and art for art's sake.

The writers, although of widely divergent views, affiliated to the magazine Van Nu en Straks (1893–94; 1896–1901) strove for an art of complete and universal humanism on a neo-romantic basis. The leading personality, A. Vermeylen, in his essays and novel *De wandelende Jood*, represented a more or less idealistic rationalism. P. van Langendonck voiced the incurable pain of the *poète maudit*. E. de Bom produced the first modern Flemish psychological novel (*Wrakken*). K. van de Woestijne, in his poetry and prose stories, built up the symbolic autobiography of the typical *fin-de-siècle* personality—one of the peaks of European symbolism. Stijn Streuvels,a master of prose, re-created the West Flemish landscape into a cosmic and sometimes visionary world, in which nature and man merge into an intimate unity. In H. Teirlinck's novels and plays, imagination, sensuousness and sonorous diction are the most conspicuous constant features. In the beautifully-built stories of F. V. Toussaint van Boelaere, crystallizations of life's intensity, a tragic note may often be heard.

Outside the sphere of Van Nu en Straks another literature, in many respects no less important, developed. Naturalism attained its summit in C. Buysse, the now prodigiously thriving regional novel in M. Sabbe and L. Baekelmans. The picturesque rhymes of O. K. de Laey and the sturdy rhythms of R. de Clercq still belong to living poetry. The literary mentor of the reviving Roman Catholic intelligentsia, J. Persijn, enthusiastically interpreted neo-scholasticism. But the strongest spiritual force of his time—together with Vermeylen and, like him, reaching beyond the borders of the belles-lettres—was the priest C. Verschaeve, who in his extensive poetical, dramatic and essayistic writings gave a passionate paraphrase of his Augustinian philosophy, full of tensions between temporality and eternity. The Boomgaard group (including A. de Ridder and P. G. van Hecke) advocated a more pronounced cosmopolitanism than Van Nu en Straks and defended a decadent culture. J. van Nijlen is a lovable stoic.

A new orientation became apparent in the first world war; not perhaps in the suddenly increasing interest in regional literature, where a number of original books such as *Pallieter* and *Boerenpsalm* by F. Timmermans and *De Witte* by E. Claes, earned fame far outside Flanders, but rather in the poetry (A. van Cauwelaert) and the prose (Fr. de Backer, *Longinus*) of the young generation and fully in the expressionist movement which came to the fore especially in poetry and on the stage. Its focal point was the magazine Ruimte (1920–21) which published the manifesto of this generation: precedence of ethics over aesthetics, and of social art over individualism. The most important exponent was P. van Ostaijen. The poets of 't Fonteintje (1921–24), R. Minne, M. Roelants, R. Herreman, K. Leroux, opposed expressionism, giving vent to their love of life in conservative forms, as did the solitary poet and critic U. van de Voorde. In the favourable atmosphere of expressionism dramatic art was suddenly raised to a high pitch. The Vlaamse Volkstoneel, first under J. O. de Gruyter then under the revolutionary impulse of J. de Meester, between the years 1923 and 1929 was Europe's most advanced theatre company. The movement also inspired dramatic literature at home which was raised to a higher level by H. Teirlinck, A. van de Velde, P. de Mont, G. Martens, W. Putman.

By 1930 the expressionist tide had ebbed. The level-headedness which followed was favourable to the renewal of the novel and to the production of a more personal and human poetry. Contrary to the more picturesque and anecdotical novels of their predecessors, the psychological novels of M. Roelants, the dynamic stories of human experience by G. Walschap, the social stories of L. Zielens put man, viewed from within, in the centre. F. de Pillecijn, M. Gilliams, A. van Hoogenbemt are psychologists and stylists; M. Matthijs, N. E. Fonteyne and A. Demedts write in the style of the modern matter-of-fact school. The caustic W. Elsschot, the sceptical R. Brulez, the intellectual M. Gijsen are acute observers of human weaknesses. After 1930 a personal note of emotion was expressed by the poets of the 'Vormen' group, P. G. Buckinx and R. Verbeeck, and further by Albe, K. Jonckheere, B. Decorte and H. Hensen who overshadowed the nationalistic poets (e.g. F. Vercnocke, B. Peleman). During or after the second world war the novelists J. Daisne, L. P. Boon, H. Lampo, P. van Aken, P. Lebeau, H. Claus, J. Walravens, none of them a regionalist story-teller, the poets A. van Wilderode, H. van Herreweghen, J. de Haes, Reninca, C. d'Haen, trying to express a pregnant sense of life, and the dramatists Daisne and Hensen came to the fore.

Th. Coopman and L. Scharpé, *Geschiedenis der Vlaamsche letterkunde* (1910); P. Kenis, *Een overzicht van de Vlaamsche letterkunde na 'Van Nu en Straks'* (1930); R. F. Lissens, *Het Impressionisme in de Vlaamsche letterkunde* (1934); Fr. Baur and others, *Geschiedenis van de Letterkunde der Nederlanden* (1939 ff.); A. Demedts, *De Vlaamsche poëzie sinds 1918* (2nd ed. 1945); A. Vermeylen, *De Vlaamse Letteren van Gezelle tot heden*, with intro. by Fr. de Backer (4th ed. 1949); *De Vlaamse literatuur sedert Gezelle*, ed. R. F. Lissens (1950); M. Gijsen, *De literatuur in Zuid-Nederland sedert 1830* (4th ed. 1951); Pr. Arents, *De Vlaamsche schrijvers in het Duitsch vertaald* (1944) and *De Vlaamse schrijvers in het Engels vertaald* (1950).—Fr. de Backer, 'Contemporary Flemish Literature', in *Contemporary Literature in Belgium* (1939); J. A. Goris, *Belgian Letters* (2nd ed. 1948); S. Lilar, *The Belgian Theatre since 1890* (1950).—P. Hamélius, *Histoire politique et littéraire du mouvement flamand* (2nd ed. 1924); A. de Ridder, *La littérature flamande contemporaine* (1923); U. van de Voorde, *Panorama d'un siècle de littérature néerlandaise en Belgique* (1930); Fr. Closset, *Aspects et figures de la littérature flamande* (1943).—M. Hechtle, *Die flämische Dichtung von 1830 bis zur Gegenwart* (1942); W. Cordan, *Der vlämische Spiegel* (1943).
R.F.L.

Floire et Blancheflor (before 1170), French romance. Blancheflor, a Christian girl, and Floire, son of the emir of Spain, are brought up together and fall in love. Blancheflor is sold to merchants by the emir, in order to prevent the match. Floire sets out to look for her, arrives at Babylon and gets into the harem where she is confined by hiding in a basket of flowers. The lovers are discovered by the sultan, condemned to the stake, but pardoned and joined in marriage when he observes their great affection for each other. A fresh and tender story, treated with delicate and idyllic charm, it is deservedly the most popular romance of the middle ages. A second French version (before 1200) is cruder and develops the adventure element. The work was adapted into most European languages.

Ed. M. Pelan (1937; version I); F. Krüger (1938; both versions).—Foreign adaptations: the Trierer *Floyris* (*c.* 1170, fragmentary), ed. E. Steinmeyer, in Zeitschr. f. dt. Alt., 21; Middle High German (*c.* 1220) by Konrad Fleck (q.v.); Middle English *Floris and Blancheflour* (*c.* 1250), ed. A. B. Taylor (1927): story told baldly, without the rhetorical amplification of the French; the Middle Dutch *Floris ende Blancefloer*, ed. P. Leendertz (1912); the Norse *Flores Saga ok Blankiflur*, ed. E. Kölbing (1896). These are all based on Version I. Version II is represented by Boccaccio's *Filocolo* (1338–40).

G. Huet, 'Sur l'origine de Floire et Blancheflor', in Romania, 28 (1899), 35 (1906); J. H. Reinhold, *Floire et Blancheflor* (1906); E. Lorenz, *Floire und Blancheflur* (1912). F.W.

Flying Dutchman. The story of the Flying Dutchman is perhaps the best known of a considerable number of stories of phantom ships. Its origin is uncertain and its romantic treatment by Heinrich Heine, Richard Wagner, Captain Marryat and others has not made it easy to distinguish the original kernel of the story from its later accretions. It has been plausibly dated back to the 17th century, the great period of Dutch history, but it is impossible to be dogmatic about this. In essence it concerns a ghostly ship which is seen in bad weather off the Cape of Good Hope, beating against the wind and trying to round the Cape. Its captain is alleged to be a certain Vanderdecken, a stubborn man who swore that he would round the Cape in a storm or be damned; another version suggests that he swore to do it even if he had to keep trying until the Day of Judgment. For this rash boast he is now condemned for ever to continue his attempt. Still further versions of the story account for the captain's damnation by suggesting that he had made a pact with the devil or that a murder had been committed on board the ship. The crew is believed to consist of dead men, who neither move nor answer the hails of other ships, and the sight of the phantom is popularly believed to bring ill-fortune.

G. Kalff, *De sage van den vliegenden Holländer* (1923). A.Br.

Folk Literature. Under this rather loose heading are to be included those traditional legends, tales, ballads, songs, proverbs, riddles and plays which form the popular entertainments of primitive peoples or of the uncultured elements of more civilized peoples. It is essentially an oral literature, handed down for generation after generation by word of mouth, attaining the fixity of written form at an early period usually by little more than accident, and only at a comparatively late period in the history of a civilization attracting the attention of the scholar. The student of this type of literature is therefore faced with very different problems from those which confront the student of more sophisticated types; rarely, if ever, has he any documentary evidence of an authoritative nature to help him in the establishment of a text; he is in no position to assign any of the material of his study to a particular author, scarcely even to a particular period or place; he is constantly faced with the temptation to draw parallels which may in fact be nothing more than such coincidental similarities as are inevitable over a long period of oral tradition; on the other hand he runs the risk of missing parallels which have been disguised by other accidents of oral transmission. The awareness of these peculiar problems is of the highest importance, since there is no doubt that the many fantastically erroneous theories and conclusions propounded by writers on this subject in the past have arisen from a misguided, possibly often unconscious, treatment of folk literature on the same terms and by the same methods as those holding good for a more sophisticated literary tradition.

Although many early collections of tales included some which are now recognized as fairy tales, no systematic attempt seems to have been made to gather together examples of this particular branch of folk literature before the work of the brothers Grimm at the beginning of the 19th century. It would not be easy to invent a rigid definition to cover all the kinds of stories in their *Household Tales*, although there are a sufficient number of fairly constant characteristics which enable one to recognize the fairy tale type and style. In the vast majority of cases there is a continuous prose narrative, usually of a serious nature though humour is not entirely excluded, centring around the fortunes of a hero or heroine who undergoes a series of adventures of a supernatural kind, ending with the happy attainment of a particular goal. Character and location are not generally enlarged upon, and it often happens that the characters are not even given particular names. Examination of the European examples of the fairy tale has led to a classification by types, each type consisting of a number of motifs in a particular order; for example, in the 'Cupid and Psyche' type (1) a beautiful girl is loved by a man of supernatural race, (2) he appears as a man by night and warns her not to look at him, (3) she disobeys and loses him, (4) she goes to look for him and is given certain tasks to perform, (5) she finally recovers him. In the 'Faithful John' type (1) a prince has a faithful servant who saves him from danger, (2) the prince is deceived and punishes the servant who is turned into stone, (3) the enchantment is broken by the tears of the prince and his bride. There are variations in style from country to country, even where the same motifs are used, but the similarities are much more striking than the differences. The origin and dissemination of particular tales is still a matter for close study and no theory can yet be put forward with any degree of certainty. The hypothesis of the mythological origin of the fairy story has been generally discredited, however, and scholars are inclined to see, in the definite shaping and fairly rigid combination of motifs, evidence of an artistic creation by an individual mind at a definite time and in a definite place. After the creation of a tale came its migration and general dissemination, and consequently an indefinite number of variants, all however still bearing unmistakable signs of common origin. The suggestion of a European origin for all fairy tales, and that of their forming part of the common Indo-European heritage, are both uncertain. Stith Thompson, one of the greatest authorities on the subject, points out that the fairy-tale style is found in tales of non-European origin and that there is even something of it in Egyptian collections dating back 13 centuries before Christ. In 1859 T. Benfey postulated an Indian origin for fairy tales and their subsequent migration to Europe. Whatever the truth may be, it seems legitimate to regard the type as a form of popular fiction, designed above all to please and entertain. Although intended to stand on its own, it is capable of being absorbed into a larger work and given a literary treatment, while still bearing signs of its origin—examples are the Polyphemus story in Homer, the 'Grateful Dead' type occurring in a story in Cicero, and in the apocryphal *Book of Tobit*, and Goethe's use of the 'Juniper Tree' in his *Faust*. Other characteristics of the type are the unquestionable virtue of hero or heroine as opposed to the equally unquestionable villainy of their opponents; frequently help is given in the performance of the inevitable tasks by kindly animals or even by inanimate objects; there is a marked preference for the numbers two and three—twin brothers, one usually acting as a foil to the other, three questions or tasks, the slaying of three giants of which the third is the most dangerous, three daughters of the king, of which the third and youngest is the prettiest; and at the end each character is treated strictly according to his deserts.

Other folk tales exist which cannot properly be called fairy tales. The merry tale, for example, of the type immortalized by Boccaccio, frequently bears signs of its folk origin, its subject matter taken from everyday life and culminating in a humorous situation. Simplicity, realism, wit, a general absence of the supernatural and frequently a coarseness or indelicacy are typical of these tales. Many of them were gathered into compilations in the middle ages for use as *exempla* in religious instruction, their frequently unsavoury contents being glossed over by an allegorical interpretation; examples of such collections are those of Jacques de Vitry and Nicole Bozon, the *Gesta Romanorum* and the Spanish *Libro de los Enxemplos*. The French *fabliau* and the Italian *novelle* are later developments of the same type.

The folk song has been well defined as a lyric poem with melody, originating anonymously in times past among unlettered folk and remaining in currency for a considerable time, usually for centuries. It is thus to be distinguished from a popular song of literary origin which has merely gained currency among the folk; at the same time it is clear that there is a constant give and take between the literary and the folk worlds in these matters—often a genuine folk song is given a more artistic and polished form by poet or composer and on the other hand a number of songs now thought of as old folk songs probably had a literary origin of which no trace has been preserved. The first part of this process is apparent in the work of many modern British composers who have found inspiration for their work in traditional folk tunes. For example, the melody of *Greensleeves*, known today in the setting by Vaughan Williams, was an Elizabethan love song mentioned by Shakespeare and Beaumont and Fletcher and appearing in other later works. Many of the Robin Hood plays of the 16th century were not much more than dramatizations of the ballads on the same subject. Arnold's poem of the *Forsaken Merman* was based on a Danish ballad story, *Queen of Elfan's Nourice*, and many of the poems of Robert Burns owe a similar debt to older Scottish songs and ballads. It is rather more difficult to demonstrate the opposite movement, that of a more sophisticated piece of literature becoming looked upon as of folk origin, but it is probable that such a theory can be supported from the evidence of the 15th-century carols and lyrics and the 16th-century broadside ballads—the last named in particular forming an ideal melting pot for both kinds of literature.

The genuine folk song is usually intensely subjective, often highly emotional, even melodramatic; its form is generally quite simple, the 4-line stanza being a favourite, often with a refrain at the end of each stanza. Undoubtedly one of the oldest types is the love song, which itself has several well defined sub-divisions; there is, for example, the *serenata*, or song of the night visit of the lover to his beloved, and closely linked with this the *aubade* or farewell song of the lover at dawn, immortalized by Shakespeare in his *Romeo and Juliet*; there is, too, the *pastourelle* or wooing song, of which the works of Theocritus and Bion and the medieval troubadours are but the polished literary versions. In addition to love songs there was a type of *planctus*, or lament, which almost certainly had its origins in funeral ceremonies; the influence of this is to be found in the Gaelic *coronach* and the Corsican *ballata* and in much Old Provençal literature; some of the most beautiful literary examples occur in the medieval laments of the Virgin at the death of Christ. The connexion between folk songs and the dance and the precise origin of working songs are still matters for discussion, but there seems little reason to doubt that many folk songs may be traced back to some such sources—weaving songs, plough songs, the medieval *cantilenae molares*, even the better known cradle songs, all belong to this group. Any activity, in fact, in which rhythmic movement was called for, might readily and easily give rise to melody and song, as it still does amongst the labouring classes in many parts of the world. Songs would also arise on ritual occasions such as weddings and the scattering of the seed in the fields, the idea of fertility being prominent on these occasions, while drinking songs and satirical songs of a political nature need no further explanation. The literary treatment of such songs has already been referred to; it should also be noted that their forms and rhythms, as distinct from their content, have been utilized to good purpose on more than one occasion when the politer literature of a country was becoming sterile; the example of Sir Thomas Wyatt in England comes most readily to mind, and an even stronger and more continuous influence of this nature is apparent in Spanish literature.

Folk drama is probably intimately linked in the last resort with all kinds of seasonal observances and ritual, but the exact nature of this relationship is far from clear. The Folk or Mummers' play in England, in spite of variations from county to county, even from village to village, is made up of certain well marked sections; the presentation, in which the characters taking part are introduced; the actual drama, in which the combatants argue and fight, in which one of them is killed, lamented and brought back to life; and finally the *quête*, or collection of gifts or money from the audience by the players. Like all folk literature, this play has undergone change after change in detail, while retaining its essential outline; lines have been misunderstood or misheard and altered without any further clarity being attained thereby, a frequent enough occurrence in oral transmission; new characters have been introduced, often enough merely to bring the play up to date by including topical references. Sir E. K. Chambers suggests that the traditional text, so far as the figure and adventures of St George are concerned, is based ultimately upon a 16th-century romance, Richard Johnson's *Famous Historie of the Seaven Champions of Christendom*, which was extremely popular and many times reprinted. Other items in the traditional play were perhaps borrowed from the regular travelling theatres of the 16th and 17th centuries. It has also been maintained that much of the Mummers' play is old enough to have affected the religious drama, the Miracle and Morality plays of the middle ages. For the central theme of a death and revival Chambers himself has suggested the influence of a primitive European *ludus*, probably with some original significance other than that of mere amusement, even though it may only dimly survive in a vague notion that the whole thing is done for 'luck'. This is behind not only the English folk play, but also the seasonal customs still observed in many parts of the Continent in which a death and a revival appear, and the masquerades of *Les Rouges* and *Les Noirs* in parts of southern France, the widespread continental sword dances and garland dances, the St George plays, and the dramatic ceremonies of Haghios Gheorghios in the southern Balkans. Interesting too, though a topic which has aroused and still arouses much controversy, is the possible relation of such a *ludus* as that found at Haghios Gheorghios to the origin of the drama in Greece.

Other aspects of folk literature may be mentioned briefly; charms, rhymes and riddles are common currency wherever there is articulate speech. Charms belong essentially to the realm of magic; and on occasions when these have attained literary form, as in the Anglo-Saxon period, it is frequently possible to note the ease with which pagan and Christian elements united in a single charm in a way which now appears incongruous. It is also probable that a good many children's rhymes are in fact debasements over a long period of time of what were once charms or invocations. Practically all European languages developed very thoroughly the riddle, in which the author did his best to tease by uniting extremely accurate description with deliberate misleading of his audience; some of the Anglo-Saxon riddles which have survived are poetry of a very high order.

The influence of folk literature upon more sophisticated literary forms is something extremely difficult to isolate and assess. Most obvious are the borrowings of a fairy tale motive by a regular dramatist or poet, or the inclusion, in a work far removed from folk literature, of a song, a rhyme or a hint of some primitive belief, either to enhance a particular situation or simply for the purposes of decoration. More elusive are the influences rather of the spirit of folk literature than its physical manifestations, those mere hints and inflections which bring the reader or the listener to a sudden stop as he recognizes, dimly enough perhaps, the voice of a world which is far removed from his own sense of civilization, but which has yet proved itself capable, time and time again, of breathing a new and fresh life into outworn literary and artistic forms.

See BALLAD, DRAMA, NURSERY RHYMES.

Standard Dictionary of Folklore, Mythology and Legend, ed. M. Leach (2 vols, 1949); A. H. Krappe, *The Science of Folk-Lore* (1930);

Folk Lore. Transactions of the Folklore Society (London, 1890 ff.); E. K. Chambers, *The English Folk-Play* (1933); G. H. Gerould, *The Grateful Dead* (1908); A. Aarne, (rev. Stith Thompson), *The Types of the Folk Tale, a Classification and Bibliography* (Helsinki, 1928); S. Thompson, *The Folk Tale* (1946).
A.Br.

Forgeries, Literary. The expression literary forgery may be understood in various ways. In general it can mean any piece of writing presented as being something that in fact it is not. Under this general connotation, however, one might well include quantities of material to which no one of discretion would today apply so pejorative a term as forgery: for instance, the pseudepigrapha of the Apocrypha and even several canonical books of the Bible; the *Constitution of Athens*, once the Aristotelian authorship be called in question; any text of Homer; any edition of Virgil containing the disputed first five lines of the *Aeneid*; and of course the complete works of the Pseudo-Dionysius. But all these writings have an obvious value that is not very gravely impaired by the possible misattribution of the whole or of parts of them to the specified author: literary readers have not thought the worse of the Book of Isaiah since the hand of the Deutero-Isaiah was detected; and no student today is likely to be long misled by ancient or medieval interpolations into a text. Moreover, many of the sacred and profane pseudepigrapha owe their status most probably to the naïve desire of enthusiasts to spot the likeliest author for a work that seemed worthy or to develop, in nearly good faith, an 'argument from authority' for a work that would have suffered no serious depreciation had it been allowed to stand unsponsored; and a copyist might innocently vitiate a text by incorporating a gloss that he mistook for an integral part of it or by interpolating relevant or emendatory matter for which some reader might conceivably be grateful —matter that a modern editor would relegate to an appendix. Clearly the intention behind such labelling and tampering strikes us today as merely ingenuous: whereas it is to the disingenuous that the name forgery is most usefully, as it is most usually, confined.

This article, then, will be concerned for the most part with cases in literary history where a deliberate attempt to deceive the reading public has been either proved or notoriously alleged.

Some of the motives for literary forgery may be as follows. A forger may wish (1) simply to make money or to secure some other real advantage; (2) to win credit for a sensational discovery; (3) to establish some controversial point of scholarship to which he feels himself committed; (4) to prove himself as capable a writer as the writer whose name he uses; (5) to indulge, quite platonically, a talent for deception; (6) to consummate the ruin of a writer already suspect; or (7) to launch some work that might be thought discreditable to any author, e.g. an exercise in pornography, or that which might get no serious attention at all if it were to be anonymous.

The ancient scholastic world, in which a great will to sophistication had to contend with a comparative paucity of libraries and the total absence of the printing press, was naturally fertile ground for forgeries and pseudepigrapha. The latter term may here be allowed to cover the very numerous Greek writings fathered on the nominal heads of schools and sects—Pythagoras, Democritus, Plato and Aristotle, not to mention Hermes Trismegistus and Orpheus—as well as the spurious *Anacreontea* and *Theognidea*. Heraclides Ponticus (4th century B.C.) is accused of passing his own tragedies off under the name of Thespis, and Lobon of Argos of having himself composed the passages that he 'quoted' in his book on poets. Of especial interest today, however, are the *Letters of Phalaris*, because of the Bentley-Boyle controversy.

The historical Phalaris was tyrant of Acragas in the 6th century B.C.; the 148 *Letters of Phalaris* are now supposed to have been written by a sophist in the 2nd century A.D., presumably as a rhetorical exercise or even as a piece of historical fiction. They obtained, however, such a suspension of disbelief that with the advent of darker ages they were accepted as authentic. So opinion remained for centuries, humanists expressing a doubt occasionally, but no one's faculties being much exercised. Then, in 1692, Sir William Temple in his essay on *Ancient and Modern Learning* saw fit to insist on the authenticity of the *Letters*. When William Wotton attacked this view in his *Reflections on Ancient and Modern Learning* (1694), Henry Aldrich of Christ Church incited the 18-year-old Charles Boyle (afterwards 4th earl of Orrery) to defend Sir William by bringing out an edition of Phalaris. Boyle then had to consult a manuscript in the King's Library, St James's, where the scholar Richard Bentley was in charge; and when Bentley required the return of the MS. before it had been fully collated a misunderstanding arose. Boyle's trivial edition of Phalaris (1695) contained a sarcasm about Bentley in its introduction. Bentley thereupon wrote for the second edition of Wotton's *Reflections* (1697) his 'Dissertation on the Epistles of Phalaris', showing on incontestable evidence that the *Letters* were spurious. The fatuous Boyle and a clique of Christ Church friends tried to reply in the puerilely offensive *Dr Bentley's Dissertations . . . examined critically* (1698). The question was settled to the satisfaction of disinterested persons in Bentley's second issue of his dissertation (1699).

Eusebius of Caesarea, in his *Praeparatio Evangelica*, quotes substantial passages on the ancient Phoenician religion and mythology from the *Phoenicica* of one Sanchuniathon, as translated by Philo Byblius. This Philo lived in the 1st and 2nd centuries A.D., whereas Sanchuniathon, according to Eusebius, flourished before the fall of Troy. Philo moreover seems to be the authority from whom the few other ancient authors who refer to Sanchuniathon get their knowledge. Sanchuniathon would appear therefore to be fair game for the textual critic, and doubts about him were expressed long before the 19th century, e.g. by Henry Dodwell (1681). But in 1836 Friedrich Wagenfeld (1810–46) announced that nine books of the *Phoenicica* had been discovered in the Portuguese convent of Sta Maria de Merinhao by one Col. Pereira. Extracts, *Sanchuniathon's Urgeschichte der Phönizier* (Hanover, 1836), appeared with a foreword by Georg Friedrich Grotefend and a facsimile of the manuscript; they were followed by the full text, *Sanchuniathonis Historiarum Phoeniciae libri novem* (Bremen, 1837). Then it was shown, largely by Franz Carl Movers, that the discovery was fraudulent: there was neither convent nor colonel, and Wagenfeld's manuscript was on paper with an Osnabrück watermark. After this, for nearly 100 years, confidence in Sanchuniathon was very low: some said that Philo had invented Sanchuniathon, others that Eusebius had invented both Philo and Sanchuniathon, all that the pre-Trojan date was to be rejected. Then Ras Shamra (Ugarit) was excavated: ancient Phoenician documents were revealed, containing mythological information in strong support of Sanchuniathon's statements and belonging in fact to the 2nd millennium B.C.

Within little more than 100 years of his death Horace's name was being attached to spurious works, as Suetonius, who was not deceived by them, testifies in his *Vita Horatii*. But the only forgeries of lasting interest in Latin literature belong to a much later period, probably to the 4th and to the 5th century: the two histories of the Trojan war ascribed to Dictys Cretensis and to Dares Phrygius. Both of these histories purport to be translations from the accounts of actual belligerents and were accepted as such by the medieval writers on Troy: Benoît de Sainte-Maure, e.g., thought Dares, as an eyewitness, a better authority on Trojan matters than Homer.

Innumerable frauds were prompted by the enthusiasm for antiquity that prevailed during the early Renaissance. The most noteworthy of these were contained in the *Antiquitatum variarum volumina XVII* (Venice, 1489; Rome, 1498) of pope Alexander VI's protégé Joannes Annius (Giovanni Annio or Nanni, of Viterbo; 1432–1502), which included not only matter ascribed to such writers as Fabius Pictor and Myrsilus but also five spurious books of Berosus. Annius was held in the highest esteem during his life but was discredited shortly after his death. Patriotic Italian scholars now believe him to have been the dupe of forgers, not a forger himself.

Forgeries of Latin authors continued to appear throughout the 16th century, after which they became less frequent. The Petronian fragments which François Nodot claimed to have found in Belgrade in 1688 were recognized as false from the number of gallicisms in the Latin.

The great forgeries of the middle ages were not of a literary nature, primarily because the cultural climate that is prerequisite for literary forgery did not during that era obtain. Writers of talent who found patrons found them, precariously, on their own merits: forgers concerned themselves not with 'contributing to literature' but with furthering solid political or ecclesiastical interests. Neither the 'Donation of Constantine' that Lorenzo Valla was to denounce with such distinction, nor the False Decretals nor the spurious treatises ascribed to Aristotle, Albertus Magnus, Bonaventura and others for doctrinal ends fall within our scope, any more than do the deeds forged to establish an abbey's claim to land or to some desirable commodity. In the middle ages literary forgery was not worth while, because the real enjoyment of literary work that characterized the period had not yet deteriorated into an academic respect for literature. An atmosphere of academic respect provides the literary climate most congenial, if not indispensable, to the flourishing of literary forgery.

A doubly malicious forgery was perpetrated by the authors of the various pamphlets now known collectively as *La France galante* and usually bound up (at least since the edition of 1754) with Bussy-Rabutin's *Histoire amoureuse des Gaules*. These pamphlets were written by the agents of the prince de Condé and published from *c.* 1667 onwards anonymously, with the intention, however, that they should be attributed to Bussy, who had been in disgrace since the scandal that followed the publication of the *Histoire*. The pamphlets thus served two of Condé's purposes: (1) the ostensible one of slandering Louis XIV; (2) that of injuring Bussy, who had in fact written nothing against the royal family. They were very successful, but are now read with less pleasure than Bussy's authentic work.

Luisa Sigea, a Spanish blue-stocking (*c.* 1518–60), had nothing to do with the celebrated erotic 'Dialogues' published under her name. They are the work of the lawyer and antiquarian Nicolas Chorier (1609–92), who launched them *c.* 1660 as *Aloisiae Sigeae Toletanae satyra sotadica de arcanis amoris* and claimed that his own very elegant Latin was a translation by J. Meursius from Luisa's Spanish. Often reprinted in modern languages, they are still much enjoyed by the curious and have outlived all Luisa's genuine work.

A certain literary interest is attached to the imposture of the vagrant George Psalmanazar from the time when he was found masquerading as a Japanese by a clerical rogue called William Innes, at Sluys in 1702. Innes persuaded Psalmanazar to represent himself as a Formosan Christian abducted by the Jesuits, brought him to England and introduced him to the Anglican hierarchy. Thus launched, Psalmanazar enjoyed an immense social success. His *Historical and Geographical Description of Formosa, an Island subject to the Emperor of Japan* (1704) was dedicated to Henry Compton, bishop of London, who was largely responsible for Psalmanazar's being sent to Oxford to teach his fictitious Formosan language to future missionaries. *A Dialogue between a Japonese and a Formosan about Some Points of the Religion of the Time* appeared in 1707; but when Innes was appointed chaplain-general to the English forces in Portugal in recognition of his conversion of Psalmanazar, the latter missed the support of his first patron and lost confidence. Thereafter he gradually gave up his pretences, writing in 1747 that he had 'long since owned the fraud'. However, a summary of his *Formosa* appeared in the *Bibliothèque des Voyages* (Paris) as late as 1808.

Allegations amounting to a charge of forgery arose from the affair of the couplets (1709 ff.) which ruined the career of the quarrelsome Jean-Baptiste Rousseau. Rousseau, who was known to have written five offensive couplets (1700) against the literary *habitués* of the Café Laurent, was at once suspected to be the author of 12 subsequent couplets, of a much more defamatory nature, in which the same people were attacked. He, however, accused the mathematician Joseph Saurin, himself a victim of the couplets, of having written them. But when Rousseau was found to have suborned a witness in Saurin's trial for defamation, Saurin was acquitted and Rousseau banished (1710). The matter was for many years considered settled, except by Rousseau, who continued always to accuse Saurin. Then, in 1752, considerable stir was caused after the death (1751) of the writer Nicolas Boindin by the publication of an elaborate *mémoire* that he had left accusing not only Saurin but also the amiable Antoine Houdar de La Motte, another victim of the offending couplets, of having contrived the whole affair, with others, in order to ruin Rousseau. But the several absurdities put forward to substantiate this charge, together with the known good characters of the accused men and the fact of Boindin's private rancour against them, resulted in public opinion eventually discrediting the posthumous testimony.

It is hard to suggest any motive but envy for the forgeries of William Lauder (†1771) who made up his mind to convict Milton of plagiarism. He went about this by taking passages of modern Latin poems that faintly resembled *Paradise Lost* and interpolating into them extracts from the Latin translation of that epic. These concoctions he published sporadically until 1750, when he gathered them into *An Essay on Milton's Use and Imitation of the Moderns*, to which Johnson, deluded, wrote a preface and a postscript. But the Rev. John Douglas (later bishop of Salisbury) took the trouble to consult the available texts of the cited modern authors and exposed Lauder in *Milton no Plagiary* (1751).

Perhaps the best-loved of the English forgers is the prodigious Thomas Chatterton. His original motive was perhaps merely to indulge adolescent fantasies of escape into the middle ages; but he must eventually have come to derive gratification from the very success of his hoaxes, and there is no doubt that he was ready to use the Rowley poems for his own material advancement.

The Ossianic forgeries owed their existence to the early romantic enthusiasm for things barbarous. James Macpherson began his career by reciting and translating snatches of Gaelic verse. Encouraged in this, particularly by John Home (the author of *Douglas*), he produced a volume, *Fragments of Ancient Poetry collected in the Highlands* (Edinburgh, 1760), which was well received though Gray had doubts about its authenticity. Having hinted in his book at the existence of a large Gaelic poem, Macpherson now went off to the Highlands, again with Home's encouragement, to assemble this epic. *Fingal, an Ancient Epic Poem in six books . . . composed by Ossian, the son of Fingal, translated from the Gaelic language* appeared in London in 1762, dedicated to Lord Bute and accompanied with a dissertation by Hugh Blair on the superiorities of Celtic heroic poetry over Greek. Next year appeared *Temora, an Ancient Epic Poem in eight books*, published at Bute's expense. There was now a great clamour to see Macpherson's sources, but Macpherson took no notice except to offer to print them if the public would subscribe (no one would). He then became touchier and touchier on the subject in the face of increasing scepticism. Controversy on Ossian was revived at Macpherson's death, but a committee appointed in 1797 by the Highland Society took the view in its report (1805) that Macpherson had edited his fragments very liberally and had interpolated material so as to present a whole where no whole had been. Denounced in England but acclaimed abroad, Ossian earned his creator £1,200.

Meanwhile John Pinkerton, who did not care for the Gaelic element that Macpherson was exploiting in Scotland, tried to sell Lowlands products on the same romantic market. The spurious nature of his *Select Scotish Ballads* (1783) was demonstrated by Joseph Ritson (writing as 'Anti-Scot') in the Gentleman's Magazine and was admitted by Pinkerton himself in the preface to his *Ancient Scotish Poems* (1786).

The exposure of Ossian was the immediate occasion for suspicion to be cast over that monument of medieval Russian literature, the *Slovo o polku Igoreve* (q.v.), 'discovered' in 1795 by Count A. I. Musin-Pushkin and published in 1800. Throughout the 19th century Russian critics were free to doubt its authenticity; but doubts were very largely dispelled when long excerpts from it were recognized in the apparently later *Zadonshchina*. Unfortunately, in the revival of extreme nationalism under the later Stalinist regime Russian scholars found themselves so deeply committed to the *Slovo* that no notice could be taken in the U.S.S.R. of André Mazon's *Le Slovo d'Igor* (Paris, 1940), in which the *Zadonshchina* is rehabilitated and the charge of plagiarism and forgery brought back against Musin-Pushkin.

Nationalistic antiquarianism must also be blamed for the forgeries issued by Václav Hanka, who published in 1817 and 1818 the Královédvorský rukopis (Königinhofer Handschrift) and the Zelenohorský (Grünberger), Old Czech texts ascribed to the 13th and 9th–10th centuries respectively. Suspicion was raised by 1824, but the *coup de grâce* came when T. G. Masaryk, Czech nationalist though he was, denounced them for honesty's sake in his *Athenaeum* (1886–87).

The Shakespearean frauds were perpetrated in response to the largely impertinent curiosity about Shakespeare's life that grew up out of the 18th century's enthusiasm for his plays. The editor George Steevens forged a letter from Peele to Marlowe on Shakespeare and passed it off for many years (1770 ff.) in spite of its containing an anachronism about the Globe Theatre. John Jordan (1746–1809), a wheelwright who had the advantage of living in Stratford on Avon, seems to have confined himself mainly to the improvement of local legends and may be regarded as the founder of 'Anne Hathaway's' cottage. But the young William Henry Ireland was taken to visit Stratford in 1794 and was so much impressed by Jordan's performance in duping his credulous father Samuel Ireland that he took to similar but superior courses himself. Working in a lawyer's office where old parchment was available, Ireland produced first a mortgage-deed relating to Shakespeare, then other miscellaneous documents, then extracts from a play, *William the Conqueror* (1795). His father opened a highly successful exhibition of these Shakespeareana. But Ireland next fabricated a complete Shakespearean play, *Vortigern and Rowena*. This was too ambitious: Sheridan's production of it at Drury Lane was a fiasco (2 II 1796); and Ireland, already suspect, acknowledged the impostures in *An Authentic Account of the Shakespearian Manuscripts* (1796). The career of John Payne Collier (1789–1883) was less brilliant but longer. After becoming librarian to the duke of Devonshire, Collier got access to numerous interesting documents in private hands; and his books, *New Facts regarding the Life of Shakespeare* (1835), *New Particulars* (1836) and *Further Particulars* (1839), were based in their essentials on forged references that he had inserted into these documents. The same deceit was continued in *The Egerton Papers* (1840), *Memoirs of Edward Alleyn* (1841), *Alleyn Papers* (1843) and *Diary of Philip Henslowe* (1845). No suspicion was aroused till 1852, when he began to make claims for numerous allegedly 17th-century annotations to his copy of the second folio Shakespeare. Attacked by E. K. Brae (*Literary Cookery*, 1855), Collier failed to win an action for libel in 1856; and thereafter his forgeries were successively exposed as manuscripts handled by him were inspected. Nevertheless his responsibility for widely accepted falsehood is still recognized as immense.

It may be of interest here to mention Joseph von Aschbach's *Roswitha und Celtes* (Vienna, 2 eds, 1867–68), which accused Conrad Celtes of having forged the 10th-century poems and plays that he published as Hrotsvitha's in the *editio princeps* of her work (Nuremberg, 1501). Aschbach displayed a hypercritical ingenuity in palaeographical argument and naturally made a point of the nun of Gandersheim's surprisingly classical latinity; but was answered definitively by Rudolf Köpke (*Die älteste deutsche Dichterin*, Berlin, 1869).

It was the rise of bibliography in the 19th century that gave Thomas James Wise his life work. Seeing how a printer would without question make facsimile first editions, e.g. for the Browning and Shelley societies, he engaged the innocent Richard Clay and Sons to produce for him editions of short works by established authors that antedated the recognized firsts. His earliest essay was in 1888, on Elizabeth Browning's *The Runaway Slave* ('London, 1849'), which he persuaded Robert Browning to accept as genuine. Authors chosen later included Thackeray, Arnold, Robert Browning himself, George Eliot, Ruskin, Tennyson, Swinburne (on whom he specialized) and Kipling. His masterpiece was an edition of Elizabeth Browning's *Sonnets* ('Reading. Not for Publication. 1847'), which he launched through Edmund Gosse in 1893. His long and respected career ended in 1934 with exposure in *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets* by John Carter and Graham Pollard, who named 54 fraudulent works. By 1950 the number of forged or pirated editions ascribed to Wise had risen to 78.

The problems that confront all writers on Arthur Rimbaud make his biography and bibliography a matter of perennial dispute in the French world of letters. An especially acrimonious controversy arose, however, in 1949, when the Mercure de France published as his work *La Chasse spirituelle*, which was sponsored by Pascal Pia, Maurice Nadeau and Maurice Saillet. Announced in Combat on 19 May and forthwith denounced by André Breton, it was on 25 May acknowledged to be a pastiche by Nicolas Bataille and Mme Akakia-Viala. The Mercure de France decided to give the proceeds of the publication ('une somme considérable') to the Musée Rimbaud at Charleville. Breton's pamphlet, *Flagrant délit: Rimbaud devant la conjuration de l'imposture et du truquage* (6 July), was a scathing castigation of the sponsors, who seemed reluctant to admit their error.

Of the several documents dubiously attributed after 1945 to the luminaries of the Third Reich, the most sensational was perhaps the 'diary' of Hitler's mistress, Eva Braun. After being gleefully serialized in the less critical section of the press, it was shown to have been composed *inter alia* of passages from the scarcely more reputable *Meine Vergangenheit* (first published in English, *My Past*, 1913) of the Countess Larisch, go-between in the archduke Rudolf's tragic relations with Marie Vetsera. J.G.R.-S.

Franciscan Literature. The fame of St Francis during his lifetime and after his death as well as the controversies concerning the Rule and poverty gave rise to a large body of literature. His own writings, including the Rules, were collected soon after his death and his *Song of Brother Sun* was carefully preserved. Two lives of Francis were written by Celano, the first a work of edification and the second a revision and amplification. The *Legend of the Three Companions* (Leo, Angelo, Rufino) is 'a charming account of the early years of St Francis and his disciples', while St Bonaventura's *Life* is the official picture of the saint. The *Fioretti*, in Italian, the *Speculum Perfectionis* (a collection of 1318 with many primitive elements) and the *Sacrum Commercium* (the Holy Converse of the Blessed Francis with Lady Poverty) belong to Franciscan legend, while giving us precious information about the real St Francis.

The Franciscan literature of devotion

centres round the Passion. Bonaventura is a great name, in prose and in verse. The *Meditationes Vitae Christi*, wrongly ascribed to him, was a popular handbook of meditation. The sermon literature, including books of *Exempla*, is voluminous.

The movement of personal devotion flowered in poetry—in the *Philomena* of John Pecham, in the vernacular *Laude* of Jacopone da Todi, and above all in the *Stabat Mater* and the *Dies Irae*.

The history of the remaining Franciscan literature of the middle ages is concerned, on the one hand, with the vast contribution of Franciscan scholars, many of whom were Englishmen, to learning, mainly scholastic philosophy and theology, and, on the other, with writings which arose out of the contest between Conventuals and Spirituals within the Order. Among the important writers on the side of the Spirituals, who regarded themselves as the true followers of primitive Franciscanism, are Angelo da Clareno, author of the *History of the Seven Tribulations*; Peter Olivi, a friar of considerable learning, who defended Franciscan poverty and commented on the *Sentences* in a Joachimite style, and Ubertino da Casale, whose *Arbor vitae crucifixae* was widely read as a manifesto of the spiritual movement. In 1385 appeared Bartholomew of Pisa's *Liber de Conformitate vitae beati Francisci ad vitam domini nostri Iesu Christi*. Franciscan literature proper may perhaps be taken to end with the Irishman Luke Wadding (†1657), the historian of the Order and of its writers.

A. G. Little, *A Guide to Franciscan Studies* (1920); J. R. H. Moorman, *The Sources for the Life of St Francis of Assisi* (1940); D. L. Douie, *The Nature and the Effect of the Heresy of the Fraticelli* (1932). F.J.E.R.

Free Verse: see Vers Libre.

French Literature. Since France achieved national and cultural unity at a relatively early date, most of her literature has been written in one standard language and produced on a fairly constant national territory. On certain points, however, her literary frontiers require clearer definition. In the evolution of French from Latin two main groups of Romance dialects grew up, of which the northern group, forming the *langue d'oïl*, predominated and became the standard tongue. At certain periods, dialects of the *langue d'oïl* were used outside the geographic France (as Norman in England), but all writings in them which attach in any way to continental French culture are traditionally considered as French. The southern group of dialects (*langue d'oc*) produced a flourishing literature in the 11th and 12th centuries, then little more until the short literary revival of the 19th century (see Provençal Literature). The emergence of new nationalities has given rise to writings in French which belong to other cultures (see Canadian and Swiss Literature). In general, French literature embraces the work in standard French of any writer, whatever his origin or residence, who owes his culture predominantly to France or addresses himself primarily to the French public, as—among many others—Saint-Evremond, Rousseau, Apollinaire, Julien Green.

French literature has a continuous history from the 12th century until today. Though within that time there have been conspicuous changes and renewals, compared to other literatures the transformations have been less violent, the barren periods shorter, the peaks in consequence less outstanding. Within a highly homogeneous culture, the chief literary movements have been the prolific flowering of the 12th and 13th centuries; the renewal in the 16th century—based partly on a conscious return to Greek and Latin models—leading to the creation of a native French classicism in the 17th century; and the romantic movement of the 19th century followed by a realist reaction. The past 75 years have seen a still inconclusive struggle between realism and idealism, with several attempts to reconcile the two.

French writers have been particularly aware of a cultural continuity. Even when reacting against their immediate predecessors, they have usually invoked an earlier tradition to support their innovations. When they have not found it in France they have looked to Rome, of which they have often claimed to be the cultural heirs. They have been considerably more open to Latin influences, and with them Italian, than to those of the Germanic and northern cultures. These played a minor part until the romantic period and it is characteristic that the main tendency since then has been to assimilate the new importations, including the recent American element, to the native tradition. To describe the course of French literature as a continuous process of assimilation and rediffusion would be to give far too little credit to the native originality; yet there is little doubt that the world-wide influence of the great French writers is largely due to their clear and persuasive reinterpretation of concepts which would otherwise have remained submerged or local.

THE MIDDLE AGES.—The long period between the fall of the Roman empire and the establishment of the Capetian dynasty in 987 is almost barren of texts in the vernacular. The earliest which survive are the Reichenau and Cassel Glossaries (*c.* 800) and the Strasbourg Oaths of Alliance (842). Their interest is purely philological, since they show the evolution of the French variety of Romance from popular Latin. The earliest literary relic is the 29-line fragment of the *Cantilène de Sainte Eulalie* (*c.* 880). From the 10th and 11th centuries a few other religious writings and lives of saints survive, such as the *Vie de Saint Léger* and the *Vie de Saint Alexis*, which is the longest and most interesting. These works, all in assonanced verse, no doubt represent an abundant literature of ecclesiastical origin intended for audiences who could not read the parallel works in Latin. The early secular epics may have been contemporary with them in some form or other. But no texts survive—only plausible indications that the genre was probably in being in the 11th century. A consideration of them can only be based on the forms which they took in the next century.

The two main currents of faith and chivalry run through the literature of the 12th and 13th centuries. Sometimes they are opposed, sometimes curiously intermingled. To them must be added a realistic tendency, often gross or satirical, increasingly manifest in the 13th century. The principal medium is verse, assonanced in the *chansons de geste*, usually rhymed in the romances in couplets and in more complicated patterns in the songs of the *troubadours* and of their northern counterparts, the *trouvères*. Prose plays a secondary part in a literature created to be intoned by *jongleurs*, or set to music, or, even when composed for literate audiences, more often read aloud than silently.

A militant religious spirit is evident in many of the *chansons de geste* (q.v.). Contemporary, as we know them, with the great century of the crusades, these long poems of epic character recount the by then ancient wars of Charlemagne against the heathen (as in the *Chanson de Roland*), the more recent wars of the southern French nobles against the Spanish Moslems, and sometimes the exploits of feudal heroes more concerned in enlarging their domains than in following the Cross. The nobility contemplated a less ascetic, if less brutal, reflection of itself in the courtly romances, whose development began some 50 years after the earliest *chansons de geste*. They also are long narrative poems, in which can be discerned, side by side with the influence of clerks trained in the dialectical methods of Latin rhetoric, the preoccupation of a leisured aristocracy with an intricate code of social behaviour fundamentally opposed to the simpler Christian ethic. But they contain as well much pure story-telling—the narration of adventure for adventure's sake. They are divided into three main types according to setting: classical antiquity and Byzantium for the *romans d'antiquité*; contemporary for the *romans d'aventure*, which belong to the 13th century and include such works as *Guillaume de Dôle*, the *Roman de la Violette* and the short *Châtelaine de Vergy*; Arthurian and Breton for the most important group of all. The 'matter of Britain', first rhymed in French by the Norman Wace, was virtually transformed by Chrétien de Troyes, the most outstanding known author of the 12th century. Its vogue continued in the 13th century, when an abundant series of Arthurian romances in both verse and prose expressed that idealistic conception of human love which appeared at the same time in the allegorical *Roman de la Rose* (q.v.), perhaps the most influential single work of the middle ages.

A shorter form of narrative poem is the *lai*, which recounts legends and fairy-tales mainly of Celtic origin, and whose chief exponent was Marie de France. Her work belongs to the courtly tradition and has nothing in common with the religious and moral verse-story of the 13th century, of which Gautier de Coinci's *Miracles de la Sainte Vierge* is the outstanding example.

Lyric poetry was the creation of the Provençal troubadours (q.v.) whose influence upon the north becomes apparent towards the end of the 12th century. They excelled in the song-poem, where the same respect for the lady and the same devotion and desire for self-perfection in the lover which appeared in the courtly romances is expressed in delicately conventional music. The same forms could be used without disparity to glorify the Virgin and celebrate divine love. A few poets in the second half of the 13th century, such as Colin Muset and others of the Arras *confrérie*, succeeded in introducing realistic elements into the courtly genres. Conceivably of popular origin are the ballad-like *chansons de toile* and the various kinds of dance-song and *chansons à personnages*. But, though anonymous, those which survive bear signs of having been worked over by skilled *trouvères* and it is unlikely that we have any original folk-poetry.

A different and certainly popular inspiration underlies the *fabliaux* (q.v.), which, together with the *Roman de Renart*, represent a notable reaction against the aristocratic literature of chivalry. The first are anecdotal poems some of whose subjects can be traced to oriental and classical sources, while some embody the village joke of oral tradition. Nearly all carry a shrewd, materialistic moral in tone with the practical ethics of the *bourgeoisie* rather than of the knight or the courtier. A similar spirit runs through the *Roman de Renart*, a work of many ramifications by different authors which began to be composed *c.* 1175. Here the cunning of the fox and the other humbler animals prevails over the strength of the greater ones. Neither power nor chivalry is respected. Through the 13th century, which was also the golden age of the *fabliaux*, the satire grows bolder; the later extensions of the *Roman de Renart* express an open mockery of the nobility and the church.

The most truly popular of the medieval genres, the drama, evolved only slowly from the liturgical drama in Latin. Its emergence is marked by the *Jeu d'Adam* (*c.* 1150), the earliest Mystery play written almost wholly in the vernacular, while the earliest Miracle play in French is Jean Bodel's *Jeu de Saint Nicolas* (*c.* 1200). From the 13th century nothing survives except a fragment of a *Résurrection*—like the *Jeu d'Adam* perhaps composed in England—and Rutebeuf's *Miracle de Théophile* (*c.* 1284), which foreshadows the later *Miracles de Notre Dame*.

An embryonic comic drama can be seen in a number of short 13th-century pieces such as *Le Garçon et l'aveugle* and *Le Privilège aux Bretons*, but it is uncertain if these were more than mimed monologues. They are eclipsed by Adam de la Halle's satirical *Jeu de la Feuillée* (*c.* 1262) and his *Jeu de Robin et Marion* (*c.* 1285) which may owe their existence to exceptional opportunities for production afforded by his native town of Arras.

Vernacular prose also developed late. For historical and learned writings Latin long remained the principal medium, while for more popular narrative and fiction the jog-trot octosyllabic couplet was a usual vehicle until well into the 14th century. The later crusades, however, moved a number of men who were neither Latinists nor professional writers to set down what they had seen in the same plain French which they spoke. A new line of prose chronicles opens with Villehardouin's *Conquête de Constantinople* (*c.* 1210) and was worthily continued when Joinville, writing a hundred years later, looked back to the crusade of 1248–54 and traced his memorable portrait of St Louis.

A significant step in the recognition of French prose was taken by the monks of St Denis towards 1270. It was then that they translated their earlier Latin chronicles of the kings of France and henceforth *Les Grandes Chroniques de France* were kept in the native language.

The Hundred Years' war was no doubt partly responsible for the relative sterility which descended on French literature towards 1330 after two intensely creative centuries. But its material ravages must be related to the general anarchy of the times. Feudal society was disappearing, and with it the old ideals of chivalry. The crown was not yet powerful enough to give a fixed centre to the nation and so a new sense of national culture. In an unorientated society the courtly romances lost their meaning, though they survived in a debased and nostalgic form. Verse began to run in new moulds, which were artistically barren and intellectually proved the incapacity of the *clercs* of the time to assume any form of spiritual leadership.

The long didactic and polemical poem was an inheritance from the *Roman de la Rose* and used the same allegorical and erudite methods. In the hands of such poets as Eustache Deschamps, Christine de Pisan, Alain Chartier, Martin Le Franc and Olivier de la Marche it even continued the same argument on woman; feminist replied to anti-feminist in many thousands of lines. In fact they were fighting the battle of realism against idealism, but with a technique not suited to the first and on a single issue.

Most of the same poets cultivated also the short, stylized verse-forms—the *dit*, the *virelay* and especially the *rondeau* and the *ballade*—popularized by Guillaume de Machaut in the middle of the 14th century. They were developments of the forms used by the troubadours and originally intended for the expression of courtly love. Some poets managed to introduce into them an individual note and Deschamps used the *ballade* for political and satirical themes, but in general their formal patterns fettered lyric poetry. An exception must be made of Charles d'Orléans, one of the last poets to use the *rondeau* and *ballade* according to the old formula and a master of this delicate art.

The extreme of formalism was reached

by the Grands Rhétoriqueurs, a group of writers centred on the court of Burgundy in the latter part of the 15th century. Led by G. Chastellain and looking back to Chartier as their master, they tended to refine verse until it became a mere exercise in verbal ingenuity. Some of them, particularly Chastellain, were also chroniclers of merit.

In contrast to these, the realism of François Villon is all the more remarkable. His achievement, while using the conventional verse-forms, of infusing into them the spirit of the *fabliaux* and of his own complex, embittered personality, makes him the outstanding French medieval lyric poet.

In prose the most interesting writers were still the chroniclers, beginning with Froissart, who had a wider viewpoint than any of his predecessors and was also a poet, and ending with Commynes, the first historian in the vernacular who sought to build up a political philosophy.

Towards 1450 prose fiction makes its appearance, slowly liberating itself from the influence of the verse romances. Antoine de La Sale's *Le Petit Jehan de Saintré* contains realistic and contemporary features side by side with the older interest in tournaments and quests. *Le Livre des Faicts de Jacques de Lalaing* introduces knight-errantry into the life of an almost contemporary figure. A number of such works, keeping the spirit of chivalry artificially alive in anachronistic contexts, point to the future development of the romantic novel. But pure realism, sometimes mixed with satire, occurs at the same period in works which foreshadow the opposite trend of fiction. Such are *Les Quinze Joyes de Mariage* (*c.* 1440), *Les Cent Nouvelles Nouvelles* (*c.* 1460), which is modelled outwardly on the *Decameron*, and Jean de Bueil's *Le Jouvencel* (*c.* 1465), which is an early war novel.

The most representative expression of the later middle ages was certainly the drama, though it rates higher as a social phenomenon than as literature. The earlier experiments mentioned above may have had an uninterrupted development, but in the surviving texts there is a gap of almost a century between Rutebeuf's *Miracle de Théophile* and the next important manifestation. In the interval societies of laymen had grown up to act plays no longer in or near the churches but in the market-places under festival conditions. The earlier societies were both literary and dramatic and were known as *puys*. The repertory of one *puy* has survived in *Les Miracles de Notre Dame*, a collection of 42 short plays which glorify the Virgin and belong to the second half of the 14th century. *Confréries* devoted wholly to the spectacular performance of Mystery plays were then formed (at Nantes in 1371; at Paris in 1402). Soon every important town had its Mystery or Passion, which were often imitations or developments of each other. Some 60 survive from the period 1400–1548.

Beside the Mystery plays a secular drama grew up, with its own societies of amateurs to act it. It was of broadly comic character, depending much on the actor and the mood of the audience for its effect. Of some 150 short *farces* which survive, all composed between *c.* 1450 and *c.* 1550, *Maître Pathelin* (*c.* 1470) is outstanding for its portrayal of character. A related kind of satirical farce was the *sottie*, exemplified by Gringore's *Sottie du Prince des Sots* (1512) an attack on pope Julius II. The Morality, which used allegorical characters and also frequently turned to farce, was equally popular between 1450 and 1550.

For the drama no dividing line can be drawn at 1500, since provincial performances of Mystery plays are found as late as 1600. But these were survivals; the edict of 1548, forbidding their performance in Paris, virtually marks their end. As to the medieval farces, they merged imperceptibly into post-renaissance comedy.

THE 16TH CENTURY.—The spirit of the renaissance slowly permeated French culture in the first half of the century. Its first point of entry was through the scholars, who were rediscovering the ancient classical literatures with a sense almost of revelation. But humanism did not bear immediate fruits in French literature. Its first results were a certain inevitable pedantry, some translations, but also an increased use of Latin by learned writers. Its long-term effects, firmly prepared under François I, were to affirm the prestige of the classical Greek and Latin writers—whose supremacy was sometimes ignored but never challenged until the *Querelle des Anciens et des Modernes* 150 years later—and to replace the narrow theological outlook which had come to dominate late-medieval thought by a broader conception of man. If the Protestant Reformation, with which French humanism was in sympathy on many points, ultimately failed in France and has left relatively little trace on her literature, it is in part due to the broadness and humanity of the French classicism which was born then. Within its framework boldly original minds could speculate on the nature of man without necessarily coming into conflict with church or state. This new-found sense of freedom, applied with equal enthusiasm to learning and life, is the essence of Rabelais, whose work is the supreme expression in literature of the early humanistic spirit. Later in the century Montaigne was able to pursue his more conscious enquiry into human nature and to indulge in doubt and even scepticism without immediately challenging orthodox religious doctrines. His *Essais* are a masterpiece of self-observation which acquires a universal interest because of its deliberate disregard of contemporary systems.

Beside these two writers the polemists and scholars of the century appear narrow and there is nothing else of the same stature in prose. But Amyot's translation of Plutarch stands in its own right. Monluc and Brantôme related the history of the age as they had seen it, the one as a rugged soldier, the other as a scandal-loving courtier. In fiction, the Italian *novella* was widely imitated, particularly in Marguerite de Navarre's *Heptaméron* (1559). The Spanish *Amadís de Gaula* (q.v.), translated towards 1550, revived the long prose romance from a foreign source. There was more realistic observation in the stories of Bonaventure des Périers and of Noël du Fail, but the stream as a whole was thin and derivative. Most of the literary talent of the age went into poetry, which, while still owing much to classical scholarship, shows the second face of the French renaissance—its Italianism and its preoccupation with artistic form.

After the vigorous and ingenious work of Clément Marot, whose verse style was as native as Rabelais's in prose, the influence of Italian Petrarchism reached France through the Lyons group of poets. Scève's *Délie* (1544) was the first sustained work in the Petrarchan manner. A few years later Ronsard, Du Bellay and other poets of the Pléiade launched a movement designed to sweep away the last remnants of the medieval poetic tradition, and not least the old verse-forms. Du Bellay's *Défense et Illustration de la langue française* (1549) expounded their programme. The poems which followed announced, if not the creation, the triumphant renewal of French lyric poetry. By their use of the sonnet, their experiments with other short verse-forms such as the ode, and their cultivation of the alexandrine, Ronsard and his disciples gave French verse technical resources which it had so far lacked. Their themes, though often borrowed from Greek and Latin poetry, were successfully naturalized and recast with sincerity and feeling. Human love, delight in nature and a certain delicate melancholy characterize the poems of De Magny, Belleau, J.-A. de Baïf, Grévin and others besides the two masters. Later in the century Desportes continued the vein with greater artificiality.

Outside the Pléiade, d'Aubigné and Du Bartas are outstanding poets. Both militant Protestants, both inspired by religion and nourished on the Bible, they strike a far more solemn note. But they achieve grandeur unevenly, the first in *Les Tragiques*, the second in *La Semaine*, which relates the creation of the world.

The French renaissance failed to create a living drama. As in poetry, there was a return to Greek and Latin models and neo-Latin plays were composed for acting in colleges. This purely learned movement produced translations and a few original tragedies in French, of which the first was Jodelle's *Cléopâtre* (1552). The subjects were either classical or biblical. As long as there was no connexion with native dramatic practice, these experiments remained a dead letter. It seems probable, however, that towards the end of the century the plays of Robert Garnier were acted by itinerant companies. Pathetic and moral, they were the first to have considerable poetic merit. The establishment of a regular theatre in Paris enabled Montchrestien's not dissimilar plays to be acted there from 1601.

Literary comedy was represented almost entirely by translations from the Italian, of which the most vigorous were by Larivey.

THE 17TH CENTURY.—French classicism was built on the foundations laid by the great renaissance writers. Their successors accepted Montaigne's dictum that 'each man bears the complete stamp of the human condition' and conceived the study of human nature as a search for features from which universally valid conclusions could be drawn. Divergences from the supposed norm were recognized but not magnified—or magnified only to be condemned. By basing its generalizations on the individual, the 17th century was able to avoid examining the role of society as a formative or restrictive force and so find the spiritual security which it desired in an enlightened orthodoxy.

The ends of literature being generally accepted, the chief conscious stress was on the means of attaining them. A preoccupation with language and style underlay the contemporary importance of the purism of

Malherbe, the work of grammarians such as Vaugelas, the quest for refinement of language pursued in the salons, the foundation of the French Academy (1634), the establishment of the unities by the dramatic theorists and the definition of the genres by Boileau, who may be taken as symbolizing the triumph of literary orthodoxy. All these were steps in reducing to order the chaotic stylistic innovations of the 16th century and in evolving a literature distinguished by clarity, harmony and measure.

In poetry, the effect was to drive out lyricism. The noble correctness prescribed by Malherbe had an inhibiting effect on verse which became ponderous and abstract when dealing with religious and national themes, trivial and ingenious when concerned with personal feelings. Satire on persons could flourish, as in Régnier and Boileau; the impersonal fable, ostensibly teaching a moral lesson, could succeed in the hands of a master like La Fontaine; but the direct *cri du cœur*, like the undisciplined fancy, was expelled. Some exuberance of imagination was displayed by such lesser poets as Théophile de Viau, Saint-Amant and by the numerous writers of parody or 'burlesque'. But this was a minority movement practically extinct by 1660. The chief poetry of the age is to be found in the drama, which was at the same time its most perfect artistic achievement.

In the first quarter of the century something akin to the contemporary drama of England and Spain had promised to develop from the melodramatic plays of Hardy, but the growth of tragi-comedy and romantic tragedy, still latent in the work of Mairet, Rotrou and Du Ryer, finally faltered to make way for 'regular' tragedy. The genius of Pierre Corneille, particularly in his plays written between 1636 and 1651, ensured the supremacy of 'pure' tragedy over other forms and made of drama, for the first time since the Mystery plays, the mouthpiece of contemporary aspirations. The Cornelian ethic, however, is secular. Passion is confronted with right conduct, which has the same moral significance whether its basis is religion, the nation or the family. In Corneille's chief successor, Racine, French tragedy reached its height as a dramatic genre, though it lost its more evident moral qualities and offered instead profound studies in human passion to a more sophisticated generation. The subtler psychologist and artist, Racine is also among the greatest French poets. It is in his plays rather than in the non-dramatic poets that French classical verse reaches its height.

With Molière comedy flowered at the same time as Racinian tragedy. Throughout the century the farce, unliterary and popular, had never ceased to exist, while literary comedy—still sometimes near to farce—was written by Pierre Corneille, Thomas Corneille, Desmarets de Saint-Sorlin, Racine, Scarron, Cyrano de Bergerac and others. Molière, however, was the first to put sustained social commentary on the stage and so cast a mould not only for French, but for much European comedy. As a mirror, more rarely a challenge, to the society of the *grand siècle* Molière is unique. His image of the age is completed by the moralists, letter-writers and memorialists, such as La Rochefoucauld, De Retz, Mme de Sévigné and Saint-Simon, who belongs partially to the 18th century, when he wrote his *Mémoires*. La Bruyère's *Caractères* (first edition, 1688) contain a certain measure of social and even political criticism; they show him as the acutest satirist of the age and one of its greatest prose stylists.

Beside the dramatists and moralists, the novelists were prolific but unenterprising. Early in the century Honoré d'Urfé set up the model for the long pastoral novel with *L'Astrée*. It is the French version, dressed in the new fashion of the age, of the old romance which had never died out in the west European literatures. The decorous portrayal of love as the salons conceived it was continued in the novels of De Gomberville, La Calprenède and the De Scudérys until well past the mid-century. In these, the characters were romanticized historical figures rather than the Arcadian rustics of the pastorals, but their debased platonicism was the same. Yet they contained a method of analysis, however artificially applied, essential to the development of fiction, and which Mme de La Fayette adapted to the truer psychology of her *Princesse de Clèves* (1678). But while her work marks a turning-point in the history of the novel, it remained almost isolated in its own age.

The climate was unfavourable to realistic fiction. Scarron's *Roman Comique* (1651) and Furetière's *Roman Bourgeois* (1666) are the chief examples and their realism is tempered by humour. At the end of the century a pleasant minor genre appeared in the fairy tale (Perrault's *Contes de ma mère l'Oie*; Mme d'Aulnoy's *Les Illustres Fées*).

Beneath literature the religious and philosophic current flowed strongly. The

Catholic revival at the beginning of the 17th century, which was the Gallican reply to the Reformation, made for a time for an enlargement of orthodoxy. From St François de Sales onwards French Catholicism aimed at affirming a religion to which all reasonable men could subscribe. Not until late in the century, when orthodoxy and political tyranny became dangerously identified in such measures as the persecution of the Huguenots, was there any strong provocation to revolt. Earlier the rationalistic method of Descartes could be used by its author as a means of demonstrating religious truths and it was so accepted by most theologians, few of whom realized what potential weapons the greatest philosopher of the age had put in the hands of the anticlericals. Of those who saw the danger was Pascal, but even he did not deny the utility of reason in putting his brilliant mathematical brain at the service of religion. His *Pensées*—the fragmentary notes of a vast justification of Christianity which he planned—have an inexhaustible richness of suggestion, but his skill as a prose-writer appears best in the *Lettres Provinciales* (1656–57) written in defence of his Jansenist friends at Port Royal. The Jansenists were the most radical theologians and most enlightened educators of the century. Their call to simple living, their moral purity and the pessimism easily engendered by their narrow views on predestination were socially powerful factors and for a long time represented in the national temperament the austere voice of conscience which Calvinism provided in non-Catholic communities. But their immediate influence on literature was small and the writings of their chief exponents, as Antoine Arnauld and Nicole, remain in the specialized fields of theology and erudition.

On the other hand, the main Catholic tradition, on most points opposed to Jansenism, produced a form of literature in the sermons of its preachers. Bossuet and after him Bourdaloue, Fléchier, Massillon make 1660–1715 a golden age in French oratory, only approached by the revolutionary period of 1789–95. The preachers were classic in their desire to persuade (which dictated their style, now ample, now insinuating), in their organization of emotion by reason, in their practice of depicting the contemporary in such a way as to place it in a universal—in this case a religious—context. One ecclesiastic, Fénelon, is less remembered for his sermons than for the prose of his *Télémaque* and for his reformist political attitude which led him at the end of the century to advocate a liberalization of the monarchy.

But the more radically disruptive forces latent in the *grand siècle* lay elsewhere. There was the delayed effect of Cartesian rationalism, continued in the philosophical writings of Malebranche. There were the *libertins* or free-thinkers, who were to be found chiefly in the higher ranks of society. They permeated the mental climate in much the same general way as the Jansenists, their moral opposites. Rationalizing epicureans, some derived their philosophy from Gassendi, but many had none; their role was to be in opposition to the claims of religious and sometimes of secular authority: one of the few distinguished *libertin* writers, Saint-Evremond, passed half his life in exile in England. Through them the writings of the English social philosophers—Hobbes and, more strongly, Locke—circulated in France. Meanwhile, as early as the 1680s, Bayle and Fontenelle began to invite a re-examination of received ideas in the light of reason and science.

THE 18TH CENTURY.—The spirit of free inquiry was dominant in the age, particularly after the death of Louis XIV (1715). Established institutions were subjected to an examination which can be seen to have ultimately conduced to the Revolution, though hardly of deliberate intent. Organized religion ceased to be accepted, openly or tacitly, as the ideological background of the writer's world. Instead, 'philosophy'—taken to include political, economic and even scientific systems—was the implied basis. There was little scepticism, but a faith in apparently attainable utopias—the England of political freedom and religious tolerance, later the America of the noble savage. Above all there was an intellectual belief in progress through enlightenment. While not rejecting the classic literary criteria or conception of man, the 18th-century writers in fact reorientated literature. Having now to treat man in his relationship to society, they became of necessity committed in a way that their predecessors had avoided. Other genres—history, the treatise, the essay, the polemical article or letter—assumed a literary as well as an ideological importance beside the old genres.

Montesquieu, however outdated as an historian and political philosopher, survives for the literary qualities as apparent in *L'Esprit des lois* (1748) as in the earlier *Lettres Persanes* with their witty social observation. Voltaire, skirmishing his whole life against reason's enemies and his own, put some of his most incisive writing into his historical works, his *Lettres sur les Anglais*, his correspondence, essays and his *contes*, whose *raison d'être* was polemical. Rousseau owes the major part of his fame to three treatises, one on social inequality, one on the ethical basis of the state, one on education, all of them less original in content than in manner and ordination. The *Encylopédie*, perhaps the most influential publication of its time, cannot be separated from literature though hardly literature itself. Its 17 main volumes (1751–65) were an engine of liberal propaganda but also an objective exposition of contemporary knowledge and thought. By bringing together as contributors writers and scientists, sociologists and economists, it symbolized their interdependence and stressed the role of the man of letters as a publicist. There could be no better example than its editor, Diderot, whose novels and plays seem of less significance than his propagation of radical ideas in such works as the *Lettre sur les aveugles* or the *Rêve d'Alembert* and his writings on the theatre and on painting.

A second side of the 18th century was its emotionalism, growing increasingly evident as time went on and reaching its zenith in Rousseau. In *Les Confessions*, *La Nouvelle Héloïse* and in parts of *Émile* he combined a profound self-pity with a feeling for nature much deeper than the old taste for conventional pastoral settings. These two qualities, foreshadowing romanticism, represented a revolt against the artificialities of town and court life and a new dissatisfaction with society, which no longer provided the individual with a secure background. When national and religious faiths failed, nature and solitude appealed for their untried possibilities. But no genre yet existed in which the new tendencies could find adequate expression. Verse was the now utilitarian medium of the drama and of the long didactic and descriptive poem as written by Saint-Lambert, Roucher and Delille. These were town poets tepidly recognizing the charm of nature. Greater emotional ambitions appeared in the odes of J.-B. Rousseau, Écouchard-Lebrun and others, and in the religious poetry of Louis Racine, but their rhetoric too often concealed a lack of feeling. The avowedly minor genres seem preferable—the madrigal, the epigram, the satire in which Voltaire excelled. At the end of the century a true personal note was at last struck by André Chénier. But his verse, still half-classical, was hardly known in his lifetime.

In the theatre also the new emotionalism had still to find its true formula. Though innumerable tragedies were written, externally on the 17th-century pattern, they lacked the passionately human content of the Racinian model. Moreover, neither Voltaire nor Crébillon, the chief tragic dramatists, nor the lesser writers—as Piron, Gresset, De Belloy, La Harpe—were poets as Corneille and Racine had been. Their innovations bore principally on the staging of tragedy—more movement and more stress on spectacular effects. The subject-matter was broadened to include oriental and historical themes (particularly from national history) more frequently than in 17th-century practice. Shakespeare's name was invoked by Voltaire as early as 1734; his plays were timidly adapted for the stage by Ducis between 1769 (*Hamlet*) and 1792 (*Othello*). But classical tragedy could not be revived by such expedients. In *Dorval et moi* (1757) Diderot put forward the fruitful new theory of the *drame bourgeois*—the serious play with contemporary characters and setting. But neither he nor Sedaine or Sébastien Mercier were capable of realizing it in practice; it remained for the 19th and 20th centuries to apply the formula successfully and to perfect it. To the *drame bourgeois* may be related the *comédie larmoyante* of Nivelle de la Chaussée, whose plays represent another imperfect protest against the rigid division of the drama into two main genres.

In comedy proper the tradition of Molière persisted at the beginning of the century in Dancourt, Regnard and Lesage. A new and subtler type was created by Marivaux who, in his light-handed analyses of sentiment, deliberately superficial but true at the depth to which he took them, wrote the most original drama of the century. Towards its end Beaumarchais, unsuccessful in the *drame bourgeois*, revived the old comedy of intrigue as a vehicle for social satire particularly effective in the explosive atmosphere of the 1780s.

It fell to the novel to reflect, though incompletely, most of the non-political aspirations of the age. The novels of Lesage, founded partly on Spanish models, were novels of manners whose realism was thinly disguised beneath the conventionally fanciful exaggerations. Marivaux introduced into the same novel of manners a sensibility and a skill in psychological exploration which redeems the formlessness of his plots. With the Abbé Prévost the influence of Richardson, whom he translated, reached France. His voluminous work reveals the moralizing romantic and nowhere better than in his short masterpiece *Manon Lescaut*. The intention to use the novel for moral improvement, though highly suspect in certain authors, can hardly be denied to several writers of the second half of the century. Looking back to the immense success of *La Nouvelle Héloïse*, Marmontel and Florian exploited the *conte moral*, in which virtue, if little else, is triumphant. Restif de la Bretonne used his curious homespun novels to paint lively pictures of Parisian low life in an apparently sincere attempt to warn the innocent of the dangers which beset them. Choderlos de Laclos, whose *Liaisons Dangereuses* (1782) stands out from a mass of lengthy fiction, traced the course of a particularly unsavoury seduction with, it has been argued, a moral intention. He is at least much superior in his analysis of character and motive to most of the writers of admittedly licentious novels, such as the younger Crébillon and Duclos. With the Marquis de Sade licence became obsession and the classic preoccupation with the human norm was violently rejected. Another development, stemming from Rousseau's nature-sentiment, but adding to it the lushness of an exotic setting, was the 'Arcadian' novel of Bernardin de Saint-Pierre. Here innocence is unshadowed and the link is forged between the 17th-century pastoral and the nature-novel of the romantics.

THE 19TH CENTURY.—Neither the Revolution nor the Napoleonic regime proved a direct stimulus to literature. The years 1790–1815 saw the growth of political oratory and journalism and, in the theatre, a vogue for melodrama which developed easily from 18th-century tragedy. The minor poetry of the time also continued the 18th-century vein. It was not the national spirit, but isolated writers and *émigrés* with their wider foreign horizons who prepared the romantic movement. A new type of autobiographical fiction began to appear in the works of Senancour, Constant, Mme de Staël and Chateaubriand. Chateaubriand's *René* (1802) was, however, only an episodic tale in his ambitious attempt to revive the inspiration of literature by deriving it from Christian rather than from classical sources (*Le Génie du Christianisme*, *Les Martyrs*). The emotional and aesthetic appeal of his subject and of his lyrical prose had a powerful influence on the younger generation, but his lasting reputation stands rather on the *Mémoires d'Outre-tombe* (1848) of his maturity. Another refutation of neo-classic rationalism was given by Mme de Staël, whose *De l'Allemagne* (1810) held up the freedom and profundity of German thought and literature as an alternative to the dry Latin clarity. Through such channels the German influence (particularly of Goethe, Schiller and Novalis) began to operate in France. The English influence, principally philosophic in the 18th century, now became lyric and picturesque. Ossian, the gothic fantasies of the 'Black' novelists and, after 1820, Byron and Scott were in the foundations of French romanticism.

The romantic period may be dated from the publication of Lamartine's *Méditations* (1820) which first marked the long-awaited release of personal feeling in verse. The movement gathered strength until 1830, was supreme in all genres until 1840, then declined during the next ten years, except in the novel. After 1850 romanticism is found mainly as a survival or in hybrid forms. It found its fullest expression in the poetry of Lamartine, Vigny, Hugo and Musset. These four poets in their different ways established the capacity of French verse to express a direct personal emotion, to follow the convolutions of the imagination whether playful, philosophical, passionate or despondent, to re-create local and historical atmosphere, to describe an external scene and relate it to an inner experience and to utilize technique boldly to meet the requirements of their themes. They overshadowed the lesser romantic poets, as M. Desbordes-Valmore, H. Moreau, Barbier, Sainte-Beuve and the young Gautier. Though a few of Vigny's philosophical poems were written later than 1850, only Hugo produced a considerable body of poetry after the mid-century; he then found a new vein best represented by the cosmic and epic verse of *La Légende des Siècles* (1859–83) and by his novel, *Les Misérables* (1862).

The romantic drama was born of a reaction against classical tragedy. It mainly took the form of historical melodrama, written in prose by A. Dumas *père*, in prose or in verse by Hugo (*Hernani*, 1830; *Ruy Blas*, 1838). In spite of the verbal opulence of Hugo, plays of this type only held the theatre for some ten years. Another type, whimsical, subtle, deflated, was created by Musset and did not reach the stage until 1847. The only comedies produced by the romantics, Musset's plays are as delicate as Marivaux's but less stylized and have proved as long-lived.

The romantic novel was many-sided and as rich in variety as romantic poetry. Like the drama it drew one of its principal inspirations from history. Between 1826 and 1831 Vigny (*Cinq-Mars*), Mérimée (*Chronique de Charles IX*), Balzac in his early experiments and Hugo (*Notre-Dame de Paris*) established the historical novel as a new genre in French literature. Dumas, turning from the theatre to concentrate on fiction, won his great popular triumphs a decade later with the series inaugurated by *Les Trois Mousquetaires* (1844). His success was paralleled on a lower literary level by the mystery and horror stories of Eugène Sue and the lurid serial novels of such writers as Paul de Kock. The prolific work of Balzac should be seen against this background; but his high conception of his task, his preoccupation with contemporary philosophies and his immense vitality lift his novels well above the *roman-feuilleton* class in spite of their melodrama. *La Comédie humaine* (1831–48) paints French society from Napoleonic times to the July monarchy with the same romantic gusto that others put into the historical novel and often with that same realism in detail which is more usually reserved for reconstructions of the past. In George Sand both the autobiographical novel and the social novel with reformist intentions reappear; she is, however, best remembered for her simple stories of peasant life.

Most of these novelists wrote for the whole of the greatly increased literate public which had grown up since the Revolution. Others, without ceasing to be of their period, had a more restricted appeal. The novels of Stendhal are autobiographical and social, but his aristocratic approach, his refusal to idealize, the penetration—and often irony—of his analysis, limited his appeal while prolonging it far beyond his age. Mérimée, also an aristocratic writer, made considerable concessions to contemporary taste in his use of local colour, but few in his presentation of character and emotion. His short stories were melodrama for the connoisseur; they can be related to the earlier short stories, fantastic or macabre, of Nodier and Xavier de Maistre. This was not yet a popular genre.

After the romantic period, poetry and the novel took widely separate roads. The first continued (with some reservation for the Parnassians) to be concerned with the reactions of the individual. The second assumed an objective and, with naturalism, a scientific manner. Flaubert's *Madame Bovary* (1856) marks the arrival of the fully realistic novel, disengaged from sentimental conceptions and philosophical commentary. To present contemporary society in this impersonal way became the aim, between 1860 and 1890, of the Goncourts, of Daudet in his later works and of Huysmans in his earlier, of Maupassant and of Zola, the leader of the naturalistic school. There was at the same time a contrary current, made up of developments or perversions of romanticism and embracing the autobiographical novel of Fromentin (*Dominique*, 1863), the humorous fantasy of the earlier Daudet, the fantastic or mystical stories of Barbey d'Aurévilly and of Villiers de l'Isle-Adam and the later novels of Huysmans which represent rather the post-naturalistic aestheticism of the century's end. But this was a minority tendency impotent against naturalism in its prime. Naturalistic fiction was in accord with the positivist doctrine of Auguste Comte and the evolutionary theories of Lamarck and Darwin which during the second empire (1852–70) began to rule the intellectual climate and to replace the idealistic philosophies, whether social or religious, of Saint-Simon, Fourier, Lamennais and others. In most fields the romantic enthusiasm and reliance on personal interpretations yielded to a more scientific approach. The great romantic historians, as Thierry and Michelet, gave place to the schools of Renan and Taine who, in theory and in their earlier writings at least, represented the confident march of materialism. In literary criticism Taine's systematized methods contrasted with the more individualistic approach of Sainte-Beuve, who sought to define the particular essence of each work and author. A survivor of the generation of 1830, Sainte-Beuve came comparatively late to criticism and thereby secured the reputation which his earlier novels and poems had failed to bring.

Another romantic survivor, Gautier, played some part in a new orientation of poetry. His doctrine of 'art for art's sake' and his pictorial treatment of the external world were developed by the Parnassians in reaction against romantic subjectivity. Less realists than aesthetes, the Parnassian poets could nevertheless be accommodated in a scientific age for their insistence on impersonal craftsmanship, while their leader, Leconte de Lisle, subscribed, though in despair, to an evolutionist philosophy.

But the main channel of poetry was not through the Parnassians, but from Nerval and Baudelaire to the symbolists. Products of romanticism in decay and authentic sufferers from a no longer fashionable *mal du siècle*, the first two opened up new perspectives by their intimations of the subconscious, Nerval in *Les Chimères* (1854) and Baudelaire in *Les Fleurs du mal* (1857). Baudelaire particularly, while a great poet in his own right, was the link between romanticism and modern poetry, and could be claimed as a forerunner by the symbolists and, later, the surrealists. Symbolism, drawing something from such varied poets as Rimbaud, Laforgue, Verlaine and Mallarmé, proved the most fertile literary doctrine of the latter part of the century. It explored new techniques for rendering the poet's response to the external world and is remarkable historically for its rejection in materialistic decades of scientific methods and philosophy.

The theatre of the mid-century abandoned entirely the romantic verse-drama in favour of the social and family drama of E. Augier and A. Dumas *fils*, who at last realized Diderot's conception of the *drame bourgeois*. From then on, the prose play with contemporary characters became the mainstay of the theatre, interpreted with more or less realism, reformism or comedy. Exploited in a purely amusing spirit by such dramatists as Labiche, Pailleron, Meilhac and Halévy, it turned to naturalism in the 1880s with Henri Becque and became indebted to Ibsen in the productions of Antoine's Théâtre Libre (1887–96). The poetic and idealistic opposition centred upon the Théâtre de l'Oeuvre of Lugné-Poe, later round the producer Jacques Copeau. Of this early imaginative drama little survives, except the first plays of Claudel and those of Maeterlinck, which drew European attention to the Belgian school of symbolists.

A Belgian national literature in French, parallel to Flemish, had begun to grow up after 1830, when Belgium became an independent state. In outline it was to follow the main literary movements of France, but individual writers showed strongly distinctive characteristics, whether of realism or of fantasy. The early period was notable for the stories of De Coster, impregnated with regional traditions, and the self-analytical works of O. Pirmez. In the 1880s a more deliberate revival was launched by the *Jeune Belgique* movement, which grouped such writers as C. Lemonnier, Max Waller, Rodenbach and the greatest of Franco-Belgian poets, Verhaeren. Other poets, as Maeterlinck, Van Lerberghe, Elskamp and Mockel, proved the compatibility between symbolism and the Belgian temperament. The novelists on the other hand, from Eekhoud in the 1890s to Simenon today, have more usually excelled as realists.

THE 20TH CENTURY.—The spirit of the 19th century was prolonged in much of the literature produced before the first world war. In poetry, symbolism remained an active force, turning sometimes to neoclassicism in such poets as Moréas and H. de Régnier. A sensual neo-romanticism flourished concurrently, chiefly in minor poetry and fiction. Of important novelists of already established reputation, Loti added little to his previous work, but became the father of a numerous school of colonial and regional novelists; Bourget continued to write the moralizing sociological novel somewhat unimaginatively linked to its period; Anatole France, combining rationalism with fantasy, escaped these handicaps and followed his *Monsieur Bergeret* novels (1896–1901) with the satire and irony of *L'Ile des pingouins* (1908) and *Les dieux ont soif* (1912). Barrès, at first an individualistic aesthete in revolt against naturalism, later a Catholic and traditionalist, was to exercise a considerable influence over the first post-war generation.

The most conspicuous new tendency between 1900 and 1914 was the reaction against materialistic positivism and intellectualism. From the philosophy of Bergson, encouraging reliance on intuition and the subconscious, various consequences were drawn; one effect was to strengthen the Catholic revival in letters first manifest in the novels and *Journal* of Léon Bloy and which, allied to an idealistic socialism, was lyrically expressed in the essays and verse of Péguy, a 'natural' poet owing little to schools. Claudel, also a Catholic and an independent, wrote a great part of his highly personal poetry and plays between 1890 and 1914, but continued to write long after and to win increasing recognition. After 1918 the line of Catholic novelists and essayists was continued by Bernanos, Mauriac, Maritain, H. Bosco and others.

Three other writers of Claudel's generation have spanned the half-century and have exercised great individual influence limited to no one movement or genre. Valéry, a disciple of Mallarmé in his earlier work, carried symbolist poetry to its highest intellectual perfection in *La Jeune Parque* (1917) and *Charmes* (1922); as a prose-writer he won equal respect for his analyses of contemporary art and civilization. The work of Gide appears less consistent because more affected by subjective reactions to a changing age. His greatest strength was his continual sensitivity to new moral problems. His work, in criticism, the essay and his *Journal* is supplemented by his novels (as *L'Immoraliste*, 1902; *Les Faux-monnayeurs*, 1926) and his plays, written primarily to be read. Romain Rolland, a novelist in his multi-volume works *Jean Christophe* and *L'Ame enchantée*, the biographer of Beethoven, Tolstoy and Gandhi and a writer on social and political problems, incarnated the idealistic internationalism of the first third of the century.

Of the many literary movements which claimed to succeed naturalism and symbolism, the most important was surrealism. The movement was officially constituted only in 1924 by André Breton, when it appeared the ultimate step in the liberation of the unconscious and owed the particular violence which it assumed to the anarchy of the first post-war period. Influenced by futurism and dadaism, it could count among its ancestors such writers as Jarry and, more particularly, the poet Apollinaire and his group who, with the first cubist painters, had sought to evolve a new integral aesthetic. Important as a general influence, surrealism has survived chiefly in dilution; few outstanding writers have been, or have remained, pure surrealists. Among those who belonged to the movement or who had affinities with it were the chief poets of 1920–40, as Aragon, Eluard, Supervielle, P. J. Jouve; the poet, dramatist and novelist Cocteau; the poet and scenario-writer, J. Prévert. Surrealism modified the traditional techniques more fully in poetry than in the theatre and the novel.

The novel has proved the most prolific genre of the 20th century and has developed in directions hardly explored by the 19th-century masters. The work of Proust owes its great influence to the fact that it is a synthesis of the psychological and the social novel and also to the fluid technique of the narrative with its debts to Bergsonism and symbolism. Belonging materially to the pre-1914 world, *À la recherche du temps perdu* was published in 1913–28 and adopted spiritually by the second quarter of the century. In externals it is a *roman-fleuve*—a formula already essayed by Zola and Romain Rolland and developed particularly after 1920 in multi-volume chronicles of the life of a nation, a social group or a family. Outstanding examples were *Les Thibault* (1922–40) of R. Martin du Gard, *La Chronique des Pasquier* (1933–45) of Duhamel and *Les Hommes de bonne volonté* (1932–46) of Jules Romains. The last two writers had been members of the Unanimist movement, founded in 1909, whhse object was to express the collective spirit of a group or a civilization. The same preoccupation, modified to meet new world conditions and not necessarily expressed through the *roman-fleuve*, appears in the politically-conscious fiction of the 1930s, of which Malraux's novels are typical. In contrast, the study of personal worlds has been continued by Colette, who belongs to an older generation (her *Claudine* series, 1900–03), but who continued her delicately sensual work to the 1940s; by the Catholic novelists already mentioned; by Julien Green; by Maurois both as novelist and biographer; by Céline in his stylistically remarkable *Voyage au bout de la nuit* (1932); by Montherlant with brutal romanticism, by Giraudoux, Chardonne, Jouhandeau among many others. The regional novel has persisted in Giono's poetic evocations of Provence and in the more realistic Swiss novels of Ramuz.

The theatre, largely dependent on a conservative-minded public, has evolved as a whole more slowly than other genres, while its *avant-garde* manifestations have seemed more conspicuous. Before 1914 the drama could be divided into three main types: the sociological play, derived from Ibsen and A. Dumas *fils* and represented by such writers as F. de Curel and E. Brieux; the psychological play of Porto-Riche, Lavedan, H. Bataille, H. Bernstein and others, dealing with contemporary personal relationships; and the light comedy, predominantly social, of Courteline, Tristan Bernard and G. Feydeau. The *avant-garde* made experiments in a freer, more poetic drama, in themselves rarely successful. The first three types have continued to flourish in the commercial theatre and the main novelty since 1920 has been the reaction against their realism led by a few producers and actors of genius. Realism has not disappeared, but rival conceptions have established themselves, even commercially, beside it. The main tendency has been to break the 'drawing-room' convention and to borrow themes from Greek drama, from history and legend and treat them in a modern psychological context. The plays of Giraudoux have proved the most notable example of the imaginative study of human nature on the stage. Cocteau, sometimes criticized for introducing fantasy for fashion's sake, has nevertheless done much to rejuvenate the theatre as well as the cinema. The original talent of Salacrou exploits but surpasses surrealism. A more delicate sentimental fantasy, reminiscent of Musset, is typified by Jean Sarment and Marcel

Achard. Anouilh, one of the great successes of the 1940s with his plays on Greek themes, made an early reputation with *La Sauvage* (1934). He owes much to Giraudoux and to the lighter fantasists.

The effects upon literature of the second world war bore some general resemblance to those of the first. It produced writings inspired by direct personal experiences, *témoignages* of the Resistance and the concentration camp which have a basically documentary interest, like the first-war novels of Barbusse and Dorgelès. The work of Vercors (Jean Bruller) reflected this direct experience; it touched earlier established writers such as Aragon and Eluard and, more or less intensely, most of their generation. Secondly, the moral effect of the struggle was to popularize philosophies already embryonic before it. As the first war brought into relief surrealism, the second war developed existentialism which, in the same way but with more reasoned arguments, claims to be a philosophy of life. The approach of the artist is inseparable from that of the individual and his total adhesion is therefore demanded. Whatever may be the ultimate value of existentialist philophy, existentialist literature appears as aesthetically akin to the naturalistic literature of the 1880s, with the difference that Freud and not Darwin furnishes its scientific basis. The leader of the movement, J.-P. Sartre followed his early novel (*La Nausée*, 1938) and philosophic writings with his cyclic novel *Les Chemins de la liberté* (1945 ff.); in *Les Mouches* (1942) he wrote the first of several plays bitterly probing contemporary problems. His nearest disciple, Simone de Beauvoir, is primarily a novelist. A. Camus, while disclaiming Sartre's philosophy in favour of the 'philosophy of the absurd', has written from a comparable point of view in his novels (*L'Étranger*, 1942; *La Peste*, 1947) and his plays. That existentialism is not necessarily atheistic is shown by the dramatist Gabriel Marcel, a direct disciple of Kierkegaard, whose *Journal métaphysique* (1928) already expounded his conception of the doctrine.

In the 20th century French writers have continued to fulfil their age-old function of testing out contemporary theories and reformulating them with maximum skill and intensity. As a soundboard for world anxieties they have rarely given out so universal a tone.

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Frisian Literature. As early as the 8th century St Liudger met a blind West Frisian singer, Bernlêf, who celebrated the deeds of ancestors and the battles of kings to the accompaniment of his harp. The Carolingian *Lex Frisonum* became the fountain-head of a legal tradition, fostered by the East Frisians centred upon the 'Upstalbeam' at Aurich and embodied in many Frisian law-books from the 13th to the 15th century.

The incorporation of West Friesland into the Union of Utrecht (1579) led to the substitution of Dutch for Frisian, which sank to a patois kept in popular songs or used for farcical effects. East Frisian, too, succumbed to Low German in the country and to Dutch in the towns, surviving only on the peat-moors of the Saterland and the island of Wangeroog. In 1691 a Hamburg writer, Cadovius Müller, collected the last scraps of East Frisian in his *Memoriale linguae frisicae*, including an ancient shepherd's song, *Buhske de Remmer*. The Dutch writer J. J. Starter published in 1618 an interlude *De vermaecklijke sotteclucht van een advocaat en een boer op't plat fries* ('The amusing farce of a lawyer and a peasant in Low Frisian'). In this period wedding-poems were popular, such as a dialogue between mother and daughter on the qualities of a suitable husband (*Ansck in Houck*, 1639) and a poem (*Woutir in Tjalle*) in which a tipsy countryman assists at the 'bedding' of the bride in the manor-house. On this unpromising background one great poet emerged, Gysbert Japicx, who moulded Frisian into a literary language fit for serious verse and prose. After him the Dutch poetess, Titia Brongersma, reverted to the somewhat supercilious use of Frisian for rustic themes in a few poems in *De Bronswaan* (1686). The rustic tradition persisted throughout the next century, e.g. in the folk-play *Waatze Gribberts Bruyloft* (1701) and *It Libben fen Agtje Ijsbrants* by Meinderts (1779).

The resurgence of Frisian was brought about in 1822 by Rinse Posthumus. Interest was directed to the past and in particular to Gysbert Japicx, whose work was re-edited. The 'Selskip for Fryske Tael', founded in 1844, and the journal Forjet-my-net (1871) fostered cultural autonomy. However, by the time of the first world war the young Frisians had tired of the didactic and moralizing tone of many writers and in 1915 formed the Young Frisian community (It Jong-Fryske Mienskip) under Douwe Kalma and E. B. Folkertsma. Some differences between the leaders caused a split between the radical humanistic wing and those who clung to Calvinism, and led to the foundation of the Christian Frisian Society (It Kristlik Fryske Selskip). Both movements fostered a literary renascence in which Frisian was made more expressive by translations from Shakespeare, Shelley, Molière and St Augustine. Some fine lyrics were written by Fedde Schurer, Kalma and others. Kalma is both a skilled translator and classical dramatist. The novel was brought to excellence in the work of the dreamer 'Marten Baersma' (=M. H. Bottema), e.g. *De ljochte kimen* ('The bright horizon', 1925), and especially Simke Kloosterman. Archaeological, historical and folk-lore studies continued. Poetry became modern and experimental in the work of Anne Wadman. A. G. Wumkes was responsible for the Frisian translation of the whole Bible (1946). Frisian is now being used increasingly in the churches and schools and has gained academic representation in the universities of Amsterdam, Groningen and Leiden.

Outside of the West Frisian area literature has remained at the folk-level, though J. P. Hansen's comedy in the Sylt dialect *De Gidtshals* ('The Miser,' 1809) was famous in its day and M. Nissen's *De freiske sjemstin* ('The Frisian mirror', 1868) was translated into German.

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JOURNALS: *For hûs en hiem* (1888–95); *Forjit-my-net* (1900–15); *Yn ús eigen tael* (1909–42); *Fryslân* (1916–36); *Frisia* (1917–36); *It Heitelân* (1919 ff.); *Tsjûgenis* (1920–22); *De Holder* (1926–29); *De Tsjerne* (1946 ff.).

W.E.C.

Futurism, a literary movement in Europe which proclaimed a clean break with the past and advocated new forms, in both subject-matter and style, conforming with the spirit of the age of machines, aeroplanes, factories and speed. The movement, which was nourished on the vitalism of Nietzsche, Sorel and Bergson, was dominated by Filippo Tommaso Marinetti. Born in Alexandria, he wrote in French rather than in Italian, and founded, in 1905, the periodical Poesia for the 'grand incendiary poets' who were to become the 'futurists' later on. The term 'futurist' was coined by Marinetti in his highly bizarre and extravagant novel *Mafarka le futuriste; roman africain* (1909). The official birth of futurism was signified by the publication in the Paris Figaro of 20 Feb. 1909 of the *Manifeste du futurisme*.

Parole in libertà ('freedom for the word') became the catchword. Logical sentence construction was discarded, a succession of nouns and infinitive verbs were incoherently linked together and futurist imagery was a blend of extravagant naturalist devices, fanciful chemical and mathematical formulae and onomatopoetic reproductions of meaningless sounds.

The manifesto of 1909 had already transgressed the realms of literature and art and propounded a political theory which aimed at the realization of Nietzsche's and Sorel's teaching on a nationalist basis. War was declared to be the sole cure of the world (*la guerre seule hygiène du monde*) and later fascism was hailed as corresponding to the doctrines of futurism. Its recognition by the fascist régime as the officially sponsored art movement did not last long and by 1924 Marinetti had been deserted by all his former followers.

Futurism, in spite of its attacks on the very essentials of modern civilization, of its irresponsibility and its basically nihilist trends, nevertheless influenced modern European literature and was the immediate forerunner of movements such as cubism, dadaism, expressionism and surrealism. Its most immediate effect was on Russian literature, where its explosive revolutionary tendencies found a prepared soil, although it led to the support of extremist political forces diametrically different from those in Italy. Futurism in Russia split into two groups: Ego-Futurism whose leader Igor Severyanin enthralled St Petersburg with his grammatical distortions, extravagant word-combinations and non-vernacular idiom; and the Cubo-Futurists, who included Vladimir Mayakovsky. Mayakovsky, Khlebnikov and others published in December 1912 a manifesto called 'A slap in the face of public taste', which adopted Marinetti's manifesto of 1909 almost point by point, stressing the 'we', advocating the most daring neologisms, glorifying mechanical inventions, repudiating all past and contemporary Russian literature, including Gorky. After the revolution of 1917 Mayakovsky gradually changed his futurist manner and style in favour of a more conservative attitude.

F. Flora, *Dal romanticismo al futurismo* (1922); C. Pavolini, *Cubismo, Futurismo, Espressionismo* (1926). R.H.S.

Gaelic Literature: see Breton Literature, Cornish Literature, Irish Literature, Manx Literature, Scottish Gaelic Literature, Welsh Literature.

Gaucho Literature. One of the stranger bypaths of literature, the *literatura gauchesca* of South America belongs exclusively to the River Plate, principally Argentina, and to the 19th century. Its subject matter is the figure and customs of the cowboy of the *pampa*, closely comparable to that of the prairie and the Far West, but different in that the basic stereotype of the *gaucho* myth is the 18th-century cattle-ranger, the memory of whom was projected on to the changing and disappearing cowboy of the 19th-century *pampa*, in which profound alterations in cultivation and population were gradually extinguishing the old *gaucho* life. In origin this literature is an elegiac lament by the old colonial element for the disappearing ethos of pre-republican times. The literary aspect of *gaucho* folk-lore springs from the cowboy songs, purely Spanish in type: *cielito* (a dance), *vidalita*, *triste*, the basis of which is the peninsular *copla*.

The Uruguayan, Hidalgo, was the first to adopt the style of the *gaucho* songs as a literary form, but his chief contribution was the political dialogue in verse, in *gaucho* speech, didactic in intention, leading the way to Ascasubi, del Campo and Hernández, the chief representatives of this pseudo folk-lore. The *gaucho* has also figured, in a radically different way, in the River Plate novel, in which the *gaucho* theme takes the place of the *cuadro de costumbres*, so popular and so enervating in the rest of Spanish American and Peninsular prose. Here Sarmiento is the initiator, with *Facundo*, midway between fact and fiction. Thereafter there are two streams of prose narrative, one idealizing a highly romanticized *gaucho*, the other a sober transcript. To the first belongs Eduardo Gutiérrez (1853–90), author of a series of novels of violent action, while later, the idealizations of Güiraldes, Reyles and Larreta raised the *gaucho* theme to higher literary levels. To the second belong the realist and sometimes stark narrations of Acevedo Díaz, Viana, Lynch, while unwonted humour characterizes Payró. See also under Obligado, Mitre, Leguizamón and Sánchez.

F. M. Page, *Los Payadores Gauchos* (Darmstadt, 1897); E. Quesada, *El Criollismo en la Literatura Argentina* (1902); L. Lugones, *El Payador* (1916); R. Lehmann-Nitsche, *Folklore Argentino, Santos Vega* (1917); J. M. Salaverría, *El Poema de la Pampa* (1918); R. Rojas, *La Literatura Argentina*, vols 1 and 2 (1924); J. Furt, *Arte Gauchesco* (1924) and *Lo Gauchesco en la Literatura Argentina de Ricardo Rojas* (1929); C. Reyles, *El Nuevo Sentido de la Narración Gauchesca* (1930); *Poetas Gauchescos: Hidalgo—Ascasubi—Del Campo*, ed. E. Tiscornia (1940); S. J. García, *Panorama de la Poesía Gauchesca y Nativista del Uruguay* (1941).—C. O. Bunge, 'La Literatura Gauchesca', in *Martín Fierro* (1919); A. H. Holmes, *Martín Fierro, an Epic of the Argentine* (1923); E. Tiscornia, *Martín Fierro Comentada y Anotado* (1925); *The Gaucho Martín Fierro*, tr. W. Owen (1942).—W. H. Hudson, *Far Away and Long Ago* (1924); R. B. Cunninghame Graham, *The Horses of the Conquest* (1930); M. Nichols, *The Gaucho: Cattle Hunter, Cavalryman, Ideal of Romance* (1942). E.Sa.

Gempei Seisuiki ('The Record of the Rise and Fall of the Minamoto and Taira clans'), a Japanese military novel by an unknown author, written probably between 1200 and 1250, describing the civil wars between 1160 and 1185. It covers the same ground as the *Heike monogatari* (q.v.) but in much greater detail, although many passages are identical. Since the *Heike monogatari* exists in many different versions, the *Gempei seisuiki* has been regarded by some as being a rewritten and enlarged version of it. In any case, it has a consistent and clear style of high literary value.

Eng. tr. of selected passages in W. G. Aston, *A Hist. of Jap. Lit.* (1907). E.B.C.

Genji Monogatari: see MURASAKI SHIKIBU (part ii).

Gentse Spelen, allegorical plays, performed by the 19 participating Chambers of Rhetoric at the 'landjuweel' (competition) at Ghent (12–23 VI 1539), on the question of what is man's greatest comfort when dying, and published the same year in four printings. Soon after, the Gentse Spelen were placed on the Index.

Ed. L. M. v. Dis and B. H. Erné (1939); L. M. v. Dis, *Reform. Rederijkersspelen* (1937); G. J. Steenbergen, in Jaarboek van de Fonteine (1946–47). J.J.M.

Georgian Literature. The written literature of the Georgian people can be traced back to the 5th century A.D. Its vigorous national and popular character has been enriched by elements assimilated from Byzantium and Persia. The earliest works known are lives of saints and martyrs, ranging from the 'Martyrdom of St Shushanik' (*c.* 480) to the 'Life of St Gregory of Khandzta' (10th century). These are distinguished by their lively and realistic style. This period also saw the beginning of Georgian historiography, with accounts of the conversion of Georgia to Christianity and the exploits of king Wakhtang Gorgasal.

The ensuing age of chivalry produced romances and epics, notably Moses of Khoni's *Amiran-Darejaniani* (early 12th century). The golden age of heroic verse is reached with Shota Rustaveli's *The Man in the Panther's Skin* (tr. M. Wardrop, 1912), the national saga of Georgia, dedicated to queen Tamar (1184–1213). After the Mongol invasions literature revived in the silver age of the 17th and 18th centuries, with the courtly and rather mannered Persianized lyricism of Taymuraz I and the more personal inspiration of king Archil and David Guramishvili. The romantic movement was brilliantly represented by Alexander Chavchavadze and Nicholas Baratashvili. Later in the 19th century Ilia Chavchavadze and Akaki Tsereteli achieved lasting popularity with their patriotic historical lays and nostalgic lyrics, which played a part in the revival of Georgian national consciousness under tsarism. Apart from literary modes, Georgia has a particularly rich strain of folk poetry and song.

The history of the Georgian popular stage can be traced back to classical times. There was a court theatre at Tiflis during the reign of Erekle II (1762–98). Georgian drama was eclipsed by the Russian annexation until a truly national stage was founded in 1850 by Giorgi Eristavi. In 1952 there were 27 theatres operating, with a large repertoire of Georgian and foreign plays.

Fiction and prose literature in general evolved rapidly in the modern period. The lexicographer Sulkhan Saba Orbeliani (1658–1725) wrote a famous book of moral tales, *The Book of Wisdom and Lies* (tr. Sir O. Wardrop, 1894). The 18th-century scholar Prince Wakhusht composed an excellent historical and geographical description of Georgia. Prince Ioann and Solomon Dodashvili in the 1820s laid the foundation of satirical and journalistic writing. The social novel reached a high point of accomplishment in Ilia Chavchavadze's sardonic 'Do you call this a Man?' (1863). Other important novelists are Alexander Qazbegi, Daniel Chonkadze, N. Lortkipanidze and L. Kiacheli. Under the Soviet régime writers have been somewhat cramped by the exigencies of socialist realism, but literary criticism has made great progress.

Georgian has two distinct but related alphabets, the ecclesiastical ('Khutsuri') and the lay or knightly hand ('Mkhedruli') which is in general use.

J. Karst, *Littérature Géorgienne Chrétienne* (1934); A. Khakhanashvili, *Ocherki po istorii Gruzinskoy Slovesnosti* (1895–1901); K. Kekelidze, *Kartuli literaturis istoria* (new ed. 1941); A. Shanidze, *Dzveli kartuli ena da literatura* (9th ed. 1947); N. Y. Marr, *Teksty i razyskaniya po Armyano-Gruzinskoy filologii* (a series containing important old-Georgian texts); G. Bukhnikashvili, *Gruzinsky teatr za sto let* (1950); *Georgian Folk Tales*, tr. M. Wardrop (1894); *Visramiani*, tr. Sir O. Wardrop (1914). D.M.L.

German-American Literature proper includes only German literature which became americanized in form or subject matter. But for historical or sociological reasons it is not always possible to exclude mere extension of literature from the homeland. The development of German-American literature parallels the following periods of immigration: (1) 1675–1825. Characterized by religious lyrics in the manner of the Second Silesian School. (2) 1825–48. The German classics are promulgated and German language newspapers are founded. The poets enthusiastically glorify American ideals, often without reference to real life. (3) 1848–70, the time of the Forty-Eighters fleeing political persecution and stagnation in the homeland. This influential group writes in the vein of Young Germany and fights for freedom of thought, for true democracy and against slavery and political corruption. (4) 1870–1900. The political trend turns to social problems and the writers discover real American life, nature and history. (5) 1900–33. The interest centres in aesthetic problems or in problems of metropolitan life. (6) Since 1933 politics again are in the foreground, partly because of the numerous émigrés from the Hitler régime who must however be characterized as German authors living in America.

A. B. Faust, *The German Element in the United States* (2 vols, 1909); B. A. Uhlendorf, 'German-American Poetry', in Deutsch-Amer. Geschichtsbl., 22–23 (1922–23); E. Jockers, 'Deutschamerikanische Dichtung', in Der Auslanddeutsche, 12 (1929); W. Schneider, *Die auslanddeutsche Dichtung unserer Zeit* (1936); C. Wittke, *German-Americans and the World War* (1936); K. K. Klein, *Literaturgeschichte des Deutschtums im Ausland* (1939); E. Feise, 'Colonial Petrification', in German Quarterly, 13 (1940); H. S. Jantz, 'German Thought and Literature in New England, 1620–1820', in Jour. Eng. and Ger. Philol., 40 (1942); *The Forty-Eighters*, ed. A. E. Zucker (1950); C. Wittke, *Refugees of Revolution* (1952).—ANTHOLOGIES: G. A. Zimmermann, *Deutsch in Amerika* (2nd ed., 1894); G. A. Neeff, *Vom Lande des Sternenbanners* (1905); E. Jockers, *Deutsch-amerikanischer Musenalmanach* (1925). E.R.

German Literature. Although the heroic literature of the Germanic peoples plays a large part in the cultural background of the ordinary educated German today, only one monument of this literature has actually survived in the German language, the *Hildebrandslied* (*c.* 820; q.v.), though heroic stories preserved in Old English and Old Norse literature frequently take place on German soil, treat of German heroes and in some cases reflect German tradition (see NIBELUNGENLIED). The *Hildebrandslied* is written in Germanic alliterative verse and, though corrupt in detail, is an impressive relic of heroic civilization. With the exception of this and of the two heathen alliterative Merseburg charms, early medieval German literature is Christian in matter, monastic and missionary in tendency. An important part in the Christianization of Germany was played by Irish and English monks; of the two great monastic schools, St Gall originated in a hermitage of the Irishman Gallus and Fulda was founded by the Englishman Boniface. These were the centres of early medieval literature in German, beside the court of the Frankish monarchs, where the Englishman Alcuin held an influential position under Charlemagne. The production of devotional literature culminated in the two great epics on the life of Christ which represent the high-water-marks of early German literature: the *Heliand*, from the monastery of Werden (*c.* 830), and the *Gospel Harmony* of Otfrid von Weissenburg (*c.* 868) from the school of Fulda.

The *Heliand* (q.v.), written like the corresponding Old English religious poetry, the Old Saxon *Genesis* and the Bavarian *Muspilli* (q.v.), in the Germanic alliterative verse, is a powerful epic poem and a characteristic piece of missionary literature, interpreting the life of Christ in terms of the heroic culture of the recently converted Saxons. Otfrid's *Gospel Harmony* is more lyrical and exegetical, with an older Christian tradition behind it, and is written in the non-alliterative end-rhymed verses of the Latin hymns, which soon supplanted alliterative verse in secular poetry as well.

The translation and glossing of theological prose begun at Charlemagne's court under the auspices of Alcuin had produced a remarkable version (*c.* 800) of Isidore of Seville's tract defending Christianity against the Jews (important in a missionary church), and a version of Tatian's *Diatessaron* was produced (*c.* 830) at Fulda. At St Gall, Notker Labeo (*c.* 952–1022) produced outstanding interpretative versions of works of the classical tradition, notably Boethius' *Consolations*.

Whereas all the prose in this period is derivative, some of the rhymed verse both secular and religious shows a certain modest independence: the *Ludwigslied* (881; q.v.) is a vigorous historical lay in praise of the West Frankish king Lewis III's victory over the Normans. The corrupt and fragmentary *Georgslied*, in honour of St George, depicts a religious counterpart of the secular hero Lewis.

Both the Carolingians and the Ottos favoured Latin learning and Germans made distinguished contributions to European literature in Latin. The sequence (q.v.) and the trope were cultivated and perhaps invented at St Gall by Notker Balbulus (840–912) and his contemporary Tuotilo;

at Gandersheim the nun Hrotsvitha (*c.* 930–1000) wrote her remarkable Latin comedies; at St Gall one Ekkehart wrote a Latin epic *Waltharius* (*c.* 930) on a Germanic theme, and the fragmentary romance of *Ruodlieb* looks forward to the courtly epic of the 12th century; there was a flourishing monastic and courtly poetry; and until the 12th century Latin remained the principal vehicle of literature in Germany. Dynastic changes and the Cluniac reform, which did not favour secular literature in the vernacular (see, however, Ezzo), brought about a break in the continuity of vernacular literary tradition which coincided with important linguistic changes.

The early 12th century produced two narrative poems, *Annolied* and *Kaiserchronik*, of the hagiographic and chronicle type, and two indicating a revival of Germanic narrative after centuries of submerged existence—*König Rother* and *Herzog Ernst*. These represent a pre-chivalric literature. It is around 1200 that the expression of chivalry as a way of life becomes dominant in German literature, consequent upon German participation in the crusades and increased contact with France. The joyous acceptance of the world as God's creation in the spirit of a noble idealism is in marked contrast to the asceticism represented by the writings of Heinrich von Melk. It was under the Hohenstaufen emperors that chivalry established itself. Three generations can be distinguished: from 1160 to 1190 the foundations of this chivalric culture are laid; the perfection is reached in the years 1190 to 1220; the next generation from 1220 to 1250 already shows a decline. The great figures of the second generation, rooted in a truly European culture and exercising an art of classic restraint and purity of outline, incorporate the first great flowering of German literature before the 18th century.

The essentials of this art were introduced from Provence by way of Northern France and the Low Countries. The Limburg poet Heinrich von Veldeke, writing a low Franconian dialect, led the way with his chivalric epic *Eneit*, his hagiographic legend of St Servatius and a small number of lyrics. It was the epic poets who confessed their indebtedness to him most plainly.

The courtly epic, written mainly in rhyming couplets, is in a style of heightened conversation; it is intended to be recited to a cultivated audience able to appreciate fine points. The flexibility of the metre unobtrusively aids the reciter. The epic achieves in the sincerity and clarity of Hartmann von Aue a classic restraint unrivalled in German until Goethe; in Wolfram von Eschenbach it is condensed and often obscure but always powerful and noble; Gottfried von Strassburg's *Tristan und Isolt* combines vivid narration and conscious artistry in the recounting of one of the greatest themes of passion in literature. All three poets had their followers, more particularly Gottfried, whose theme of passionate love had a more direct appeal. The profundities of Wolfram's *Parzival* were flattering to national habits of mind, but the descent to the ramblings of Albrecht von Scharfenberg, the principal representative of Wolfram's tradition, is steep. The subject matter of the court epic was mainly French in origin, usually from the Arthurian legend, though biblical and hagiographical themes were also treated. With Rudolf von Ems and more certainly with Konrad von Würzburg, the middle-class townsman, chivalry is plainly no longer a way of life but a romantic fiction; the beginning of this development can already be seen in the townsman Gottfried von Strassburg. In the third generation a realistic picture of the decay of chivalric ideals is given by Wernher der Gartenære in his lively short epic *Meier Helmbrecht* (*c.* 1270); the peasant, formerly an object of derision, takes his place as the real hero of the tale.

Beside the court epic set out in a tone of cultivated conversation, there flourished the heroic epic, written for the smaller and remoter courts of Bavaria and Austria, in stanzaic forms indicating a tradition of song. The subject matter is drawn from Germanic heroic story, and the principal monument of this kind of epic is the *Nibelungenlied* (*c.* 1200; q.v.). Another slightly later epic, *Kudrun* (q.v.), is a story of the North Sea coasts. A group of minor epics centres round the Gothic king Theodoric of Verona (Dietrich von Bern; see MINSTREL). Though chivalric touches are not lacking, the ethical ideals are not those of chivalry but closer to those of pre-Christian Germanic society. Indeed, the *Nibelungenlied* deals with a central theme of Germanic story—revenge. Both by its narrative skill and the grandeur of its subject-matter it is a masterly performance. Since its rediscovery in the 18th century it has become the German national epic *par excellence* and in the conflation of the German and Scandinavian branches of the story by Richard Wagner the legend has become a European possession.

Lyric poetry in Germany before the age of chivalry practically only exists in Latin, though a Carolingian document of 789 forbids nuns to write '*winileodes*', a word of uncertain meaning which is generally assumed to refer to love songs in the vernacular. The Latin manuscript known as the *Cambridge songs*, probably compiled in Germany, contains some of the gems of medieval Latin love poetry and a couple of German-Latin macaronic items. A later representative German collection is the *Carmina Burana*, most of which are in Latin, but which include some German stanzas, dating from the early 12th century. In the later 12th century a group consisting of the Austrian knight of Kürenberg, the Austrian Dietmar von Eist and the Swabian Meinloh von Sevelingen produced charming love poetry characterized by so-called 'Frauenstrophen' in which the lady expresses her longing for the knight. With the lyrics of Friedrich von Hausen the influence of French chivalry upon this, it would seem, predominantly native art becomes clear and the chivalric convention of the knight longing for the favour of the (married) lady is adopted. The term 'Minnesang' (q.v.) is used to cover both the earlier and the later lyric. It is characteristic of both that the lyric was regarded as a whole consisting of poetic text and musical composition, (generally?) performed by the poet-composer himself. Nowadays we judge the words without the music, most of which is lost to us.

The principal figure of this chivalrous Minnesang in its earlier stages is the Alsatian Reinmar von Hagenau, who practised his art at the ducal court of Vienna. Reinmar is the sensitive singer of the ennobling effects of hopeless love. His flawless, melancholy lyrics had a wide influence, not least upon the greatest lyrical genius of German literature before Goethe, Walther von der Vogelweide.

Reinmar's theme was that of purely spiritual and intellectual adoration of an unapproachable noble lady; Walther turned to flesh and blood, to the sincere emotions of the heart, demanding requited love. His later poems are no longer addressed to married women, and he writes seriously of the 'niedere Minne' of peasants and simple folk. His political poetry stands beside the brilliant Latin verses of the earlier Archpoet (*c.* 1160).

Wolfram von Eschenbach, whose last 'Tagelied' (q.v.) — a characteristically *galant* genre of the poetry of chivalry— turns to a praise of conjugal love, shows a somewhat parallel development to Walther.

Both Walther and Wolfram enlarged the scope of the lyric of chivalry, though not at the expense of its ethical bases. This was a danger which Walther foresaw and which was realized in his own lifetime by Neidhart von Reuenthal. He turns away from the court to partake, with mingled condescension, envy and pleasure, in the pastimes of the rich peasants. The economic decline of the knightly class is evident in his situation. A Swabian circle round Gottfried von Neifen wrote saucy bucolic poetry in the style of the French 'pastourelle', not however neglecting the formal lyric of chivalric gallantry. It is through poetry such as this that the themes of chivalric song were transmitted to the later folk-song.

Neidhart and his successors show one aspect of the degeneration of Minnesang. Another aspect is the exaggerated idealism found in Ulrich von Lichtenstein's *Frauendienst* (1255) and later in the work of Oswald von Wolkenstein. Chivalry becomes a romantic ideal or a polite convention no longer taken seriously by anybody except a few aristocratic fantastics and townbred exquisites.

It is to the townsman that poetry of the 14th century belongs. Already the names of Gottfried von Strassburg and Konrad von Würzburg point in this direction. The high idealism of the knightly caste at its best is discarded by a class which turned to solid didacticism and the practice of piety to ensure salvation. The knightly ideal finds its last nostalgic formulation in the work of an Italian canon, Thomasin von Zerclaere's *Welscher Gast* (1215); it is but a step removed from the guides to right living at a more humble level like Freidank's *Bescheidenheit* (*c.* 1230) and Hugo von Trimberg's *Renner* (1300). It is the period of efflorescence of German mysticism, which in Meister Eckhart (†1327) produced a speculative genius of the first order, in Heinrich Seuse a representative of emotional mysticism who adapted the conventions and vocabulary of chivalric love to the relationship between Christ and the soul, and in Johannes Tauler a mystical preacher urging practical piety based on inner religious experience in a way that often suggests the *Imitation of Christ*. These mystical writings exercised a wide influence outside Germany, and in them a prose able to deal simply and effectively with abstract concepts of great complexity was achieved, to set beside the well established prose of legal tradition and administrative usage. This latter was the soil from which sprang the most eminent work of imaginative and rhetorical prose before Luther, Johann von Tepl's *Ackermann aus Böhmen* (*c.* 1400) which shows a remarkable synthesis of medieval and early renaissance traits, and points forward to the age of humanism.

At the end of the middle ages large areas of Germany which have previously taken little or no part in literature begin to become productive. Until the 14th century German literature is largely concentrated in the south, south-west and in Austria. The actual area of German speech had enormously increased: German colonists had pushed beyond the Elbe into Brandenburg and Pomerania, Meissen, Lusatia and Silesia; German orders of knighthood, with whom Chaucer's knight had been proud to serve, had won Prussia, Livonia and Estonia. The literature of the knights of the Teutonic Order consists of chronicles and religious epics, and flourished in the middle of the 14th century (see NIKOLAUS VON JEROSCHIN). The development of the towns went on more rapidly in this northern and north-eastern area, especially after the foundation of the Hanseatic league allying the two powerful cities of Hamburg and Lübeck in 1241. Their literature, largely written in the Low German speech which was the business language of the Hanseatic league and was current from London to Reval, was didactic and satirical in flavour, including however works of law and history like those of Eike von Repgowe and a number of notable chronicles. The contribution of North Germany to European literature before 1500 consists in the Low German redaction of *Reynard the Fox* and the figure of *Till Eulenspiegel* (qq.v.), both characteristically satirical.

The 14th- and 15th-century townsman inherited chivalric literary conventions in two forms, one esoteric, one popular. In the field of the lyric they are represented by the 'Meistergesang' and the 'Gesellschaftslied' respectively; the first was a formalistic art in which didactic subjects often unsuited to lyrical treatment were forced into rigid forms governed by strict rules. The 'Gesellschaftslied' used many of the themes of chivalric poetry and adapted them to the social conditions of the towns; the technique was freer, the forms simpler. Whereas the 'Meistergesang' has left no important trace on later German literature, the 'Gesellschaftslied' and its descendant the 'Volkslied' largely inspired the revival of German lyric poetry in the 18th and 19th centuries. Similarly the courtly epics were retold in prose, first in France, later in Germany, and became the basis of the chapbooks so beloved of the Romantics.

The townsman was attracted by the ethical doctrines and didactic tendency of the classical Latin literature increasingly studied in Italy, and the great figures of early German humanism are patricians, like Pirckheimer and Peutinger, or scholars of often lowly origin like Peter Luder, Conrad Celtis, Rudolf Agricola, Reuchlin and Erasmus. The vehicle of humanism was Latin, and despite the translating activity of Niklaus von Wyl and Heinrich Steinhöwel, it was not until the Reformation that the best minds devoted themselves to writing in the vernacular. Though one 15th-century German vernacular work, Sebastian Brant's *Narrenschiff*, gained European celebrity, it was through the medium of a Latin verse translation, and the most remarkable contributions of the German renaissance to European literature are the *Epistolae obscurorum virorum* (q.v.) and Erasmus' *Colloquies* and *Praise of Folly*. Erasmus himself incorporated a broad European renaissance culture as international as the culture of chivalry but more shortlived.

The most important contribution made by Germany to the development of ideas in Europe was the Reformation. It was preceded by a large body of satirical and didactic writing criticizing abuses in the church, and the immediate effect of the Reformation was to increase polemic, in which the best minds were now engaged. In order to reach the mass of the people, these writings were in the vernacular, and for this reason have their place in German literature, though it was seldom that their literary qualities had more than a passing importance. The greatest literary achievement of the 16th century was Martin Luther's translation of the Bible, which at once set a standard of language and diction all over Protestant Germany, though it had several local translations to compete with. It was the foundation of the literary language which gradually developed in the 17th and 18th centuries.

The humanists, though favourable to reforms in the church, were in general averse to changes of doctrine, and many—the greatest among them—either stayed by the old religion or held aloof. Thomas Murner, the greatest anti-Lutheran polemist, sympathized with Luther as long as he attacked abuses, but became an irreconcilable enemy as soon as changes of doctrine were involved. The union of humanism and reformation is seen in the figure of Melanchthon; through his own teaching and his educational reforms the classical tradition was established in Protestant Germany. In Ulrich von Hutten, a militant journalist of genius, the switch from Latin to the vernacular under the pressure of the Reformation is particularly clear. Every art form was employed in the service of Roman or Protestant propaganda. In Switzerland, under the double influence of the classics and the Reformation, the medieval drama was developed from its liturgical and folkloristic origins towards dramatic conflict and characterization in the round, especially by that characteristic renaissance figure Niklaus Manuel, whose *Ablasskrämer* is a little masterpiece. Luther himself had pointed to biblical stories as dramatic themes, and Rebhuhn wrote a *Susanna* extolling the virtues of the Lutheran (bourgeois) family. In the north-east Burkhard Waldis wrote a Low German play on the theme of the prodigal son.

The principal literary figure of the 16th century is by common consent Hans Sachs. A staunch Lutheran, he represents the middle-class townsman who is the characteristic figure of the period. Germany had no Pléiade, no Wyatt or Surrey; her contribution to renaissance literature was made in Latin by Conrad Celtis, Petrus Lotichius, Eobanus Hessus and others. Hans Sachs brought the art of the mastersingers (q.v.) out of their closed circle, and in his Shrovetide plays and dramas, his verse anecdotes and his lyrics, he provided entertainment and moral instruction for the worthy townsfolk, enlivened by sane humour.

The literature of entertainment included books of anecdotes in imitation of Poggio's Latin *Facetiae* (see SCHWANK), at first in Latin by Heinrich Bebel, later in German by Johann Pauli, Jörg Wickram and others. Beside the prose recensions of chivalric and hagiographic legends, the anonymous story of *Fortunatus* (1509) stands out as a prose narration of a bourgeois temper characteristic of the period, and became known outside Germany. The legend of Dr Faustus crystallized in the powerful anonymous Faust book of 1587; Faust's reckless search for knowledge and Fortunatus' preoccupation with riches show two of the ideals of the 16th century. A third, the urge to salvation, is reflected in the polemics of the Reformation.

Luther's great reforming tracts belong by their vigorous style as much to literature as to theology. But it was his hymns which began a revival of religious poetry which is Germany's chief (though often unrecognized) contribution to European literature in this and the succeeding century; the hymns of Luther himself and his followers Speratus, Ringwaldt and Nicolai are known in translation all over the Protestant world. Many of them were adaptations of existing secular songs or 'Gesellschaftslieder', of which many collections appeared throughout the century; among the most important are Georg Forster's *Frische Teutsche Liedlein* (1539–56), the so-called *Ambraser Liederbuch* (1582) and *Bergreihen* (1531). Some of the songs in these collections remained current among the people until the 19th century.

By the middle of the century the force of the Reformation had spent itself and the new literary impulses derive largely from the counter-Reformation, whose literature in the early years was Latin in expression and international in scope. Parallel with the Protestant humanist school dramas of Gnapheus and Macropedius, written in Latin and imitating Seneca and Terence, the Latin drama of the Jesuits and Benedictines exercised a wide and important influence. Counter-Reformation polemic in the vernacular seldom reached the level of literature, but a belated Protestant satirist, Johann Fischart, is the outstanding figure of the later 16th century. Many notable figures of 17th-century literature, such as Angelus Silesius, duke Anton Ulrich of Brunswick, and Grimmelshausen, were converted to Roman Catholicism.

The turmoil of the Reformation had increased the power of the territorial princes, and the social importance of the courts began to have an effect upon literature. This first becomes apparent in the drama. In 1587 the first company of English players visited Germany. They were the first professional actors ever seen there, and English troupes and English musicians were in demand at the North German courts and in the rich towns of South Germany, where they produced plays by Shakespeare and his contemporaries, including the originally German themes of *Faustus* (Marlowe) and *Fortunatus* (Dekker). Their direct influence on German literature has been greatly exaggerated, though in duke Heinrich Julius of Brunswick at the courtly level and Jakob Ayrer at the bourgeois level they found meritorious imitators. German wandering troupes kept their tradition of acting alive until Gottsched and Caroline

Neuber reformed the stage. Their themes and subjects were taken over by the puppet plays, and it was in this form that Goethe first met the Faust story.

Elsewhere the need for court entertainment produced pageantry and lyric poetry, and in Württemberg the courtier G. R. Weckherlin, inspired by the Pléiade and the Elizabethan poets, produced verses which were not mere entertainment but an expression of the courtly way of life. None the less, few of the poets of the 17th century were courtiers; mostly they were professors like Dach, parsons like Rist, or public officials like Gryphius, Lohenstein and Hofmannswaldau, for whom the court was an ideal. Poetry became learned, social, and aristocratically refined. In 1617 the prince of Anhalt, in order to refine German literature and improve the German language, founded the aristocratic Fruchtbringende Gesellschaft which was followed by many others. In contrast to the preceding century, literature in the vernacular became a matter to which the best minds were willing to devote themselves, if as yet only in their leisure hours. Even so, two of the most considerable poets of the century, the Jesuits Jakob Bidermann and Jakob Balde, preferred Latin, and most writers began with Latin verses.

One man however did more for German literature than all the literary societies. It was Martin Opitz who in 1624 produced a handbook of poetics (*Buch von der Deutschen Poeterey*) and specimens of what could be achieved in a variety of literary genres. His great achievement was to formulate a simple metrical rule of rhythm by accent with strict alternation of stressed and unstressed syllables after the model of the Dutch verses of Daniel Heinsius. Once stated it was immediately comprehensible and imitable; it was, as Opitz and his followers showed, applicable to the metrical and stanzaic forms used in the Romance literatures, such as the sonnet, the ode, and the alexandrine which becomes the principal vehicle of poetry.

The themes are the European themes of the century, but in the Germany of the Thirty Years' war the dangers and uncertainties of human life seem to have been particularly strongly felt. Against this background the insistence on the theme of 'Gather ye rosebuds while ye may' becomes comprehensible, and the large production of religious poetry is explained. The great influences in the period are ultimately those of Petrarch and Seneca, as elsewhere in Europe, and in the century of the counter-Reformation and the wars of religion they are seen against a specifically Christian background, while the pastoral offers a gracious and dignified escape world.

Though Opitz received his first encouragement in Heidelberg, the south and west of Germany, which had played an important part in the 16th century, now take second place, and Silesia, a part of Germany where political and religious differences were particularly acute, dominates the literary scene (see SILESIAN SCHOOL). Opitz himself was a Silesian. There were also centres of literary life in Saxony, in Nürnberg, in Königsberg, in Hamburg and in Strasbourg, each with certain well defined characteristics.

The drama is dominated on the one hand by the Jesuits, on the other by the Silesians. The Jesuit drama (q.v.) in Latin, like that of the English players (and for the same reason), depended largely for its effect on non-literary means, such as pageantry, stage craft and music, and in the course of the century developed in the direction of opera. The Silesian drama, though German in expression, is more specifically Senecan in inspiration. The themes in both cases were similar; martyrdom, constancy in tribulation or temptation and the choice between good and evil are common to the Jesuits and to the greatest German dramatist before Lessing, the Silesian Andreas Gryphius. These dramas have no dramatic conflict arising out of character that we look for in Shakespeare; the characters are model figures, and though contemporary theory spoke in Aristotelian terms of pity and fear, dramatists dealt in practice with admiration and repulsion.

The novel bears the marks of the courtly and learned tastes particularly clearly. A German translation of the *Amadis* had appeared in 1569 and was followed by many novels glorifying courtly virtues against a background of constant love and vicissitudes of fortune. Here too the characters are models. The picaresque novel was introduced from Spain by Ägidius Albertinus in 1615 and in the work of Grimmelshausen reached its European peak. The political novel ('Staatsroman') dealt with the fortunes of heroes at the highest social and courtly level, following J. Barclay's Latin *Argenis*; Lohenstein's *Arminius* is the best known example of this genre. The later social novel ('politischer Roman') of Christian Weise and others inculcated rational behaviour and the art of getting on in a realistically apprehended world.

The lyric had a predominantly social function, and a great part of poetic production was taken up with occasional poetry on births, deaths and marriages, and odes to friends and patrons. The love poetry is in the petrarchistic and pastoral vein elaborated by the Pléiade and the European neo-latinists. The expression of intimate personal experience seldom goes outside this framework. Poets divided their work as a matter of course into 'geistlich' and 'weltlich', and some of the most affecting and personal poetry of the century is written within the convention of the hymn designed for singing by a congregation. Intense religious life is characteristic of the period and finds remarkable expression in the work of the Silesian philosopher Jakob Böhme and his followers. It is the outstanding characteristic of the greatest lyric genius of the period, Andreas Gryphius, and finds extreme expression in the poet of messianic chiliasm, Quirinus Kuhlmann.

After the middle of the century the religious, metaphysical and petrarchistic mood is gradually replaced by a rationalist and secular temper. The dramas and lyrics of Lohenstein have not the metaphysical preoccupations of his master Gryphius; they are concerned with self-preservation in a secularized but dangerous world. His models, and those of the later Silesians, are Marino and his school, and his sensational poetry is a make-weight to growing secularism and dry rationalism. Canitz introduced a sober reasonableness in the style of Boileau, and J. C. Günther achieves an immediacy of utterance rare before the 'Sturm und Drang'.

At the end of the period comes the philosopher who sums up its intellectual achievement and points forward to a new stage: Leibniz. In the 17th century people believed that the world was a wicked place; the 18th century took a rational pleasure in God's universe and admired the dignity of man. This is the keynote of the 'Aufklärung' or Enlightenment. Literature had now to be sober and tidy in accordance with the canons of French taste. Such was the programme of Gottsched. He started with a reorganization of the Leipzig stage with the aid of an actress, Caroline Neuber, and performed for the earlier 18th century with his *Critische Dichtkunst* (1730) what Opitz had done a century before. His influence, carried by periodicals modelled on the Tatler and the Spectator, spread widely, but in 1740 two Swiss critics, J. J. Bodmer and J. J. Breitinger, joined issue with him on the question of the primacy of the reason over the imagination. Whereas Gottsched's models were French, Bodmer and Breitinger looked to English literature, especially Milton, whose imaginative power they greatly admired. The quarrel was one aspect of the constant efforts carried out throughout the 18th century to find a balance between nature, reason and feeling in matters of taste. The Swiss critics may be said to have won, and the first great figure of 18th-century German literature, Klopstock, was their disciple.

In Klopstock feeling predominated over reason, and the sweep and power of his language were something quite new in German literature. In him 18th-century religious pietism, deriving ultimately from Jakob Böhme and trusting largely to feeling and instinct against reason, found its most eminent literary representative. He found in unrhymed classical metres a fit vehicle for the rhapsodic lyricism which is his great quality and which distinguishes his religious epic *Der Messias*. Though he is now hardly read, he gave a great impulse to German literature and was a spiritual ancestor of one aspect of the 'Sturm und Drang'.

Another disciple of Bodmer, C. M. Wieland, after a pietistic start, became a hedonistic libertine and wrote the best German prose before Heine. Often underestimated, he is one of the most agreeable figures in 18th-century German literature; his contribution of pleasantly reasonable, mildly salacious and satirical tales in verse and prose showed that Germans could rival the French on their own ground, while his prose translation of Shakespeare was a notable performance.

Thus far the literary historian has been able to reckon in units of centuries. In the hundred years between 1750 and 1850, however, the rapidity of literary change is bewildering. Wieland experienced pietism, 'Aufklärung', 'Sturm und Drang', classicism and romanticism in his own lifetime; the pupil of Bodmer lent a helping hand to Heinrich von Kleist. German literature took a long time to recover from the exhaustion induced by the Reformation and the Thirty Years' war, but by the beginning of the 19th century, through the force of a series of outstanding personalities, it had advanced from being a provincial affair to a leading position in the literatures of Europe.

If Klopstock represented feeling and Wieland is an essentially rococo figure, Lessing represents the forces of liberal reason and common sense. He saw more clearly and achieved more completely what Gottsched had aimed at. Like Gottsched he devoted particular attention to the stage, and like Opitz he supplied practical examples of his theoretical demands. It was as a critic and dramatist that he was greatest, and in both capacities his incisive thinking and nervous prose remain exemplary. He is a figure of European stature. Among his friends was Moses Mendelssohn, from whom may be said to date the intellectual emancipation of the Jews, an event which would have been impossible without the broad humanity of the 'Aufklärung', of which Lessing is the finest embodiment.

Again at the end of a period there appears a philosopher—Immanuel Kant—whose lapidary essay *Was ist Aufklärung* (1784) sums up the ideas of the age of Enlightenment when its literary aspect was already past, and whose philosophy and aesthetics were decisive for the classic Schiller and the early romantics.

Lessing was the peak of rational literary writing: Herder was the man of intuitive judgment and teeming brain. Much influenced by the ideas of Edward Young and the pietist J. G. Hamann, he stressed the importance of originality in literature and related it to religion and social history. He found a national originality in folk poetry, and under the impact of *Ossian* and Percy's *Reliques* he produced an epoch-making collection of songs and ballads of many countries, *Stimmen der Völker in Liedern* (1778–79). His ideas involved a break with even the most liberal rationalism (though some had been foreshadowed by Lessing). In Shakespeare he saw the heir of ages of folk-poetry. By pointing to these two sources of inspiration, he gave a completely new direction to German literature and virtually called the modern literatures of eastern Europe into existence. His philosophy of history, exposed in his *Ideen*, culminating in the idea of 'Humanität', not only inspired German classicism and romanticism, but laid the ideological foundations of modern Europe.

The chance meeting between Herder and the young Goethe in Strasbourg in 1770 had momentous consequences by converting to Herder's ideas the greatest German poet. Its immediate effect for Goethe was to set him on a path where his true genius could develop. It first led him to a spirit of revolt, in which he became the most prominent figure of a trend known as 'Sturm und Drang' (q.v.). Inspired by Herder, Klopstock, Shakespeare and Rousseau, these writers expressed (chiefly in the drama) the primacy of original genius together with a wild impatience of convention, and preached often surprising social doctrines. A more lyrical vein was shown by the 'Hainbund' (q.v.) at Göttingen, where G. A. Bürger under Herder's influence discovered British balladry and wrote his *Lenore*.

'Sturm und Drang' was a young men's movement, and though some of its representatives (like Lenz) died young, most passed through it to a more balanced view of life and literature. It lasted from the appearance of Goethe's *Götz von Berlichingen* (1773) to that of Schiller's *Die Räuber* (1781). In Goethe's *Werther* it produced the first German literary work of European reputation since Sebastian Brant's *Narrenschiff*. With the 'Sturm und Drang' German literature became nationally conscious, seeking its own roots in folk-song and history, which the romantics were to explore and exploit thoroughly.

The years which followed are dominated by the figure of Goethe. His gradual development from his early years of revolt towards the harmonious balance of opposing forces resulted in works of depth and beauty in a serene classical vein, especially after his journey to Italy in 1786. By the end of the century, Weimar, a small princely residence, became the centre of literary life in Germany, the place where Goethe, Schiller, Herder and Wieland lived and worked; it has given its name to the German classical movement, of which the two friends Goethe and Schiller, working in close association from 1794 until Schiller's death in 1805, are the principal figures. Both of them in their own persons incorporated in their different ways the lofty ideal of 'Humanität' characteristic of the later 18th century in Europe. The aesthetic writings, dramas and philosophical poetry of Schiller, the lyrics, dramas and novels of Goethe gave the German people a body of literature, classic in more senses than one, to which each succeeding generation has been deeply indebted. Goethe's *Faust*, with its German theme and its noble treatment, is the dominating work of German literature, and sums up in the various strata of its growth the history of the German mind during Goethe's long life.

During the partnership of Goethe and Schiller a new movement was already forming, destined to have far more influence outside Germany than the work of the Dioscuri of Weimar. Whereas the classical ideal was human and finite, the romantic was absolute and infinite and essentially unattainable. The early romantics, gathered at Jena round the brothers A. W. and Friedrich Schlegel, sought an ideal, symbolized by Novalis, one of their number, as 'the blue flower', which might stand for Kant's unknowable 'thing in itself', for the all-embracing ideal of romantic poetry, or even for the unconscious, explored by the modern heirs of romantic science, the psycho-analysts Freud and Jung. Hamann and Herder had said that poetry was the earliest language of mankind; the romantics saw it as an essential principle informing the universe, which it was their duty to express, whether they found it in nature, in folk-song, in the obscure depths of the human psyche, in natural science, in language, in music, in art or in religion. Poetry as an art could never be complete, no work of art could be complete. A. W. Schlegel's friendship with Mme de Staël was the main channel through which German romanticism found its way into western Europe, and the romantics themselves explored world poetry, giving Germany translations of Shakespeare (Schlegel and Tieck), Calderón (Schlegel and Eichendorff), Cervantes (Tieck) and rousing interest in oriental literature. The 'Entwicklungsroman', the novel dealing with the development of a personality, virtually created by Goethe in *Wilhelm Meister*, was taken up by the romantics and is still a characteristically German form of literary expression, which has been much followed in other countries.

Isolated between the classics and romantics stands the figure of Friedrich Hölderlin, one of the greatest German poets. For him the unattainable ideal was a glorious world of Hellenic gods whom he hymned in odes of existential depth and power.

The principal achievements of the first romantic generation lay in the field of criticism, though Novalis (perhaps the most romantic romantic) expressed in his novels and his poetry the transcendentalism and the mystical death wish which has proved one of the most dangerous gifts of the German genius to European literature. The younger romantics, building upon the critical foundations of the Schlegels and Novalis, initiated an outburst of lyric poetry which at its best is comparable with Goethe's, and investigated folk-song and folk-tale. The collection of folk-songs called by Arnim and Brentano *Des Knaben Wunderhorn* (1806–08) determined the trend of lyric poetry for over 50 years, and the *Kinder- und Hausmärchen* (1812) of the brothers Grimm opened the way for the romantic 'Märchen', an ideal form for the expression of the interpenetration of transcendental poetry and everyday life. The Grimms' *Fairy Tales* is probably the most widely known work of German literature outside Germany. The works of E. T. A. Hoffmann depict a hallucinatory world in which everyday life and magical forces, reason and poetry, are inextricably mingled after the style of the fairy tale. The springs of poetry were felt to flow more freely in the middle ages, and the foundation of medieval studies and Germanic philology is one of the achievements of the second romantic generation in the persons of the Grimms and Karl Lachmann. The middle ages became for the lesser romantics and their imitators the world of poetry *par excellence*.

This aspect of romanticism fascinated and repelled Heinrich Heine, because he had lived in the middle ages; he had grown up in a Jewish family, and for the Jews the middle ages lasted until Moses Mendelssohn, who had died only a few years before Heine was born. This conflict gave his poetry its characteristic note of poignant mockery. He is often placed as a lyric poet next to Goethe, particularly outside Germany, and the ambivalence which complicated his attitude to Germany remains reflected in his reputation. Heine and Ludwig Börne, a Jew from Frankfurt, in years of journalism in Paris, discharged a European function of importance in the exchange of ideas between Germany and France.

Another historical anachronism was Heinrich von Kleist, brought up in an atmosphere of belated Prussian 'Aufklärung', to whose unstable mind Kant's theory of knowledge seemed to open up chasms under his feet. He is a dynamic and tragic figure, as a writer of dramas and short stories among Germany's greatest.

Heine had criticized the romantics for their escapism, though in fact romantic writers had distinguished themselves in the wars of liberation. The literary reaction assumed the form of preoccupation with politics and social questions in the work of the Young Germany group of writers after the Paris revolution of 1830. Little of their writings now survive, and the poetic apprehension of everyday life was achieved by other, less noisy writers. Mörike marks the transition from later romanticism to poetic realism. In Theodor Storm, Gottfried Keller, C. F. Meyer, Adalbert Stifter and many lesser men, masters of restrained narrative arose using the short story, which is one of the neglected peaks of German literature, while the great figure of Jeremias Gotthelf stands out like an outcrop from some deeper stratum.

Except for Kleist the drama had been neglected since Schiller. It was to Kleist that Friedrich Hebbel looked back. His idea of tragedy as the price paid by the outstanding individual to history (which however is altered by the impact) is related to the thought of Hegel. His concentrated style makes his best works difficult of access, but he remains one of the great figures of German drama, with Goethe, Schiller, Kleist and Grillparzer, and points forward to Ibsen. His contemporary Georg Büchner looked back to the 'Sturm und Drang', especially the work of Lenz, whom he took as the hero of a short story. Büchner's eruptive and tragic plays are now receiving the attention they deserve.

Franz Grillparzer, ten years older than Büchner and Hebbel, and the only writer of the first rank that Austria had produced for over two hundred years, looked back to the classical movement but expressed the new European 'Weltschmerz' of Byron, Heine, Leopardi and Musset. His deep psychological insight becomes a recurring feature of Viennese literature, pointing forward to Schnitzler and Freud, while his sense of tradition and his elegiac pessimism foreshadow the Viennese neo-romantics.

The interest of the romantics in folk ways led to extensive treatment of regional and country life, at first in a vein of fantasy and escapism, later more realistically. Germany had until 1870 no effective administrative centre, and even since then has had several simultaneous independent cultural centres, so that regional literature is more firmly based than in other countries with a longer tradition of cultural centralization. Much of the best writing of the 19th century was rooted in regional literature—the Swiss writers Keller and Gotthelf notably so, but also Storm, Mörike, Droste-Hülshoff, Stifter and many others, in the drama and the lyric as well as the narrative form of the village novel. 'Heimatkunst' is still a vital element in German literature today. Its rise coincided with the beginnings of serious dialect literature; J. P. Hebel led the way with his *Alemannische Gedichte* (1803). His followers in North Germany, Klaus Groth, John Brinckman and Fritz Reuter, gave an impetus to the revival of Low German literature, which had been moribund since the 16th century, and has prospered greatly since 1900.

The war of 1870 and the unification of Germany produced a state of national euphoria which was not favourable to literature. The victory of German arms, the increasing achievements of German commerce and technology gave rise to a self-satisfied, middle-class materialism, enlivened by a false romanticism. Germany had 'arrived' and was for a time dominated by a parvenu spirit; it had to have 'ancestors', which historians and literary critics were not slow to provide (Freytag's *Die Ahnen*, Scheffel's *Ekkehard* and Dahn's *Ein Kampf um Rom* are examples); and it had to have a mythology. This was supplied at the level of sentimental fantasy and beer-bemused, donnish humour by Scheffel and at the level of high artistic achievement by Richard Wagner's music dramas. The success of this mythology can be seen in the circumstance that it is in the form given to them by Wagner that the worlds of Teutonic legend, of German chivalric epic and of mastersong are known—in so far as they are known—to the general literary public outside Germany.

It was as a fierce critic of these tendencies that Friedrich Nietzsche first made his mark; against the current ideology he set the figure of the Superman, a future stage in human development. The tide was however too strong, and current ideology assimilated the Superman to the Wagnerian Siegfried or Lohengrin as a realizable ideal of German manhood in the present. Thus the half-understood dynamic of Nietzsche was harnessed to precisely those tendencies which he most detested. The quarrel between Nietzsche and Wagner foreshadowed many future battles in German intellectual life, though the protagonists have never been of the same stature again. The cult of the great man, which has been such a feature of 20th-century German literature in such different forms as Stefan George, National-Socialism and Ernst Jünger, derives from here.

The naturalist movement was a revolt of the materialist tendencies in post-1870 Germany against the pseudo-romantic ones. Influenced by Marx, Zola and contemporary Scandinavian and Russian writers, the naturalists concentrated on depicting the life of the urban proletariat in a style designed to reproduce ordinary life in all its external features as accurately as possible. The principal theorist was Arno Holz, who with Johannes Schlaf produced a number of sketches (e.g. *Papa Hamlet*, 1889), undramatic in essence but dramatic in form, which revolutionized dialogue on the stage and in the novel. This tendency had had its forerunner in Theodor Fontane, whose clearly seen and gently ironical novels of middle-class life will endure longer than the works of the 'consistent naturalists', most of which are now dead past revival. It was as a naturalist that Gerhart Hauptmann made his début, but he soon, having exhausted the limited possibilities of consistent naturalism, moved to neo-romantic themes. Holz attempted a naturalist lyric (a contradiction in terms) and in his remarkable use of language anticipated the expressionists.

The reaction against naturalism found expression in a number of literary groups now labelled neo-romantics and neo-classics, from which arose the three great figures of recent German literature, Stefan George, Rainer Maria Rilke and Hugo von Hofmannsthal. George's austere ethical and aesthetic ideal of an intellectual and moral élite was expressed not only in his remarkable poetry but also in the circle which he gathered round himself. This circle contained a number of influential university teachers, through whose pupils George's influence extended very widely; widely enough indeed for his thought to be taken up and utilized in the 1930s in order to make National-Socialism acceptable to certain intellectual circles. On the other hand George's work was a source of consolation and strength to many who lived in spiritual isolation between 1933 and 1945, and even now his humanism provides a rallying point for some choice spirits. So his influence is not yet exhausted, though it has been surpassed in recent years by that of Rilke, whose poetry is more acceptable to the age of existential philosophy and *poésie pure*. Hofmannsthal was long known only as the author of flawless youthful lyrics, but his star is rising and the unity of his early poetry and his later dramas is coming to be realized. One of the characteristics of the present time is a search for valid tradition, and Hofmannsthal's embodiment of European tradition is more important now than it seemed thirty years ago.

Both the naturalists and their opponents were reacting against a self-satisfied bourgeois mentality in different ways. The decline of the middle class became one of the European themes of fiction and in the early work of Thomas Mann it found masterly treatment. The early expressionists sought to transcend class differences in a common humanity (*Der Mensch ist gut* is a characteristic title) and a common relationship to nature, a sometimes dreamy, sometimes ecstatic identification. There was also fear of what Hofmannsthal called 'the irruption of chaos into a world from whose order the spirit has departed'; it found prophetic expression before 1914 in George's work and in the uncanny poetry of human isolation of Karl Kraus, Georg Heym and Georg Trakl. The first world war seemed the realization of this fear, and expressionism became the dominant literary movement at its close, capturing all genres and revolutionizing language as a means of literary expression. Its principal achievement lies in the drama and the lyric. Surrealism under the influence of Freud sought common humanity at the level of the unconscious. The work of Franz Kafka, with its calmly hopeless registration of human isolation, uses expressionist and surrealist techniques. The swing of the pendulum towards sober fact in the 'Neue Sachlichkeit' movement was interrupted in 1933 by the advent of National-Socialism to political power. For twelve years cheap materialism, cheap romanticism and spurious historicism were imposed from above, as a cloak for a hard drive to power. Antisemitism became a literary force, and many of the leading figures of German literature emigrated. Germany was cut off from many trends of European literature until 1945. The racial mystique which was bound up with the political creed of the movement produced a literature of 'blood and soil', in which the novel of peasant life was cultivated, often with distinction. The group which produced the periodical *Das innere Reich* (1934 ff.) showed the best side of officially sanctioned literature, and there were a few quiet spirits like Hans Carossa who continued a high level of writing. Gerhart Hauptmann swam with this stream as he swam with every stream from his début in 1889 to his death in 1946. Thomas Mann and Hermann Hesse, though not Jews, continued their production abroad.

For this reason German writing since 1945 is in some respects 20 years behind by European standards. This is particularly evident in the novel. The political division between east and west is reflected in literature: in the east an often vigorous literature on Marxist lines, represented by Anna Seghers, Bert Brecht and Johannes Becher, who continue expressionism and 'Neue Sachlichkeit'; in the west by a great diversity of authors, among whom Gottfried Benn is the representative of an intellectual neo-expressionism, R. A. Schröder of a Protestant Christian tradition and Hans Egon Holthusen of a Rilkean strain, while Hans von Savigny is an outstanding poet of existential distress, and Ernst Jünger a modern prose Stefan George seeking to establish an élite which shall conquer and control the forces of modern technology. Wolfgang Borchert is the voice of a whole youthful exploited and frustrated generation and in his poetry and prose the war and immediate post-war years in Germany come to moving and precise expression. The importance of Roman Catholic writers (Savigny, Bergengruen, Reinhold Schneider) at the present time parallels a similar trend in other countries (Graham Greene, Paul Claudel, Léon Bloy).

The history of German literature deals extensively with writers whose production is not entirely or even primarily literary. Germany's greatest contributions to European civilization have been made in other fields: organizational, as in the Holy Roman Empire of the middle ages; religious, as in the Reformation; philosophical, by a series of great men from Nicholas of Cusa to Heidegger; and in music. To these German literature takes a subordinate though honoured place. As a vehicle of literary exchange between east and west, north and south, its importance has yet to be assessed. T. L. Beddoes remarked that it was in their translations that the Germans were supreme, and they have gone far towards creating an available corpus of European literature in German whose influence is barely estimable. It was in German that the Finno-Swedish poet Runeberg made the acquaintance of the Serbian folk-songs which inspired his own writings. It was in German that Ibsen and H. C. Andersen were first launched on Europe. For those who have no Russian, Tolstoy and Dostoyevsky are still best read in German. The English view of German literature has been greatly determined by interest in German philosophy, so that we still see Goethe as a sage rather than as a poet. From Wolfram von Eschenbach and Gottfried von Strassburg onwards German literary borrowings from other nations have gained in profundity of thought and feeling, but perhaps German literature is at its best where it most closely approaches music—in the pure lyric since Goethe.

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See also AUSTRIAN LITERATURE, LUXEMBURG LITERATURE, SWISS LITERATURE.

Gesta Berengarii, an anonymous poem, perhaps by a Veronese school-master, which eulogizes the emperor Berengarius, describing in detail his coronation (915). It is important in the history of Italian classical learning in Italy.

Poet. Lat. Aevi Carolini, 4. F.J.E.R.

Gesta Romanorum, a medieval collection of illustrative tales and anecdotes for use of preachers. Its name indicates what is supposed to be its unifying element: accounts of happenings in ancient Rome. Each story has a title suggesting a virtue or vice and an appendix pointing its moral. The first collection, in Latin, was probably the work of an English Franciscan about 1330. Continuously expanded, it exerted a strong influence upon later writers such as Chaucer and Gower and enjoyed a considerable vogue well into the 16th century. Wynkyn de Worde translated it into English about 1510. Its sources are of the most diverse character. Some stories, e.g. Atalanta's Race, derive from Greek myth; others, e.g. Androcles and the Lion, from late classical times. Several come from Alexandrian romance, Apollonius of Tyre being a notable example. Jewish and Indian lore, Christian writers like Geoffrey of Monmouth and local legends also provided a rich quarry. The style is generally crude and the narrative interest varies enormously from tale to tale.

Ed. H. Oesterley (1872); tr. C. Swan (1888); *Early English Versions of the G. R.*, ed. S. J. Herrtage (1879).

H. Krepinsky, *Moyen Age* (1915); J. T. Welter, *L'Exemplum dans la litt. relig. et didactique du moyen âge* (1927). R.R.R.

Geuzenliedboek, collection of Dutch songs of historical, martial or comforting character, composed during the 80 Years' War (1564–1647), originally circulated as broadsheets (oldest ed. 1581, youngest 1687). Nearly all the poets were Rederijkers. The majority are historical songs but these have the least literary value. The book includes the Dutch national anthem 'Wilhelmus' (1568 ?, 1571 ?). During the second world war a *Nieuw Geuzenliedboek* was compiled but rapidly forgotten.

Het Geuzenliedboek, ed. E. T. Kuiper–P. Leendertz Jr. (2 vols, 1924–25); *Het Nieuw Geuzenliedboek 1940–45* (1946); J. B. Drewes, *Wilhelmus van Nassouwe* (1946). J.J.M.

Ghazal, ghazel properly, in Arabic, 'love-making', adopted in Persian and other literatures of the east as the name of short amatory poems, whence it has been adopted in the west. C.T.O.

Ghost Story: see SUPERNATURAL STORY.

Gilgamesh. According to the Sumerian king-lists, Gilgamesh was an early king of Erech; but historically nothing is known of him. His importance rests on the Babylonian epic in 12 books, of which he is the hero. In this poem Gilgamesh appears at the outset as an energetic but harsh ruler of his city; but after a titanic struggle with the wild man Enkidu the two became friends and set off on a series of adventures. Eventually the death of Enkidu, who has offended the gods by slaying the bull of heaven, prostrates Gilgamesh with grief and the last section of the epic describes the journey of Gilgamesh to the distant home of Utnapishtim, the Babylonian Noah and the only man known to have gained immortality, in search of the secret of eternal life. Utnapishtim points out to him the plant of life, which he secures, but on the way back he is robbed of it by a snake and returns home to console himself with the immortal fame he has acquired as builder of the walls of Erech. The story of the Flood forms the greater part of the 11th tablet. The 12th tablet, in which Enkidu describes the underworld, is a literal translation of part of a Sumerian poem. (See ASSYRO-BABYLONIAN LITERATURE; SUMERIAN LITERATURE.)

A. Heidel, *The Gilgamesh Epic and Old Testament Parallels* (2nd ed. 1949); R. C. Thompson, *The Epic of Gilgamish* (1928). O.R.G.

Girart de Roussillon (end of the 12th century), the only extant Provençal *chanson de geste*; about 10,000 decasyllabic lines. It is based on a French source, which itself draws on a Burgundian tale and legend ultimately historical. It is an extremely vivid feudal epic of firm outline, vigorously narrated: Girart de Roussillon (i.e. Girard de Vienne, 819–77) is engaged in an endless feud with his brother-in-law and overlord, Charles the Bald; in the end he does penance and founds with his wife Berthe the abbeys of Vézelay and Pothières. It reminds one strongly of the French *Quatre fils Aymon* to which, however, it is superior in poetic merit. There are magnificent illustrated MSS, translations and imitations of the period to the 15th century.

Ed. F. Michel (1856; with Fr. tr.); ed. Mahn, *Werke der Troubadours* (1885); *Der Oxforder G.*, ed. W. Foerster, *Der Londoner G.*, ed. J. Stürzinger, *Der Pariser G.*, ed. F. Apfelstedt, in Roman. Studien, 5 (1880); *G. R.*, Fr. tr. P. Meyer (1884); *G. de R.*, Fr. adapt. H. Bertaut (1929).

P. Meyer, 'La légende de G. de R.', in Romania, 7 (1878); A. Longnon, 'Le G. de R. de l'histoire', in Rev. histor., 8 (1878); P. Rajna, *Le origini dell'epopea francese* (1884); A. Stimming, *Ueber den provenzalischen G. v. R.* (1888); L. Jordan, 'Girartstudien', in Roman. Forschungen, 14 (1913); J. Bédier, *Les légendes épiques*, II (1908, 1926); F. Lot, 'Sur la date du poème de G. de R.', in Annales du Midi, 31 (1919) and 'G. de R.', in Romania, 52 (1926); J. Misrahi, 'The origin of "R."', in Pub. Mod. Lang. Assoc., 51 (1936); F. Piccolo, *Legende epiche francesi* (1938); R. Louis, *Girart, comte de Vienne dans les chansons de geste* (1947) and *Girart, comte de Vienne et ses fondations monastiques* (1946). R.R.B.

Golden Fleece: see JASON AND MEDEA.

Goliards, the name given, from about the end of the 12th century, to wandering clerks (*vagi scholares aut goliardi*) whose disorderly way of life attracted the censure of the ecclesiastical authorities. The origin of the term *goliard* is obscure, but there is a reference to this class of persons as being 'of the household of Golias' (*de familia Goliae*), and Giraldus Cambrensis has drawn a picture of a 'certain parasite, Golias by name', who composed shameless satires against the pope and the curia. But of the two examples he gives, one is probably by Walter of Châtillon and the other by the Archpoet; so his testimony is of small value. There was no medieval Golias; he is a myth, 'a grotesque creation of the medieval mind' (Hanford), and there was no *Ordo vagorum*, a guild of Goliards who moved from place to place, drinking and dicing and living on the bounty of those who were willing to listen to the songs they had composed, songs not merely of satirical content, but songs of love and wine and of the spring-time.

There is indeed no evidence that the wandering clerks had any influence on the Latin secular lyric. The name of Golias, as in the famous *Apocalypse of Golias*, is, especially in England, attached to satirical pieces, and the names of Golias and Goliard appear to have been given in reproach. 'It was the English tradition that propagated the name and contributed to the creation of the literary phantom' known as Golias (O. Dobiache-Rojdesvensky). The careers of well-known satirists, who were also, in some sense, 'wandering scholars'—such as Hugh Primas, the Archpoet and Walter of Châtillon—helped perhaps to give some substance to the Goliardic idea; but when in 1209 we find one Surianus describing himself in a mock dispensation as *praesul et archiprimas vagorum scolarium*, we must recall that he was only a minstrel of archbishop Eberhard of Salzburg and that his jest of a day was not capable of being misunderstood.

The authors of these Latin lyrics, such as are contained in the Benediktbeuern and other collections, were scholars who had learned their Latin in the schools, and were well acquainted with the classical poets and also knew the technique of the new rhythmical measures. They were acquainted also with the vernacular songs, whether literary or popular. Many of them were accomplished poets, to whom the term *Goliardi* could hardly be applied.

In our own day the appellation 'goliardic' (or Vagantenstrophe) has been attached, for convenience, to the measure consisting of verses of 13 syllables in monorhymed strophes of 4 verses, the last of which sometimes consists of an hexameter from a classical poet, known as an 'auctoritas' i.e. a quotation from an author. The following is an example:

Missus sum in vineam circa horam nonam,
Suam quisque nititur vendere personam;
Ergo quia cursitant omnes ad coronam:
Semper ego auditor tantum, numquamque reponam?

Many of the satirical and other pieces are written in this measure.

O. Dobiache-Rojdesvensky, *Les poésies des Goliards* (1931); H. Waddell, *The Wandering Scholars* (1932); B. I. Jarcho, 'Die Vorläufer des Golias', in Speculum, 3 (1928); J. M. Manly, 'Familia Goliae', in Mod. Philol., 5 (1907–08); J. H. Hanford, 'The progenitors of Golias', in Speculum, i (1926); H. Brinkmann, 'Goliarden', in Germanisch-romanische Monatsschrift, 12 (1924). F.J.E.R.

Gongorism, Spanish poetic style used by Góngora and other 17th-century baroque poets. Its chief features are: latinism of vocabulary and syntax (hyperbaton, accusative of respect, ablative absolute etc.), metaphorical elaboration (*conceptismo*, q.v.), hyperbole, replacement of natural objects by colour-images, and frequent mythological allusions. Dámaso

Alonso has shown that all the ingredients of gongorism occur sporadically in 16th-century poets like Garcilaso and Herrera, and in the youthful Góngora himself; the *Polifemo* and *Soledades* represent the climax of a long process. In these and other poems, Góngora manipulated the style with sensitivity for his artistic purpose; his imitators, however, often used his favourite devices only because they were modish. Primarily gongorism was a poetic style, but occasionally echoes of it are to be found in 17th-century prose. During the 19th century the word gongorism came to be used as an abusive description of any over-inflated style.

E.M.W.

Greek Literature.—CLASSICAL.—For us, the *Iliad* and the *Odyssey* are the beginning of Greek literature but they themselves presuppose a long ancestry of oral poetry. We cannot tell how far this tradition of oral poetry goes back but our *Iliad* and *Odyssey* show some knowledge even of the 16th century B.C. Much of this earlier oral poetry must have been lays of royal battles but the Homeric epics refer also to other types of poetry, marriage songs, harvest songs, hymns etc. Much of this earlier poetry must have been dactylic to account for the complete adaptability of language to metre in the Homeric epics. Our *Iliad* and *Odyssey* in their present shape date probably from the middle of the 8th century B.C. and were composed for performance by relays of bards at great festivals where the Greeks from the new Greek cities in Asia Minor gathered, remembering wistfully the glorious past of the Mycenaean empire when Agamemnon led a united Greece against Troy. From early in the 6th century B.C. the *Iliad* and *Odyssey* were recited triennially at the great Athenian festival of the Panathenaea and thus exercised an immense influence on later Greek literature and became part of the educated Greeks' mental outlook.

The bards of the Homeric school travelled all over the Greek world and Hesiod writing in Boeotia at the end of the 8th century knows them as rivals and has learnt their technique. Hesiod however looks forward to personal poetry and philosophy: the *Works and Days* is a warning, based on personal experience, of the need for justice in a small city-state which is shifting from agriculture to commerce; in the *Theogony* the gods and goddesses are arranged in a family tree descending from Chaos, Earth and Eros and including personifications of abstract ideas such as justice. This first systematization and cosmogony is genealogical; the early Ionian thinkers, Thales and his successors in the 6th century, move gradually towards mechanical causation.

In the 7th and 6th centuries the songs and epitaphs of the aristocracies of the small Greek city states are recorded and survive in some quantity. Metrically they can be divided into (1) elegiacs (at first entirely dominated by Homeric vocabulary) for drinking songs (including political propaganda), love poems, dedications and epitaphs: short poems in this metre continue to the end of the classical period and beyond; (2) iambics and trochaics for drinking songs including political propaganda and personal satire: certain forms of these metres are later used for the dialogue of tragedy and comedy; (3) lyric metres for solo songs and choruses including drinking songs, hymns to the gods, eulogies of athletic victors, laments etc. Some of these metres were later developed for the choruses of tragedy and comedy. The great personalities are Tyrtaeus, the military poet of Sparta, Archilochus of Paros a master of invective, Alcaeus of Lesbos who wrote political songs to hold the aristocrats together, Sappho of Lesbos whose songs for her maidens are the earliest pure lyric poetry in the modern sense, Solon, the great statesman who founded democracy at Athens, Simonides of Ceos, who composed the epitaph on the dead at Thermopylae but also wrote elaborate choral odes for athletic victors, and Pindar of Thebes. Pindar, who lived on into the second half of the 5th century, used the victor ode to express the moral code of the Greek aristocrat and a spiritualized form of the Olympian religion in language supercharged with shifting imagery.

The origins of tragedy and comedy are obscure; in certain religious cults masked dances go back to Homer's time and beyond, and the padded obscene costumes of comedy were worn by masked dancers at Corinth in the late 7th century; one of the roots of tragedy was certainly the choral lyric sung at Corinth on heroic themes also in the late 7th century, but tragedy and comedy were performed for the whole citizen body of Athens not for any one section. In 534 tragedy became an established part of the festival of Dionysus; and satyr play, in which the chorus were satyrs, normally men with horses' tails and ears, was added about 501; comedy in 486. From that time the normal form of the Greater Dionysia was a competition between three tragic poets, who each produced three tragedies and one satyr play, and a competition between five comic poets, who each produced one comedy. The three great tragic poets, Aeschylus, Sophocles and Euripides, between them span the 5th century and in their hands tragedy develops from religious oratorio to secular problem play. Aeschylus sometimes used all three plays to show three stages of a single story, whereas later poets normally wrote plays with no connexion of theme. Aeschylus uses spectacle, music and language as highly charged as Pindar's to impress on the audience the divine moral rule which is unfolded in the story; in his *Suppliants* the chorus are the heroines; elsewhere the emphasis shifts somewhat to the actors but the choral odes give the emotional tone, much of the background and Aeschylus' religious interpretation of the situation. Sophocles decreases the proportion of choral ode to dialogue; his shorter odes are the comments of the ideal human spectator, whereas Aeschylus' choruses have the solemnity and shifting imagery of Pindaric odes. The religious outlook of the two poets is essentially the same, but the emphasis shifts from enunciation of the divine law that hybris is bound to cause disaster to the human characteristics which bring the law into action. Sophocles' plays are dominated by one or (in the *Antigone* and *Trachiniae*) two great personalities and the other characters are sketched and the plot constructed to show these great personalities in many-sided action leading to a climax. It is much more difficult to bring the plays of Euripides under a common denominator (perhaps because more survive) but it is at least clear that he is interested in problematical personalities (Medea, Phaedra), that the gods for him are most real when they symbolize natural forces (Aphrodite in the *Hippolytus*, Dionysus in the *Bacchae*), that the choral odes stand more loosely to the plot than in either of his predecessors and are sometimes primarily highly developed musical performances; the late plays of adventure (e.g. *Iphigenia in Tauris*) were extremely popular and influenced later comedy and prose.

Comedy in the 5th century is a mixture of knockabout, obscene jokes, enchanting lyrics, travesty of heroic legends and political satire. All these elements are present in Aristophanes, of whom alone complete plays survive, but all can be traced earlier and the animal choruses and the padded costume of the actors go back long before the official beginning of comedy in 486. Aristophanes' plays have a formula, a fantastic idea is put into practice and its consequences are shown : Dikaiopolis decides to make private peace with Sparta, Dionysus goes to Hades to fetch back a tragic poet. The satire is serious whether it is political in the narrower sense (Cleon in *The Knights*) or more generally directed against modern education (Socrates in *The Clouds*, Euripides in *The Frogs*).

Reaction to contemporary thought can be seen in each of the four great Athenian dramatists. After their time the vehicle for thought is prose. Down to the middle of the 5th century creative thought is expressed as often in verse as in prose: Solon, Xenophanes, Parmenides and Empedocles all wrote in verse because they were missionaries and their ideas were to be remembered. The change from verse to prose happens gradually as the new medium becomes necessary to carry the thought, becomes more polished in itself and more acceptable to an audience which has become more literate. Folk stories are too humble for the exalted style of poetry; laws, chronicles and observations must be set down as they are and not distorted to fit a metrical scheme; complicated thought needs complicated sentences which are hard to adapt to verse. The earliest philosophers were practical men and naturally wrote in prose; close links bind them to the travellers such as Hecataeus and the doctors such as Hippocrates, and the chain extends to the long line of scientists who practise concise and clear expression of subject matter, e.g. the linguistic works of the sophists, Polyclitus on sculpture, the mathematicians, the writers on military tactics. Artistic prose becomes necessary when the audience's interest is not so certain as in the law court or public assembly or when a prose writer appeals to an audience which is used to poetry: thus Heraclitus' philosophy is written to be remembered like a chorus of Aeschylus and Herodotus' history is designed for audiences educated in Homer and the later epic poets. Coloured vocabulary and balanced clauses with rhyming endings give the new prose some of the attractions of poetry. The sophists stand in the centre of this development, giving to and taking from philosophers, scientists, travellers and poets, purveyors of ideas and teachers of the spoken and the written word. The environment is provided by imperial Athens with its vast juries and democratic assemblies and its large educated public for recitals and discussions. But though Athens is the intellectual capital, many of the ideas started in the Greek cities of Asia Minor from which under pressure of the Persian invasion thinkers spread westwards to Athens, Sicily and South Italy: South Italy in particular was the home of the Pythagorean school of mathematical philosophers, Sicily of the early teachers of rhetoric. History is a by-product of the sophistic movement: Herodotus converted a travel book in the manner of Hecataeus into a history of the Persian wars, colouring his narrative with reminiscences of Homer and Greek tragedy and with the discussions of the sophists; Thucydides saw the Peloponnesian war as a disease afflicting the states of Greece, the latest and most serious of a long succession caused by desire for power and fear of power, diagnosis of which might help when the symptoms were observed again. The method comes from the doctors, the presentation and style from the sophists. Both have a very definite view of history and both work up particular incidents so as to make them significant and dramatic representations of that viewpoint.

Socrates as a disinterested, religious and completely honest person stands outside the sophistic movement, but his problem—how to live in a city—is their problem and his methods their methods. His object is to live truthfully regardless of consequences, theirs to live successfully. Aristophanes could caricature him as sophist but after his martyrdom Xenophon saw in him a practical ascetic and Plato an adored teacher whom he portrayed in his popular dialogues, gradually giving him more and more of his own thought. The prose dialogue is a new form with ancestors in the paired speeches of Thucydides and Euripides and the mimes of Sophron, and is admirably adapted to show the progression of thought voiced by conflicting speakers. Plato's *Republic* and Aristotle's *Poetics* are two lighthouses which illuminate earlier and later 4th-century literature. For Plato a purposeful universe and a knowable good is axiomatic, and the *Republic* shows the good state and the good individual and their degradation; it sums up early Platonic thought, the later dialogues are concerned with method more than subject or with mythical presentation rather than argument. Poets and rhetoricians according to Plato are more interested in stirring emotions than knowing the good. The Greek orators from the late 5th century published their speeches: we can distinguish between the working up of actual speeches, delivered in the law courts, before political assemblies and at festivals, and fictitious speeches popularizing political and educational ideas: Isocrates is the chief representative of the latter class and his speeches stand in the same sort of relationship to his school for training politicians as the Platonic dialogues to the Academy. His pupils wrote tragedy and history as well as speeches and his style survives in serious journalism today. In the former class Demosthenes is the unrepentant defender of Athenian democratic independence against the rising and finally overwhelming power of Macedon. Tragedy at the beginning of the 4th century follows closely in the steps of late Euripidean melodrama; the new rhetorical school of the '60s seems to have emphasized plot construction and nice legalistic points of responsibility for crime. The comic poets no longer write special choruses between the acts (although the opening chorus is still sometimes specially composed) and the emphasis shifts to the characters; public characters are still brought on the stage and policy is satirized but braggart soldiers, hetairai, parasites and cooks have become much more important and the comedy of manners is in the making.

Aristotle was the son of a doctor and in all the departments of philosophy proceeds from the particular to the general whereas Plato sees the particular as at best a weak reflection of the general. None of Aristotle's popular dialogues survive; we have instead his lecture notes, occasionally in more than one version. The *Constitution of Athens* is a single survivor of some 150 constitutions of Greek states which formed the raw material of the *Politics*. This is the method of science and scholarship, and science fertilizes scholarship as the transference of biological concepts to the history of literature in the *Poetics* shows. Drama flourished in Athens: Aristotle therefore does not condemn but examines and justifies. His effect on tragedy and comedy is opposite. Aeschylus, Sophocles and Euripides were canonized by Aristotle and at the same time the statesman Lycurgus set up their statues in the theatre and established their texts: new tragedy accordingly declined except for the brief resurgence of the Pleiad in Alexandria. The comic poets under the double influence of classical tragedy and Aristotelian ethics and aesthetics abandoned knockabout and satire and perfected the comedy of manners which has been handed down by Plautus and Terence to Shakespeare and Sheridan and is still alive today. Its great period was the last quarter of the 4th and the first quarter of the 3rd century, and its chief exponents Menander of Athens, Diphilus of Sinope and Philemon of Syracuse.

The delicate character drawing of Menander belongs to the cultured Athens which continues to exist, though no longer a first-rate power, within the framework of the Hellenistic kingdoms. While the old schools of philosophy continued (Aristotle's successor was the very able Theophrastus, known best to us by his *Characters* and his botany), two new schools, the Stoics founded by Zeno and the Epicureans by Epicurus, provided ways of life which were more intelligible to the ordinary man and lasted through the succeeding centuries. Demetrius of Phalerum, a pupil of Theophrastus, when driven out of Athens in 307, fled to Ptolemy at Alexandria and there organized the library. Thus Aristotelian science and scholarship passes to Alexandria and from Alexandria a long line of scientists and scholars descend into the Roman period. Alexandrian poetry is nostalgic, learned and intimate: nostalgic in that it uses old metres and old language, sings of the past rather than the present, tells of the country to the town; learned in its knowledge of old cults and modern science and medicine; intimate in its psychology. The chief figures are the pastoral poet Theocritus, the epic poet Apollonius of Rhodes and Callimachus, the author of hymns and of the *Aitia*, which gave the causes of myths and ritual, and of elegiac epigrams including the well-known 'Heraclitus'. The elegiac epigram suits the temper of the Hellenistic age and many of this period survive in the Anthology.

When the Romans conquered the Greek world, New Comedy, Alexandrian poetry, scholarship and science, Hellenistic geography and history, and Hellenistic literary criticism (in the hands of Aristotle's successors down to Dionysius of Halicarnassus and pseudo-Longinus) were there for them to adopt and adapt to their own language. Among the mass of later historians Polybius deserves mention as a writer with an individual philosophy of history and a curious official style, which is preferable to rhetorical flourishes. A new development is the prose romance which had started by the 2nd century B.C.; its antecedents are a long tradition of Ionian story-telling, which had also formed part of the background of Herodotus, but in its literary forms the influence of Greek drama is also evident. Not much however need be said about this later Greek literature. It is extremely useful because being nostalgic it has preserved and transmitted much of the past. Imitation of the past is clear in the works that survive not only in style but also usually in subject-matter and ornament. Plutarch in his biography and moralizing is reproducing the thought and subject-matter of earlier ages. Lucian is crowded with classical reminiscences. Alciphron writes his letters in the spirit and the language of New Comedy. These writers are using for the most part traditional materials, and their forms and styles are for the most part traditional. Their charm lies in their perfect command over material and form.

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T.B.L.W.

EARLY CHRISTIAN.—Tradition continued to determine the character of much late Roman and medieval Greek literature but new developments both in form and content were introduced by the revitalizing and irresistible forces of Christianity. The first century of Christian literature is indeed marked by an astonishing vitality and originality. Among the New Testament writers St Paul takes the lead in making the Palestinian gospel meaningful to the Greek world and in so doing strikes out new paths (see BIBLE, *N.T.*). This vitality to some extent falls off in the second and third generations as may be observed in the 'Apostolic Fathers', i.e. those writers of the sub-apostolic age whose works are not included in the New Testament, but are close to the apostolic age in date. From Rome we have the *First Epistle of Clement* (96 ?), an admonition to the Corinthian church where duly appointed presbyters had been removed from office. It is important for the light it throws on the development of the Christian ministry in the west, and for its justification of the authority of the ministry by a doctrine of apostolic succession. The problem, urgent at this period, of forgiveness for post-baptismal sin is dominant in two other Roman documents, *The Shepherd of Hermas* (*c.* 130), a heterogeneous work drawing on many sources including even pagan novels, and in the so-called *Second Epistle of Clement* (really a sermon). From Syria and Asia Minor come the 7 epistles of Ignatius, bishop of Antioch, martyred at Rome early in the 2nd century, the epistle to the Philippian church by Polycarp, bishop of Smyrna (martyred perhaps in 168; the date is keenly disputed), and the *Didache* or *Teaching of the Twelve Apostles* (perhaps mid-2nd century). These, like the extant fragments of Papias, bishop of Hierapolis (*c.* 120–30), and the *Epistle of Barnabas* (*c.* 135) which illustrates allegorical interpretation of the Old Testament and may be of Alexandrian origin, are of negligible literary merit, but of great historical interest.

Apologetic writings exist in fair abundance. After unpromising beginnings in the *Apology* of Aristides (*c.* 140), Justin Martyr at Rome (*c.* 150) sets the tone for subsequent writers such as his pupil Tatian (*c.* 160), Athenagoras (177–80), and Theophilus of Antioch (*c.* 185). They draw on Jewish apologetic for some themes, e.g. that Moses' priority to Greek philosophers proves that they merely plagiarized the Pentateuch; they also use sceptic criticisms of traditional religion such as occur in Cicero and Lucian. The apologetic movement reaches its climax with the Alexandrians Clement and Origen, who reach a level of literary style and intellectual power far beyond that of the 2nd-century writers who made their achievement possible.

Concern to vindicate authentic Christianity against heretical and syncretistic perversion provoked lengthy works against Gnosticism and other heresies by Irenaeus, bishop of Lyons (*c.* 190), and Hippolytus, presbyter and then schismatic bishop of Rome (*c.* 220). It is also prominent in Clement of Alexandria, our best source of information about Gnosticism, and in Origen. At a lower level the Apocryphal Gospels and Acts minister to the popular demands of less orthodox and more ascetic piety.

Christian literature emerges to the light of day with the voluminous writing of Eusebius of Caesarea (†339), whose *Ecclesiastical History* is the main authority for the history of the church up to his own time, and in whose works hellenistic conceptions of imperial authority are blended with those of the newly recognized Christianity.

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MEDIEVAL.—Christian writers following in the footsteps of Origen and Clement of Alexandria showed the medieval world how the literary and educational heritage of the Graeco-Roman world could be used in the service of their creed. The *Banquet* of the Christian St Methodius of Olympus in the early 4th century is linked to Plato as well as to the 3rd-century hellenistic romances. Athanasius of Alexandria in his literary Greek with numerous classical citations developed the vital doctrine of 'deification in terms which could be understood by Christian and non-Christian alike. The three great Cappadocians of the 4th century, St Basil of Caesarea, his brother St Gregory of Nyssa and St Gregory of

Nazianzus, were steeped in the thought of the ancient world and the very nature of their writings is influenced by their training in rhetoric and philosophy. This affected the development of Christian theological writing, for it made possible the use of an exact terminology in doctrinal discussion, and the theology of the Cappadocians is based on an attempt to show the intelligible nature of the universe. Using whatever was relevant in Plato, Aristotle and the Stoics, they tried to relate man's ordered destiny in time and space to the Incarnation, thus foreshadowing the medieval Byzantine who prided himself on being able to read his classical writers whilst maintaining his orthodox faith. Of equal authority but different background was St John Chrysostom with his less abstract insistence on the compassion of God in the Incarnation, and St Cyril of Alexandria, both of whose writings were revered in the Byzantine world and popularized in the 8th-century *De Fide Orthodoxa* of St John of Damascus. Side by side with the 4th- and 5th-century eastern Fathers were the writings attributed to the Pseudo-Dionysius. Written towards the end of the 5th century, perhaps by Peter Rufus, the *Corpus Dionysiacum* is Christian, but like the Fathers, it is linked to a non-Christian and especially a neoplatonic past; it was accepted as the work of a personal follower of St Paul and, largely through the scholia of the 7th-century St Maximus the Confessor, became an important source for Byzantine spirituality.

These two threads, doctrinal treatises and ascetical writings, continue in unending variety throughout the middle ages. Commentaries, exegesis, sermons, polemic were the breath of life to Byzantine theologians; Nicetas Stethatus, Theophylact of Bulgaria, Euthymius Zigabenus are only three of many. The best known theologian is perhaps St John of Damascus, who in breadth of treatment, in profundity and lucidity, can rank with Christian thinkers of any generation.

Byzantines were concerned not only with exposition of right doctrine, but with the theory and practice of the Christian life in both the ascetical and liturgical aspects. And here is one of their greatest literary achievements. In content ascetical writings worked out the implications of Christian doctrine as affirmed by the great church councils and developed the teaching of the Christian ascent towards deification. In language an important step was taken by the early 11th-century Symeon the New Theologian when he presented some of his more personal ascetical teaching in the 15-syllable political verse and not in the classical quantitative metre so often favoured by Greek medieval writers. Symeon, both in his sermons and in his other ascetical writings, reveals the creative nature of Byzantine religious thought and refutes the misleading suggestion often made that after the 7th general council (787) eastern theological development stood still. Symeon's fruitful exposition of the ascetic way of life comes to fruition in the activity (literary and otherwise) centring in the 14th-century controversy about the nature of the Godhead (the hesychast controversy). This is marked by a spate of writings including those of Gregory Palamas and Nicephorus Gregoras and has also the added interest of lively contact with Latin thought.

Then there is the liturgy itself. This consisted partly of psalms and biblical lessons, already written before the medieval period. But the solemn magnificence of the canon of the mass dating from the days of the early church and the varied beauty of the hymns continually being added, at least until the end of the 11th century, bear witness to the genius of Greek spirituality and the adaptability of Greek literary forms. The poetry of the liturgical office was not written in any of the accepted quantitative classical metres, but (as in some ascetical works) was rhythmic and accentual. Such poetry ranged from simple verses (*troparia*) and short hymns to the dramatic hymn-sermons (*kontakia*) perfected by the 6th-century St Romanus, and finally it culminated in the elaborate hymn cycle, the Canon, of which St John of Damascus was one of the best known exponents. Canons continued to be written in great numbers from the 7th century onwards and they became an important part of the service of Matins (*orthros*); they were also gathered together into collections used as supplementary hymn-books. The full virtue of this vast corpus of Byzantine poetry can only be fully appreciated when it is realized how indissolubly words and music are linked. No one who has listened to any office in the Greek church will accuse Byzantine literature of being entirely stereotyped and sterile.

At the other end of the scale there was a copious supply of saints' lives for everyday enjoyment and edification. These rather than the lengthy secular verse romances of the later middle ages should be regarded as the equivalent of our novels. This form of literature has links with the pagan lives of men made perfect but is yet distinctive of the Christian world owing much to the great prototype of all *vitae sanctorum*, the *Life* of the first monk, the 4th-century St Antony of Egypt, which was almost certainly written by St Athanasius. In construction, content and language this remains one of the most perfect examples of this popular genre. Later lives naturally vary in quality and interest, illustrating every variety of ascetic struggle, enlivened with homely details from all walks of life and sometimes existing in the less literary original and in the version remodelled in what was then considered to be a more acceptable prose style.

Apart from theological writings and the liturgy and the lives of the saints, Byzantium produced first-rate histories. Conscious of their heritage, Byzantine historians admired the style and method of their ancestors, particularly Thucydides and Herodotus, and later writers were also influenced by their more immediate predecessors, as the 6th-century Agathias. The quality of Byzantine historiography varied, but such as Leo the Deacon, Michael Psellus and Anna Comnena in the middle period or Nicephorus Gregoras and John Cantacuzenus in the later period offer vivid and racy and eminently readable histories of their own times. Together with the historians properly speaking were the chronicles written in a language nearer everyday speech and offering a record of important events intermingled with sensational horrors and highlights to make their products palatable to the more general public. The chronicles are however interesting as records of contemporary mentality and of historical events rather than as creative literary achievements.

In other fields of learning, a considerable body of writing has survived, as one would expect from a society in which there was always an educated public. There was of course constant adaptation and provision of standard works of reference, encyclopaedias, dictionaries, commentaries on classical as well as ecclesiastical authors, thus providing the instruments of higher education. Many of these as well as works of other kinds still remain unprinted, but those which have so far been published do not point to outstanding achievements in secular poetry (apart from some lyrics and epigrams), while drama is almost entirely non-existent. The one existing Byzantine play, *Christus patiens* (q.v.), was not written for acting and as a literary product is most uninspired, and the Greek *Passion Play* of the later middle ages belongs to Cyprus under Latin domination and thus may not properly be claimed for Byzantium. The one great epic, *Digenes Acritas* (q.v.), derives its interest more from its historical setting than its literary quality and is also important for the impetus which it gave to popular ballad writing. But there is some fine poetry, though not in abundance. Paul the Silentiary's magnificent descriptive poem on the 6th-century cathedral of Sancta Sophia and George Pisides' long verse encomium on the 7th-century emperor Heraclius stand apart and were not equalled by later generations. Secular poetry of non-demotic character generally takes the form of the 'epigram', a short poem in classical metre, and ranges from the 6th-century love poems of Paul the Silentiary to the 10th-century lyrics of John Geometres or the short descriptive poems of the 11th-century John Mauropus (more famous however for his church poetry as yet mostly still unprinted).

Philosophy (except where intimately related to theological development mentioned above) appears to consist of scholia and commentaries on older writers such as Iamblichus, Proclus, Aristotle or Plato. These may well prove to be of interest in philosophical development; we know for instance that Aquinas used Philoponnus' commentaries on Aristotle, but links of this kind need to be investigated further. Throughout there is an abundance of rhetorical panegyrics and orations whose form and embellishment are understandable, though generally unpalatable to modern taste, but if seen in their setting such pieces as for instance Psellus' oration on his mother are moving and effective. There are also three surviving satires, modelled to some extent on Lucian, the *Philopatris*, the *Timarion* and *Mazaris*, witty skits on contemporary life and manners reflecting the subtle approach of a sophisticated society.

Byzantine administrative documents form an important and separate class. The great legal codes (as the *Basilics* or *Ecloga*), the imperial and patriarchal rulings, the naval and rural and other apparently unofficial codes, as well as regulations for the guilds or handbooks on court ceremonial and manuals for the higher diplomatic service—these are generally marked by the more official styles laid down in secretariat or chancery, though the *De Administrando* of Constantine VII naturally falls into a different category. Such writings are often not regarded as 'literary', but the capacity for clear statement and the continued maintenance of a mature administrative tradition must be counted as one of the literary assets of a civilized polity.

The literary tradition of Byzantium must then be regarded as a complex and to some extent still unexplored development. Its masterpieces were inspired both by its Christian faith and by its sense of historical continuity. There was also prose and particularly poetry (for instance some of the *Vitae sanctorum* and especially the folk ballads) which pointed the way to the popular demotic language and literature of the modern period.

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MODERN.—Modern Greek literature is generally understood as comprising writings or compositions in the living tongue, the demotic as it developed in the post-classical ages. Almost the whole content is poetical, for until the end of the 19th century there was virtually no demotic prose-writing, and the prose literature of Byzantium was written in the artificially preserved semi-classical idiom of church and state. Modern Greek literature thus defined may be divided into three categories: first, the body of folk-poetry, of native and spontaneous growth, the origins of which are to be sought as far back as the classical age, and which is still in active life and development; second, cultivated poetry, written under Frankish, that is French and Italian, influence, between the 13th and 18th centuries; and third, the cultivated literature of modern Greece, from the end of the 18th century to the present day.

Language and folk-poetry are the two permanent elements in Greek civilization throughout its history. The attitude to life which folk-poetry illustrates is pagan and has far more in common with pre-Christian than with Christian civilization. A frank joy in youth, in love and in nature, a tender regret for life's sorrows, and a belief that after death the soul is banished to a shadowy underworld, these are a direct link with the attitude and beliefs of ancient Greece. Such conservatism makes it difficult to give any approximate date for the origins of the largest class of songs, that which deals with the everyday preoccupations of life. The only significant development is the metre, which is almost invariably an iambic 15-syllable line, known as the 'political'. This distinctive metre is traceable back at least as far as the 6th century, and its name may derive from the fact that it was first used by the populace of Byzantium in political acclamations, protests, lampoons and the like. At all events it dominates Greek folk-poetry almost as far back as we can trace such poetry. A second and smaller class of ballads has a definitely historical content; and these can be dated with some accuracy. Such are the early songs of the *Digenes Acritas* cycle, which sing the exploits of a half-legendary Byzantine warrior of the eastern marches of Anatolia. It is certain that these did not originate before the 9th century. Later ballads, again, such as those that lament the fall of Constantinople or celebrate the exploits of guerilla chieftains against the Turks, are of course not earlier than the events or persons described.

The whole of this anonymous mass of folk-songs, whether their content be occasional, historical or merely narrative, is held together by a strongly characteristic flavour. As a mirror of the race the collection is unrivalled. This has been recognized by all the poets of modern Greece since folk-songs began to be collected and written down in the early 19th century. Folk-songs constitute, in brief, the most characteristic and enduring element of modern Greek poetry and, in addition to their historical value, often provide, in their simple way, poetry of a high order.

The era of the crusades brought the Greek-speaking east into close contact with Frankish culture. The age of chivalry was at its height and gave rise in 14th-century Byzantium to a series of romantic tales in verse, written by educated men in the demotic speech. These tales of love and adventure, with medieval trappings of magic and faery, follow French originals closely. They are tedious to a modern reader and of interest only to the literary historian. It was in Crete alone that the association of Frank and Greek ultimately proved fruitful, for there, in the early 17th century, after four centuries of Venetian occupation, something like a mingling of the two stocks had taken place, at least in the cities. A Greek-speaking but culturally Italianate bourgeoisie grew up, with all the culture of the Italian *cinquecento* at its disposal. The demand for amusement rapidly increased and was met by a specifically Cretan drama, plays tragical, comical, pastoral and historical being composed on Italian models but in the cultivated and racy demotic dialects of the island. The best known are: the tragedy of *Erophile* by Hortatzes, after the *Orbecche* of Giraldi; the anonymous pastoral comedy *Yiparis*, after the *Callisto* of Groto; the comedy *Fortunatus* by M.-A. Foscolo; and, best of all, the *Thysia tou Avraam* ('Abraham's Sacrifice' 1635), after the *Isach* of Groto. This last, which treats an old theme of Mystery plays with renaissance humanism, is probably a later work of the greatest Cretan poet, Vitzentzos Kornaros, whose Italian name and Greek speech typify the fusion of the two cultures. Kornaros's earlier work, his long verse romance *Rotokritos*, is known wherever Greek is spoken. Here again the poet treats a theme of medieval romance from a modern standpoint: the old story of the trials of true lovers is there, but the paraphernalia of wonder and magic is cut out and the pasteboard figures of the prototype are modelled in the round.

Cretan renaissance literature enjoyed only a short run of about half a century. It ceased with the fall of Crete to the Turks in 1669, and began, for reasons which are less obvious, not before about 1600. In this brief period its advance was remarkable, not so much in actual achievement as in preparation for achievements to come: that is to say, in the assimilation of the western tradition of renaissance literature and in the development of a rich and cultivated poetic language. Cretan influence on modern Greek letters has been considerable; but its operation was deferred for a century and a half after the fall of Candia.

The 18th century was barren of literary production except of folk-songs. But in its latter half Greece was drawing towards revolt and independence, and it became a question of vital importance, educationally, spiritually and politically, what was to be the language of her people. The question was extraordinarily involved. There was the tongue of classical Greece, to which some Europeanized Greeks turned for inspiration in the coming struggle. There was the Byzantine 'purism', which was the tongue of the church and the church schools, and was spoken by the 'Phanariot' society of Constantinople, which harked back to the Greek Orthodox empire of the middle ages. And there was the demotic, which everybody spoke and nobody was content to leave alone as a national language. Adamantios Koraës (Coray) strove hard to establish a 'middle way' of compromise between the Phanariot and the demotic idioms; but his predilection for the Greek classics rendered his corrections and neologisms unsuitable to the mouths of the people, and his plans were doomed to failure. Andreas Kalvos derived from Italy a reverence for the classical age which in that country expressed itself in the movement for linguistic purism, and wrote the odes of his *Lyra* in a strongly archaizing tongue and metre. Only in the Ionian islands and the farthest west of the Greek mainland was the true path followed, first by Ioannes Vilaras (1771–1823), poet, polymath and natural philosopher, who espoused the cause of the demotic in his *Romeïki Glosa* ('Romaïc Language', 1814) and wrote poems, which, though devoid of poetic merit, were useful exercises in the cultivation of a poetic medium; and second, by Dionysios Solomos, the greatest poet of modern Greece. It was his merit to win the battle for the demotic in the realm of poetry and to break much of the ground afterwards systematically tilled by Giannes Psychares.

In liberated Athens the Phanariot school of purism established itself both in poetry and prose almost until the end of the 19th century, and its poetry, though often euphonious, has little inspiration. The West Greek, demotic tradition of Solomos was fostered after his death by Aristoteles Valaorites, a native of Lefkas. But with the close of the century the whole linguistic and literary situation was radically altered by the work of Giannes Psychares (Jean Psichari) and Kostes Palamas. Psychares realized that the time had come for the foundation of a tradition of prose-writing and that for this a genuinely scientific study and justification of the demotic must be undertaken. His *Taxidi Mou* ('My Journey', 1888) was the prelude to a life of endeavour in the linguistic field. His thesis was illustrated in poetry by Palamas, and in prose by Ion Dragoumes, whose writings show a taste and artistry signally lacking in the prose works of Psychares himself.

From the early years of the present century the battle has been won for the demotic both in poetry and in literary prose, with the happiest results. The only great writer of the 20th century to use an archaizing idiom was the Alexandrian poet Konstantinos Kavaphes (Constantine Cavafy) and he remained *sui generis*. In the years between the two world wars prose-writing flourished in the hands of such novelists as Stratis Myrivilis and Giorgos Theotokas, poetry in the hands of Angelos Sikelianos (1884–1951), Giorgos Sepheris and Odyssefs Elytes.

E. P. Voutierides, *Historia tes Neohellenikes Logotechnias* (1924); D. C. Hesseling, *Histoire de la littérature grecque moderne* (1924); E. P. Voutierides and I. M. Panayiotopoulos, 'Logotechnia', in *Megale Hellenike Enkyklopaideia*, X; A. Kambanes, *Historia tes Neas Hellenikes Logotechnias* (5th ed. 1948); K. Th. Demaras, *Historia tes Neohellenikes Logotechnias* (2 vols, 1948–49); C. A. Trypanis, *Medieval and Modern Greek Poetry* (1951). R.J.H.J.

Gudrun: see KUDRUN.

Hadīth ('Statement'), the name given by Moslems to the traditions which are regarded as enshrining the practice (*sunna*) and decisions of Mohammed. Many of his followers wished to mould their lives on the prophet's. Further, the rapid expansion of the Arab dominions in the years after his death posed many problems to which no answer could be found in the Koran. The natural course was to ascertain how the prophet had acted in a given situation and the obvious source for this knowledge was the people who had known him. When the last companion of the prophet had died, the practice arose of accepting an action or dictum as right if it could be traced back to a companion through a chain of reliable authorities (*isnād*).

This system clearly gave scope for forgery. Quotations from pagan philosophers and from the Old and New Testaments, including the whole of the Lord's Prayer, were provided with *isnāds* and fathered on Mohammed. Probably no great harm was done by countenancing the importation of moral teachings in fictitious *hadīths*, but it was a different matter to base details of ritual and law on 'traditions' circulated by interested parties. Thus there arose the science of *hadīth*-criticism. In the 7th Islamic century six collections of carefully sifted traditions were accepted as canonical, the most famous being the *Sahīh* of al-Bukhari (†A.D. 870). Even so, modern western scholars doubt the authenticity of the bulk of the *hadīth*-literature, while acknowledging its great value as evidence for the legal, dogmatic and political controversies out of which it grew.

I. Goldziher, 'Ueber die Entwickelung des *Hadīth*', in *Muhammedanische Studien*, II (1890); J. Schacht, 'A Revaluation of Islamic Traditions', in Jour. Roy. As. Soc., Parts 3–4 (1949) and *The Origins of Muhammedan Jurisprudence* (1950); H. A. R. Gibb, *Mohammedanism* (1949); A. Guillaume, *The Traditions of Islam* (1924). G.L.L.

Hainbund, an association of young poets formed in Göttingen in 1772 and active until 1776. It was the milder and more lyrical equivalent of the 'Sturm und Drang' (q.v.). The nucleus of the group were the poets whose collaboration Boie enlisted for the *Musenalmanach*, in which their poems chiefly appeared. Voss, Hölty, J. M. and G. D. Miller, Hahn and Wehrs were the original members; Leisewitz and the brothers Stolberg were the most important later recruits. The Hainbund was founded on 12 Sept. 1772 by the six young men dancing in moonlight round an oak; for the oak grove (*Hain*) symbolized their Germanic aspirations (see Klopstock's ode *Der Hügel und der Hain*). The members of the Hainbund admired Klopstock, who visited them at their invitation, and abominated Wieland, who represented corrupt foreign taste. All except Leisewitz wrote lyric poems which are characterized by a sensitive feeling for nature and by a simple style recalling folk-song, although some of them (including Hölty, their most considerable poet) also wrote in classical metres. Of their frequently extravagant denunciations of tyranny, Leisewitz's dramatic fragments are the most effective. His *Julius von Tarent* and Miller's novel *Siegwart* are the only considerable non-lyrical works of the Hainbund. Bürger, though associated with the group, was never a member.

Die Dichtungen des Göttinger Hainbunds, ed. A. Sauer (2 vols, 1887); *Göttinger Musenalmanach auf 1770 und 1771*, ed. K. Redlich (2 vols, 1894–95).

R. Prutz, *Der Göttinger Dichterbund* (1841); F. Lüdecke, *Zur Geschichte des Göttinger Dichterbunds* (1904); H. Grantzow, *Geschichte des Göttinger und Vossischen Musenalmanachs* (1909); W. Rose, *From Goethe to Byron* (1924). H.B.G.

AL-**Hamasa** ('Fortitude'), title of an anthology of Arabic poetry by Abu Tammam. It is called after the title of the first section. The chapters bear the following titles: Fortitude, Dirges, Good Manners, Love-Songs, Satire, Hospitality and Panegyrics, Descriptions, Travel and Repose, Facetiae, Vituperation of Women. The contents of the *Hamasa* include short poems complete in themselves as well as passages extracted from longer poems. The anthology, chosen with fine taste, is the best introduction to the spirit of early Arabic poetry.

Hamasa oder die ältesten arabischen Volkslieder, Ger. tr. F. Rückert (1846); C. J. Lyall, *Ancient Arabian Poetry* (1885, repr. 1930). S.M.S.

Hamlet. The most popular as well as the most problematical play ever written, Shakespeare's *Hamlet* (written not later than 1602) derives from a story found in Saxo Grammaticus' *Historia Danica*, and may be based on an earlier missing play probably by Kyd. In addition to inspiring artists in other fields (including an opera by Scarlatti, music by Berlioz and Tchaikovsky, paintings by Delacroix, Rossetti and Millais), *Hamlet* has puzzled innumerable critics who have found in it a defence of Protestantism, of Roman Catholicism, a satire on Montaigne, a satire on Mary, Queen of Scots, a symbol of the split in the German intellect, and a dramatic portrayal of the Oedipus conflict. Hamlet (A. W. Schlegel's Sphinx) has been identified with the earls of Essex, Oxford and Pembroke, with James VI of Scotland, the Wandering Jew, Orestes and Shakespeare himself. A German critic proved he was a woman, an American doctor that he was suffering from fatty degeneration of the heart. To the French classical mind much in the play was abhorrent (Abbé Prévost: '*Cette étrange rapsodie*'; Voltaire: '*Une pièce grossière et barbare . . . le fruit de l'imagination d'un sauvage ivre*'; Chateaubriand: 'that tragedy of maniacs'). German critics approach the play subjectively. Herder speaks of 'der rührende good fellow', Goethe, in *Wilhelm Meister*, says: 'Shakespeare sought to depict a great deed laid upon a soul unequal to the performance of it. . . . Here is an oak-tree planted in a costly vase, which should have received into its bosom only lovely flowers; the roots spread out, the vase is shivered to pieces'. Romantic critics followed suit. Coleridge spoke of 'Hamlet's enormous intellectual activity and consequent aversion to real action', Hazlitt calls him 'the prince of philosophical speculators', Lamb speaks of 'the shy, negligent retiring Hamlet' and Taine of his 'delicate soul'; to Laurence Olivier (film *Hamlet*, 1948) he is a man 'who could not make up his mind'. On the other hand many critics follow R. Benedix in ascribing Hamlet's failure to act to the impossible circumstances in which he is placed. Turgenev spoke of his Mephistophelian scepticism, contrasting it with Don Quixote's romantic idealism; and a recent critic even interprets Hamlet in the light of renaissance, and modern, power politics as an Elizabethan Cesare Borgia. Not all critics view the play favourably. Goldsmith called the 'To be' soliloquy 'a heap of absurdities', Garrick spoke of 'all the rubbish of the fifth act', to T. S. Eliot the play is 'most certainly an artistic failure'. Grillparzer was impressed by its impenetrability, to de Madariaga it is as 'clear as crystal'. Since Freud it is often interpreted in terms of an Oedipus conflict. Translated into many tongues, including Esperanto, the play belongs to world literature. The figure of Hamlet has become a myth, the counterpart of Faust, a symbol of modern self-awareness and introspection. Frequently adapted (in Ducis' French version, 1769, the play has a happy ending with Hamlet marrying Ophelia) *Hamlet* has maintained unbroken popularity on the stage.

C. C. H. Williamson, *Readings on the Character of Hamlet, 1661–1947* (1950); P. S. Conklin, *A History of Hamlet Criticism 1601–1821* (1947); A. E. Jones, *Hamlet and Oedipus* (1949); J. Dover Wilson, *What Happens in Hamlet* (3rd ed. 1951); J. Jusserand, *Shakespeare in France under the Ancien Régime* (1899); C. M. Haines, *Shakespeare in France* (1925); F. Gundolf, *Shakespeare und der deutsche Geist* (1927); R. Pascal, *Shakespeare in Germany 1740–1815* (1937); H. J. Lüthi, *Das deutsche Hamletbild seit Goethe* (1952); Nils Molin, *Shakespeare och Sverige* (1931); A. Strindberg, 'Oppna brev till Intima Teatern', in *Samlade Skrifter*, 50; M. B. Ruvd, *Shakespeare in Denmark* (1920); Alf Henriques, *Shakespeare og Danmark indtil 1840* (1941); Axel Garde, *Hamlet: Generationernas Spejl* (1946); I. Turgenev, *Hamlet and Don Quixote*, tr. R. Nichols (1930); A. M. Crinò, *Le traduzioni di Shakespeare in Italia nel Settecento* (1950).—J. Schick, *Corpus Hamleticum* (1913–15); A. A. Raven, *A Hamlet bibliography and reference guide 1877–1935* (1936). D.G.D.

Hebrew Literature looks back on nearly 3,000 years of organic closely-knit evolution. Its beginning is marked by the recording of the Bible, its latest expression by the prose and verse now written in Israel. The Bible, though itself but the end-piece of a long chain of literary creativity, presents a comprehensive picture of the main literary genres of Hebrew literature; history, religion, proverbs, law, stories, parables, fables and verse.

Between the Bible and the poetry of new Israel the Jewish people underwent two periods of exile and were dispersed throughout the world. In their several diasporas the Jews were greatly influenced by local language and culture and their spiritual activity, even when specifically Jewish in content and aims, was conducted in the language of the land. Thus in ancient times much of Jewish writing was done in Aramaic and Greek. In the middle ages Arabic and Latin and in modern times nearly all European languages were used by Jewish writers. In eastern and central Europe, Jews have used for centuries a form of Middle High German, mixed with elements from various other languages, mainly Hebrew, known as Yiddish (see YIDDISH LITERATURE). At the same time the Hebrew language continued to be used, as it remained the language of the Holy Books and hence the language of Jewish theology, philosophy and religious poetry. Hebrew was the language of prayer and hence the language most appropriate to the expression of Jewish hopes, hopes of salvation, of the coming of the Messiah, of national liberation. The knowledge of Hebrew remained the cornerstone of Jewish learning, the hall-mark of the educated. It naturally became the vehicle for imparting scientific knowledge and liberal learning, when the need of these were felt in Jewish circles.

The Old Testament, the composite work of law-givers, priests, scribes, poets, prophets, was probably canonized in the 2nd century B.C., though many scholars put the date forward well into the 1st century B.C. The books were selected literary creations of the nation, while many others, among them the apocryphal books, were excluded from the official compilation. The Hebrew text of the apocryphal books has been lost and only translations, mainly in Greek, have been preserved. Some of these books were written up to the end of the 1st century A.D. Lately, ancient Hebrew scrolls have been discovered and their contents seem to strengthen the evidence for an unabated literary creativity in the spirit and style of the Bible. From the sealing of the Bible, however, until the end of the 5th century A.D. Hebrew authors were mainly concerned with the development of religious (which includes civic) law. The laws of the Mishnah were proposed, argued and agreed upon by the scholars and rabbis of Israel, and were codified and sealed by Rabbi Judah the Prince at the end of the 2nd century A.D. The Talmud, books of exegesis and commentary on the laws of the Mishnah, was prepared simultaneously in Palestine and Babylon and was brought out in two editions, known as the Jerusalem Talmud and the Babylonian Talmud, the latter being edited by Ashi (q.v.) and Rabina at the end of the 5th century A.D. The Mishnah is written in pure Hebrew and is mainly dedicated to fixing a code of Jewish life. The Talmud is written in a mixture of Hebrew and Aramaic, a sister language of Hebrew, and consists mainly of acute and shrewd disputations on the extent, the validity, the evolution and the causation of the code proposed by the Mishnah. Both the Mishnah and the Talmud are the creation of successive generations; their legalistic arguments are interspersed with legends, parables, fables, fairy tales and proverbs (*Aggada*); whilst similar legends, parables, fables etc. were compiled in special collections (*Midrash*). (See also BIBLE; SACRED BOOKS.)

From the beginning of the 6th century A.D. to our days the Talmud has in turn served as a basis for the exegeses, commentaries and disputations of generations of rabbis and scholars. Supplements have been written, new laws formulated and old laws adapted during the last 14 centuries. These new books of law, however, have lost most of the freshness which still persisted in the Talmud and are given to endless discussion of trivial points of difference. Nevertheless this preoccupation with the law has been the backbone of Jewish religious life and has served to unite the dispersed Jewish communities and to reinforce their national consciousness. At the same time a new trend is noticeable in Hebrew letters. The *Piyyut*—a form of religious poetry—began to be composed with increasing fervour in Palestine, Babylon, Egypt and in Spain. Many of these verses have been incorporated into the Jewish prayer book, and rightly so, for the one subject of the *Piyyut* is devotion to God and the desire of redemption: the redemption of the individual by divine grace and the redemption of the nation by the intervention of the Messiah. Not until the 10th century in Spain dared the Hebrew poet introduce secular themes into his verse. From this liberation, the golden age of Hebrew poetry, which lasted until the 13th century, is dated; it was deeply influenced by Arabian verse-form and poetic subjects. The Hebrew poet emulated the Arab in singing about earthly love, battles, the burning hatred of the foe, the gentle pleasures of friendship. Nevertheless all the Hebrew poets of this period and particularly the greatest among them, Judah Halevi, remained profoundly religious and nationalistic in their outlook.

The following centuries were marked, for historical and political reasons, by a deterioration of Hebrew poetry. They were given over to prose writing, mainly on theological subjects, the fixation of religious laws, responsa, Talmudic exegeses and commentaries, and the mystical philosophy of the Kabbala. Every century boasted its own poets, but they were the exception rather than the rule and none of them reached the heights of the Spanish age.

The end of the 18th century brought a revival of secular Hebrew writing and the beginning of modern Hebrew literature. From this time onward Hebrew literature was closely connected with the movements of emancipation and enlightenment. Moses Mendelssohn, the father of Jewish enlightenment, was the first to acknowledge that if the aims of enlightenment are to be fulfilled and the Jewish people delivered from their corporeal and spiritual ghetto and given a liberal and secular education, this must be done in Hebrew. For Hebrew was the one language which could reach and move the masses of the Jewish people. Thus the writers, essayists, thinkers and poets of the 19th century, whilst labouring to free the Jewish people from medieval shackles of thought, had to do so in Hebrew and unwittingly brought about the revival of Jewish nationalism.

The national revival, which came to its peak with the establishment of the Jewish state, inspired and gave new vitality to Hebrew letters and verse. With it the Hebrew language was transformed from a mainly written language of sacerdotal implication into the spoken language of everyday affairs. And Hebrew literature found a ready public, who had to have all its wants supplied in Hebrew, from the penny thriller to theology, for Hebrew was its mother tongue. In the 1920s Chaim Nachman Bialik, perhaps the greatest poet of the Jewish national renaissance, left Europe and settled in Israel. His action symbolized the repatriation of Hebrew letters. Since the beginning of the 20th century Hebrew letters have flourished in Israel, an integral part of the life of the people, the spiritual expression of their problems, achievements and hopes.

M. Waxman, *A History of Jewish Literature* (4 vols, 1930–41); D. W. Bousset, *Die Jüdische Apokalyptik* (1903); A. Hilgenfeld, *Die Jüdische Apokalyptik* (1857); A. Darmstetter, *The Talmud* (1896); E. Deutsch, *The Talmud* (1897); M. Mielziner, *Introduction to The Talmud* (1925).

G. Karpeles, *Geschichte der Jüdischen Literatur* (1886); *Die Jüdische Literatur*, ed. J. Winter and A. Wünsche (1894); M. Steinschneider, *Jewish Literature From the Eighth to the Eighteenth Century With an Introduction on Talmud and Midrash* (1851); G. G. Scholem, *Major Trends in Jewish Mysticism* (1946); L. Zunz, *Die Literaturgeschichte der Synagogalen Poesie* (1865).

J. S. Raisin, *The Haskalah Movement in Russia* (1913); J. Meisel, *Haskalah* (1919); N. Slouschz, *La Renaissance de la Littérature Hébraique* (1903); S. A. Waldstein, *The Evolution of Modern Hebrew Literature* (1919); S. Spiegel, *Hebrew Reborn* (1930); J. Klausner, *A History of Modern Hebrew Literature, 1785–1930* (1932); S. Halkin, *Modern Hebrew Literature* (1950). Y.H.

Heiji Monogatari ('Tales of Heiji'), a Japanese epic story about the Heiji civil war (1159–60) between the Minamoto and Taira clans. This work, the *Hōgen monogatari*, *Heike monogatari* and *Gempei seisuiki* (qq.v.) are the main examples of the military tales of the Kamakura period (1185–1333): full of action, they form a great contrast to most earlier Japanese literature. Its authorship has been ascribed variously to Hamuro Tokinaga, Nakahara Moroyana and Gen'yu (a monk), but although they may have all contributed something, the original version has clearly been often rewritten.

Tr. E. O. Reischauer and J. K. Yamagiwa, in *Translations from Early Japanese Literature* (1951). E.B.C.

Heike Monogatari ('Tales of the Taira clan'), Japanese military novel, covering the period 1132–1213 (with 1177 to 1185 described in great detail), an account of the decline of the fortunes of the Taira clan in their civil war with the Minamoto clan. It is probably the best and certainly the best known of several military novels of this time (see HŌGEN MONOGATARI, HEIJI MONOGATARI), fact, tradition and fiction being intermingled in the plot. Its popularity in medieval Japan was so great that it was often chanted by minstrels. The text has survived in many variant forms, showing that the story has been often revised and retold (the *Gempei Seisuiki* (q.v.) is regarded as one of the more divergent variants). The original author is unknown and the date of composition can only be conjectured as being between 1213 and 1250. The style aims at the poetic, both in diction and in form, often falling into an alternation of 5-syllable and 7-syllable phrases, which is the Japanese poetic rhythm. The work, a prose epic, succeeds in infusing aesthetic beauty into a story of action and adventure. A strong Buddhist sentiment runs throughout.

Complete Eng. tr. A. L. Sadler in Trans. As. Soc. of Japan, 46 (1918) and 49 (1921); selected passages, A. L. Sadler, in *The Ten Foot Square Hut and Tales of the Heike* (1928); partial Fr. tr. S. Goto and M. Prunier, in *Épisodes du Heiké Monogatari* (1930).

E.B.C.

Helen, in classical legend, was the daughter of Leda (wife of Tyndareus) and of the god Zeus, who took the form of a swan to possess Leda: she was thus half-sister to Clytemnestra (see ATREIDAE) and full sister to one or perhaps to both of the Dioscuri (Castor and Pollux). Of surpassing beauty, she was first abducted by Theseus from Sparta, but was recovered by her brothers and married to Menelaus. But Paris, son of the Trojan king Priam, having been granted the love of the fairest woman in the world by Aphrodite, came to Sparta and carried her off, thus provoking the Trojan war (see TROY). When Paris was killed Helen passed to his brother Deiphobus. On the fall of Troy the Greeks intended to kill her but were disarmed by her beauty: Menelaus took her back as his wife.

Naturally Helen must appear in all works on the siege of Troy. In the *Iliad* she is predominantly desirable, a sufficient cause for the war to which she is herself passively resigned. Homer also shows her in the *Odyssey* with her husband again in Sparta, more nearly a domestic figure. But other poets, Alcaeus and Ibycus, still sang of her beauty and its potency for good or ill. Stesichorus is said to have been supernaturally blinded for having written disrespectfully of her and to have recovered his sight by expounding, in a celebrated palinode, the alternative story of the Egyptian Helen, which Herodotus moreover claims to have heard in Egypt: viz. that the Trojan Helen was but a phantom, the real Helen having spent the war-time quite innocent in Egypt, hidden there by Hera.

Aeschylus in the *Oresteia* insists on the harmfulness of Helen's beauty. Euripides is hostile in the *Troades* and in the *Orestes*, but reverts in the *Helena* to the Egyptian story. Plato makes Helen live in a star during the war. Isocrates wrote a famous eulogy. Theocritus composed a wedding-song for Helen. Quintus Smyrnaeus pays tribute in relating her reunion with Menelaus.

Virgil was contemptuous of Helen. Ovid made her frivolous (*Heroides*) and Seneca gave her a displeasing role (*Troades*). But in later antiquity the Gnostics associated her with Simon Magus and held her to be an incarnation of divine wisdom. From this connexion we may pass to her appearances in the German Faust legends and in Marlowe's *Dr Faustus*. Shakespeare however shows her as a wanton in *Troilus and Cressida*. Goethe, who held union with Helen to be the supreme way of life, wrote a *Helena* complete in itself before introducing her into the second part of his *Faust*. She appears also in Heine's libretto for a ballet, *Doktor Faustus: ein Tanzpoem*.

Louis Ménard's *Euphorion* places her with Achilles in Elysium (following a secondary ancient legend). Leconte de Lisle celebrates her in his *Poèmes antiques*. Verhaeren's *Hélène de Sparte* (1909) is an impressive drama of the love and hate surrounding her return. Rossetti in *Troy Town* shows her offering the cup modelled on her breast (Pliny mentions this cup). Andrew Lang's *Helen of Troy* lets her forget her guilt. Jules Lemaître's *Vieillesse d'Hélène* (1914) is sardonic. André Suarès in *Hélène chez Archimède* makes her an enquirer after wisdom. Valéry's sonnet 'Hélène' evokes her tranquilly receiving the homage of the world. Richard Strauss had a libretto by Hugo von Hofmannsthal for *Die ägyptische Helena* (1928).

R.A.T.

Heliand, the only surviving German epic written in alliterative long lines. The unknown poet was a Saxon noble, probably from south-eastern Saxony (or Westphalia), and seems to have worked at Fulda abbey in the 2nd quarter of the 9th century. He had a sound theological knowledge, partly derived from Anglo-Saxon learning, and belonged to the generation which had completely absorbed Christianity but still struggled with certain tenets. Especially the ethics of Germanic vassalage had not been assimilated to Christian ideas and the commandment to love one's enemies caused difficulties.

The main source of the poem is Tatian's *Diatessaron*. Its purpose is didactic; it aims at finally winning over the Saxons to salvation. The poet therefore tried to adapt the events told in the Gospels to German conditions—such as the equation of the preacher and teacher with the folk-king. He is very successful in this, aided by an abundance of poetic formulae influenced by Anglo-Saxon sacred poetry, and occasionally by vivid and realistic imagery of his own. The technical apparatus of alliterative epic poetry—variation, parallelism, a rich vocabulary, metrical ingenuity—is used to the full. The poet is especially masterly in the structural composition and the bold adaptation of his sources which he selects and arranges with clear poetic insight.

Crit. ed. O. Behaghel (1882; 6th ed. W. Mitzka, 1948).

E. Sehrt, *Vollständiges Wörterbuch zum H. und der altsächs. Genesis* (1925); O. Behaghel, *Die Syntax des H.* (1897); H. Steinger, 'Die Sprache des H.', in Niederdt. Jahrb., 51 (1925); W. Krogmann, *Die Heimatfrage des H. im Lichte des Wortschatzes* (1937); E. Rooth, *Saxonica. Beiträge z. niedersächsischen Sprachgeschichte* (1949).—A. Heusler, 'H., Liedstil und Epenstil', in Zs. f. dt. Altertum, 57 (1920); C. A. Weber, 'Der Dichter des H. und seine Quellen', *ibid.*, 64 (1927); G. Berron, *Der H. als Kunstwerk* (Diss. Tübingen, 1939); H. Göhler, in Zs. f. dt. Philologie, 59 (1935); W. Köhler, in Archiv f. Kulturgesch., 26 (1936); L. Wolff, in Zs. f. Deutschkunde, 49 (1935); E. Grosch, in Paul u. Braunes Beiträge, 72 (1947); G. Baesecke, 'Fulda und die altsächs. Bibelepen', in Niederdt. Mitt., 4 (1948); R. Drögereit, *Werden und der H.* (1951). G.C.

Hero and Leander, in Greek legend, were clandestine lovers: she a priestess of Aphrodite at Sestos; he a youth of Abydos, on the other side of the Hellespont, which he nightly swam guided by a lamp in her tower. When a tempest extinguished this lamp, Leander was drowned and Hero threw herself down from her tower and died beside his corpse.

Callimachus, Virgil, Antipater of Thessaly, Martial, Lucan, Statius and poets of the Anthology knew the legend. Ovid in his *Heroides* offered two smooth and sophisticated epistles. Musaeus shaped the most harmonious expression of the tale.

Ausonius names the lovers in *Cupido Crucifixus*. Dante and Chaucer also knew of them. The Aldine edition of Musaeus (1495) inspired the renaissance writers: Spanish lyricists mourned Leander; Bernardo Tasso and Clément Marot translated the Greek poem; and Joseph Scaliger preferred Musaeus to Homer.

Marlowe's *Hero and Leander* (1598), an extravagant piece of paganism, was completed by Chapman, who loaded the conclusion with alien matter. This version provoked Thomas Nashe's burlesque in *Lenten Stuffe* (1599).

Scarron ridiculed the story; and Florian's treatment was badly out of key. Schiller's ballad (1801) is noble in style but cold. Byron, who swam the Hellespont in 1810, saluted the lovers in his *Bride of Abydos* (1813). Grillparzer complicated the tale in the five laborious acts of *Des Meeres und der Liebe Wellen*. Keats, Leigh Hunt, Hood and A. E. Housman have poems on the subject. R.A.T.

Heroic (of metre), characteristic of epic poetry, as in English and German the line of five stresses or ten syllables, in Greek and Latin the dactylic hexameter, in French the alexandrine, in Italian the hendecasyllable. C.T.O.

Hexameter, a metrical line of six feet or (in English, German, etc.) of six stresses; the dactylic hexameter is the general metre of Greek and Latin epic and bucolic poetry, in Latin also of didactic and satirical poetry. It has been imitated in modern languages, as in English by Richard Stanyhurst in his translation of the *Aeneid*, Longfellow in *Evangeline*, Clough in *The Bothie*, and by Robert Bridges, in German by Goethe in *Hermann und Dorothea*; 16th-century French attempts were a failure. C.T.O.

Hildebrandslied, the only Germanic lay preserved in German (68 alliterating lines, conclusion missing). The unique MS. (8th–9th century, from Fulda)—a partial transliteration into Low German of a lost Bavarian (8th century) version—preserves what may originally have been a 6th-century Langobardic lay. Hildebrand and Hadubrand, father and son, meet 'between two armies': of Dietrich—returning to reclaim his kingdom after 30 years of exile with the 'lord of the Huns'—and of the usurper Odoacer. The strained (heroic) formalism of the elder man and the reckless taunts of the younger prevent mutual recognition; only the father identifies his opponent, accepts grim fate, fights and (presumably) kills his son. A stanza in the Icelandic *Ásmundarsaga* confirms this; a 13th-century German ballad contrives a comedy ending. In short: an international motif (cf. *Sohrab and Rustum*) in a setting of 'memorable history' (Theodoric's conquest of Italy).

Ed. W. Braune–K. Helm, *Althochd. Leseb.* (1942); G. Baesecke, *Das H.* (1945) and (more popular) K. Wolfskehl–Fr. v. d. Leyen, *Älteste dt. Dichtungen* (1920); Eng. tr. F. A. Wood (1914); B. Dickens, *Runic . . . Poems* (1915); F. Norman, 'The *H.*', in Lond. Med. Stud., I (1937, a timely critical review). The ballad ed. J. Meier, *Balladen I* (*Dt. Lit. in Entw.-Reihen*, 1935). F.P.P.

Hisperica Famina, a 6th-century composition, British or Irish, in poetical prose, in which are mingled Hebrew, Greek and vulgar Latin words with some of no known origin. 'Hisperic' Latin influenced Irish and Anglo-Saxon writers.

Ed. F. J. H. Jenkinson (1908); biblio. in *Camb. Bibl. of Eng. Lit.*, I. F.J.E.R.

Historia Augusta, a collection of imperial biographies from Hadrian to Numerian. The date of composition, the identity of the authors and the historical value of the work have been much discussed. Baynes' conclusion that it was written *c.* 362 as propaganda for Julian has been widely accepted.

Ed. E. Hohl (2 vols, 1927); D. Magie (Loeb Libr. 3 vols, 1922–32).
N. H. Baynes, *The Historia Augusta, Its Date and Purpose* (1926). J.A.W.

História Trágico-Marítima, a collection of Portuguese narratives of notable shipwrecks written by survivors, or based on first-hand accounts, edited by Bernardo Gomes de Brito (2 vols, 1735–36). Originally 12 in number, but augmented by successive editors, most of the narratives date from the 16th century; some are anonymous, others are by a ship's captain, an ordinary soldier, a Jesuit priest etc.; one is the work of the historian Diogo do Couto. Unpretentious and straightforward in style but often rising to great pathos and dramatic power, they describe the horrors of piracy and shipwreck and the perils befalling survivors cast ashore on hostile territory.

Ed. D. Peres (6 vols, 1936–37); C. de Passos, *Navegação portuguesa dos séculos XVI e XVII . . . Novos subsídios para a História trágico-marítima* (1917). T.P.W.

✓ **Historical Figures in Fiction.** The urge to write about the great figures of history is not peculiar to the historian and the biographer. Writers of fiction, too, have felt it and have responded to it, and there are in the gallery of world literature many fine portraits of historical figures which may be none the less real and true to life for all that the works that inspired them are works of the imagination. The nature of the mediums in which they are drawn has, however, dictated that few of these portraits should be full-length ones.

Sir Walter Scott, standing almost at the beginning of the line of historical novelists, fixed two great canons that have since been generally observed. These are, that it is unwise to unload too much 'history' into the plot of a novel, and that it is not desirable to have real historical figures among the leading characters. The artist in Scott was alive to the limitations upon his art which he believed must follow a transgression of these rules. History from this viewpoint is a tale already told and it is a disadvantage that characters who have an independent historical reality cannot be made amenable to an author's stage directions in the same way as those whose only reality is fictional. On the other hand, much is to be gained in verisimilitude by the inclusion of real incidents in a period story and the drama attending the lives of the great is so closely akin to the drama of fiction that no writer of historical tales can be expected entirely to ignore its possibilities as a source of inspiration. Scott's declared aim was to 'attain a sort of composition between the true and the fictitious', and in pursuing it he worked out a compromise with the real figures of history. He admitted them as minor characters to his tales, like Prince Charlie in *Waverley*, Queen Elizabeth in *Kenilworth* and James I in *The Fortunes of Nigel*. Even his Cromwell, drawn so convincingly in *Woodstock*, and his Mary Queen of Scots, upon whom sympathy is lavished in *The Abbot*, are still minor characters. Upon these terms, although interesting impressions may be given, no full study of historical personages is possible.

The development of the historical novel from Scott's day to ours has given us very many such pictures as these. By far the commonest type of such work is that in which the hero and the leading characters are fictitious persons and the forefront of the action is imaginary. If real people come at all into such novels they do so as people having little direct part in the moulding of the plot, and they seldom call for great efforts of character study.

Some of the greatest historical novels follow this pattern. W. M. Thackeray's *Henry Esmond* and *The Virginians*, which give accurate pictures of life in the late 17th and 18th centuries in England and America, introduce few real persons to their pages. Thackeray owed much to Defoe, Fielding and the early English novelists and he was not, among writers of historical fiction, alone in doing so. The 18th-century novelists used fictional characters against a background of what was for them contemporary society, and it would have been quite foreign to them to have commented on the possible historical import of anything that they touched. It was not restraint that made Fielding in *Tom Jones* refer in such an incidental manner to the rebellion of 1745. But when Thackeray and many of the realistic writers of historical fiction subdued for art's sake the colours in which they painted historical events and personages they did exercise restraint. Their aim was to give to the historical novel the air of verisimilitude of the novel of contemporary society; they were conscious that they might strike a false note by introducing too prominently figures who must demand, in virtue of their place in history, a treatment of a dramatic quality different from that accorded to other parts of their work.

This is noticeable too in the few vast panoramic books, more dramatic than Thackeray's, which give such forceful pictures of life in various ages of world history. Tolstoy's *War and Peace* introduces Napoleon and the tsar, but they and his other historical figures are kept in perspective with the teeming lesser fictional folk who fill his pages and call forth his central idea of the historic power of the 'fundamentally pure and unique people' of Russia. Victor Hugo's *Hunchback of Notre Dame* and *Quatre-Vingt-Treize* are great canvases on which humanity is painted rather than the human leaders of French medieval and revolutionary thought and action. Alessandro Manzoni's *I Promessi Sposi* is a human account of early 17th-century Italian life, faithful in its historical detail, in which the real figure of cardinal Borromeo plays an ideal part. Alexandre Dumas, too, marshals his fictional characters in the front of the stage. The delineation of some of his real figures, for example Henry IV in the Huguenot novels, has been praised by historians. He had a flair for realistic description of court life, as Scott had for realistic description of historically significant places; but the extent to which he could place artistic effect before historical accuracy is shown by the impossible part in real affairs which, in *The Three Musketeers* books, he assigns to his fictitious heroes.

This same approach is seen in Margaret Mitchell's *Gone with the Wind*, which tells of the downfall of the American Confederacy, not as it was witnessed by the few real persons whom she mentions, but under the eyes of fictional characters. There are a host of works conceived on a narrower scale with a similar forefront and *dramatis personae* of fiction and a background of history, close to which latter historical figures move. Julius Rodenberg's *King by the Grace of God* and Conan Doyle's *Uncle Bernac* have fictional heroes, although in the one Charles I and Cromwell and in the other Napoleon appear as the vital arbiters of action. Nor is this method peculiar to the more realistic writers. The romantics too adopt it. Scott glamorizes the marquess in *A Legend of Montrose* but still keeps him in the background. R. D. Blackmore's *Lorna Doone* is peopled almost entirely by imaginary characters.

Quite different from works such as these in their treatment of historical figures, and fewer in number, are the novels which disregard Scott's canon and boldly present real persons as leading characters. The dramatic material available in the stories of Joan of Arc, Mary Queen of Scots, Napoleon and others has been exploited to the satisfaction of countless readers, if not always to that of historians. In these works full-length fictional portraits are attempted.

Of English novels of this kind Maurice Hewlett's *The Queen's Quair* and G. J. Whyte-Melville's *The Queen's Maries* are two of many books in which Mary Queen of Scots is the central figure. H. C. Bailey's *The Lonely Queen* is an attempt to show the career of Queen Elizabeth from a human viewpoint. Marjorie Bowen's trilogy of the life of William of Orange (*I will Maintain*, *Defender of the Faith*, and *God and the King*) is a serious character study in which the king is treated in the same way as a fictional hero.

This type of historical novel has been much developed since the modern scientific approach to historical studies was initiated in the last century. Lord Lytton, author of *Harold*, *Devereux* and *Rienzi*, claimed that he had 'consulted the original authorities . . . with a care as scrupulous, as if intending to write, not a fiction but a history', and that he had employed 'romance in the aid of history' only in an attempt to reconstruct the 'inward life' of the real people of whom he wrote. But Lytton's efforts were expended at a time when, relative to the present, the content of generally available historical information was small. As more detailed information became available more and better fictional studies of historical people were written. Where formerly romance had filled the gaps in recorded knowledge and had coloured the whole output, the tendency now was, in keeping with the spirit of the age, towards greater realism, even at the expense of all romance.

J. P. Jacobsen's *Marie Grubbe*, a novel of Danish life in the second half of the 17th century, cost its author much study in contemporary records, but it wears its learning lightly. Although almost all his characters are historical and the book follows the facts of history where they are known, Jacobsen is so successful in telling his story and letting history take care of itself that it is difficult at times to believe that the whole thing is not fictional. It is a method that many subsequent writers have attempted, e.g. A. E. W. Mason in *Clementina* and Feuchtwanger in *The Ugly Duchess* and *Jew Süss*. Similarly based on research, but with their attention concentrated on an outstanding figure, are Dmitry Merezhkovsky's *Peter and Alexis* and M. E. Coleridge's *The King with the Two Faces*, the one dealing with the life of Peter the Great, the other with that of Gustavus III of Sweden.

The old heroes and heroines continued to demand as much attention from the later school as from the earlier. Realism followed romance, and was combined with romance, in the fictional treatment of Joan of Arc, who had already attracted the attention of Voltaire and Schiller and of whom Maurice Hewlett, Mark Twain, Andrew Lang and Justin Huntly McCarthy wrote and about whom G. B. Shaw gave us a play as greatly praised by historians as by dramatic critics. Aspects of Napoleon's character have been presented in H. C. Bailey's *The God of Clay*, in Wacław Gasiorowski's *Napoleon's Love Story* and in Thomas Hardy's *The Dynasts*.

A minor aspect of the fictional treatment of real people in the novel is the crediting of what are accepted as national characteristics to lesser known historical figures. Making traits of national character personal to a fictional individual and thereby stamping him as typical of his race is a literary convention as old as the Elizabethan dramatists. In the novel it was a device favoured by Scott and it is fitting that some of the best later examples should be Scottish. Argyle in Neil Munro's *John Splendid* and James More MacGregor in R. L. Stevenson's *Catriona*—both historical figures—show forth national failings in the sharp realism of a caricature.

The increase or wider dissemination of historical information in modern times has had a further result in the appearance of a new type of fiction-biography which emanates from what one historian, looking askance at the product, has called the 'perilous borderland between history and fiction'. This is the biography that fills the gaps, not by romance but by reasoned attempts at reconstruction. The fact that these fictional parts are worked in with data based on evidence in such a way that they appear to the general reader to be of equal historical value is the ground of the historians' complaint. The purpose of these works is to present a fuller picture of their subjects and at its best the result is critical biography of a high literary order. Exponents of this form are Lytton Strachey in *Eminent Victorians*, *Queen Victoria* and *Elizabeth and Essex*, André Maurois in his biographies of Shelley and Disraeli, and—more purely fictional—Maurice Baring in *In My End is My Beginning*, a study of Mary Queen of Scots, and *Unreliable History*, which last includes a series of imagined literary relics of great personages, some of them, however, not historical.

The reaction to romanticism, particularly after the first world war, and perhaps the failure of the historians, after their abandonment of the literary standards of Carlyle and Macaulay and their long preoccupation with the scientific aspect of history, to provide readable alternatives, has led to the popularization of a degenerate and sensationalist form of these fiction-biographies. These are the professedly 'de-bunking' works, the vogue for which, to the good of literature as of history, appears to have waned.

John Galsworthy held that the novelist enjoys a 'wider freedom' than the playwright in the practice of his art. But where the treatment of historical persons is concerned the reverse appears to be true. Most historical novels relegate real people and their affairs to the background. Where real people appear in a play, however, they take their place in the forefront of the action, and technique imposes no such restrictions on their part in the plot. Most historical dramas are essentially dramatized biographies, or fragments of biography, like Marlowe's *Tamburlaine*, Shakespeare's historical plays and, in modern times, Shaw's *St Joan* and—a notable fragment—Donald Carswell's *Count Albany*.

The reason for this difference in treatment lies primarily in the difference in dramatic quality of the two mediums. The play, where the dramatic situation is everything, lends itself to the dramatized re-enactment of the great events of the past. And the natural heroes and heroines of such scenes are the historical figures whose qualities and actions brought about the realities which the playwright seeks to outline. The drama had its beginnings in pageantry, but it soon exploited passion. When we recall the statement of the historian Trevelyan that the makers of history were in their day passionate and when we remember the element of pageantry in history, we can appreciate how it was that the dramatic careers of the great became by tradition a fit subject for the stage. And the set form of the drama has had its effect. The economy of arrangement by which a story is told in a rapid sequence of scenes, in contrast with the more deliberate approach of the novel, seems to allow of the re-creation of more convincing, if more impressionistic, historical figures.

Every author reflects in his work his own opinions and the opinions of his age, and when this work concerns the affairs of persons all of whom caused controversy in their own time some partiality of judgment is naturally to be expected. Occasionally the penetrating insight of the poet seems to pierce to the heart of things and to anticipate the verdict of history, as it may fairly be said that Marvell did in speaking of Charles I and Cromwell and as some hold Swinburne did when he wrote of Mary Queen of Scots. There are prose writers of whom perhaps as much may be said, although those against whom partiality has been alleged come more readily to mind. Motives of religion and patriotism have led to some partial writing. The novels of R. H. Benson are the religious counterpart of those of Charles Kingsley. Love of country did much to inspire the work of H. Sienkiewicz writing of the Polish struggle with Russia, and of Maurus Jókai whose novels of Hungarian history echo the patriotic opposition to the Hapsburgs.

It is to some extent questionable if we should regard historians—at least historians of the scientific school—as the only judges of whether historical figures are well drawn by writers of fiction. For one thing, they seem to apply a narrow criterion to the historical novel, judging it for the extent to which it is calculated to awaken an interest in history in the reader. Their yardstick is truth to historical fact and historical probability, and of these things they are, of course, the final court of appeal. But other factors are involved in the fictional delineation of real people, at least of those few in every age of whom it may be said that they shaped the course of human affairs. Of these factors historians can hardly claim to be the sole judges. Psychology, a sense of the dramatic, that great gift of imagination, the counterpart of prophecy, that we refer to when we speak of bringing the past to life, all these are needed; and with them that vital touch of human sympathy that, as it makes men of letters of all ages akin, can overleap the centuries and find in princes and philosophers, saints and scoundrels men and women of flesh and blood like our own.

The artists of letters who paint portraits of historical persons and who summon what is in them of these qualities to their aid cast their nets wider than the biographers of the classical school and they deserve judgment accordingly. Theirs are works of art and ones that have given pleasure to countless thousands of readers. History, too, for all that it has its scientific side in the assembly and evaluation of material, is in the last resort a part of the art of writing.

J. Nield, *Guide to the Best Historical Novels and Tales* (5th ed. 1929); Historical Association Leaflets, Nos 51 (Sir C. Firth, *Historical Novels*, 1922) and 76 (H. Temperley, *Foreign Historical Novels*, 1929); A. T. Sheppard, *The Art and Practice of Historical Fiction* (1930); H. Butterfield, *The Historical Novel* (1924); G. Saintsbury, *Essays in English Literature*, 2nd series (1895); Sir L. Stephen, *Hours in a Library* (1892; contains a strong attack on historical fiction); F. H. Stoddard, *The Evolution of the English Novel* (1900); Sir W. Raleigh, *The English Novel* (1895); G. M. Trevelyan, *Clio* (1913); Sir J. Marriott, *English History in English Fiction* (1940); E. A. Baker, *Guide to Historical Fiction* (1932) supplements Nield; G. P. Gooch, 'Historical Novels', in *Maria Theresa and Other Studies* (1951).

G.A.H.-McC.

Hittite Literature. The inscribed clay tablets which constituted the royal archives of the Hittites were excavated at Boghazköy in central Asia Minor in 1906–11 and 1931–39; only 7 Hittite tablets have been found at other sites. Among the documents from these archives are royal decrees and annals, treaties with foreign powers and terms imposed on vassal kings; diplomatic correspondence, charters or letters patent, deeds of gift, rescripts settling disputed frontiers or indicting rebellious vassals for treasonable conduct, minutes of courts of inquiry and standing orders for various officials and dignitaries; a code of laws; myths, legends and romances, including versions of Babylonian and Sumerian tales; ritual instructions for public festivals and for private magical ceremonies; prayers and incantations; collections of omens; and a large number of professional notes on the consultation of various types of oracle which are only partially intelligible. There are no private letters or economic documents, which may have been inscribed in some other manner on a perishable material such as wood.

The Hittites, whose language has Indo-European affinities, seem to have taken over the cuneiform script during the 18th century B.C. for the purpose of recording the pronouncements which the king delivered from time to time before his assembled noblemen. They were not bound to traditional forms developed by priestly schools, and in their state documents the royal authors speak directly to us in a way which contrasts strikingly with the religious verbosity of Sumerian and Assyro-Babylonian literature. A notable stylistic feature of the early period is the introduction of admonitory anecdotes or historical examples, intended to deter the hearer from undesirable activities. This was the germ from which grew the elaborate historical preambles of the later decrees and treaties. The annals of the later kings (14th–13th centuries) were the first of their kind in history and are characterized by a natural and vivid narrative style.

In their religious literature the Hittites were strongly influenced by their neighbours the Hurrians and through them by the literature of the Sumerians and Babylonians. There are myths relating to Hittite gods, in particular those of the slaying of the dragon and of the missing god Telipinu. There are elaborate tales of Hurrian deities, which are apparently the prototypes of Greek myths, such as Hesiod's *Theogony* and the myth of Typhon. There were also Hittite versions of Babylonian epics and tales such as the epic of Gilgamesh and the legends of Sargon and Naram-Sin, but of these only fragments have survived.

In the pseudo-science of divination also the Hittites were influenced by the Babylonians, though certain types of oracle seem to be peculiar to them. Their magical literature on the other hand is original, consisting largely of the formulae and ceremonies practised by particular individuals.

O. R. Gurney, *The Hittites* (1952).

O.R.G.

Hōgen Monogatari ('The story of the (civil war of the) Hōgen period'), a Japanese military novel, describing the civil war of 1156. Its authorship is uncertain, but from its style, manner and vocabulary it was clearly by the same writer as *Heiji monogatari* (q.v.). Both works have been ascribed variously to Hamuro Tokinaga, Nakahara Moroyana and Gen'yu (a monk), but it seems probable that the original text (composed early in the 13th century) has been added to and rewritten. The narrative is swift-moving, full of vivid descriptions and adventurous episodes told in a direct and clear style.

Tr. E. R. Kellogg, in Trans. As. Soc. of Japan, 45 (1917).

E.B.C.

Humour and Wit. Humour is the exhibition of individual peculiarities of an entertaining character. Wit is the art of bringing together two notions which would not at first sight be expected to have any connexion with one another. Humour is the more spontaneous of the two and wit the more intellectual, though wit must not be forced, nor humour brainless. They come to be associated with one another because they usually have the same effect. They make for a surprise which most naturally expresses itself in laughter. This laughter gives a pleasure which by common consent is similar to a tickling sensation and upon this there supervenes a genuine happiness of a contemplative kind. Men's minds will browse upon a joke almost longer than upon anything else.

Humour, which is the Latin for fluid or moisture, was used originally to describe the secretions in the body which were supposed to affect a man's disposition. The proportion in which they were mixed or tempered gave him his temperament. According to the abundance of a man's blood or bile or phlegm, he is sanguine, choleric, melancholy or phlegmatic by temperament. He is choleric when his abundant bile is pale, melancholy when it is black. Although the underlying physiology (if it can be so called) was abandoned about the end of the 17th century, the words connected with it survive. The temperaments are still remarked upon, though their variety has been somewhat extended (e.g. 'musical temperament'). A man may still be described as 'in a serious humour' or as 'a good-tempered' person. Mr Micawber in Dickens's *David Copperfield* is a sanguine character. Sir Anthony Absolute in Sheridan's *Rivals* is a choleric character. Jacques in Shakepeare's *As You Like It* is a melancholy character. Dr Watson in Conan Doyle's *Sherlock Holmes* is a phlegmatic character. It is significant that all these are characters of comedy and it is this tendency to comedy which has caused the temperament and humour that result in laughter to prevail over the rest. Generally speaking at the present day humorous means laughable.

On the other hand, the fundamental meaning of the word wit is the mind. It scarcely has any physiological significance, though the adjective witty in its old sense has been replaced in common parlance by brainy. When Solomon says he was 'a witty child' he means he was 'a brainy child', and a wit was originally a man with brains. But as with humour, so with wit, its association with laughter has prevailed. A witty man is assumed to be a man who makes you laugh. It is to be observed that whereas wit appears to be something in a speaker or writer, humour is something which a speaker or writer finds in somebody else and makes his own. Wit is somewhat detached and tends therefore to be unsympathetic. Humour goes with a degree of sympathy and even gratitude for that which it laughs at. It inclines to be friendly.

Although humour and wit are distinguishable, the distinction must not be unduly pressed. The analysis of laughter is far from complete, and of the many words connected with it, such as absurd, amusing, comic, droll, facetious, funny, grotesque, jocular, ludicrous, ridiculous, some apply more to humour and some to wit, but all are applicable in a suitable context to either of them. The most general epithet of that which causes laughter is probably 'funny', and perhaps the most general substantive is 'joke'. Certainly 'joke' is the word rather than 'fun', which suggests something slightly boisterous ('fun and games'). Nor is 'jocular' the epithet corresponding to 'joke', for jocular somehow suggests jokes so frequent as to misfire. 'Funny' and 'joke' are the two words of highest utility. In the *New English Dictionary* 'funny' is one of the definitions given for 'comic', 'droll', 'humorous' and 'jocular'. It is necessary to remark however that the word tends at times to take on a somewhat sinister meaning. If someone says 'that's funny; the front door is open', he does not laugh as he says it; on the contrary he is slightly disturbed or mystified. For this use of funny there has been a tendency (since 1940 ?) to employ the word 'phoney' (introduced into England in the 1930s); whether this is really the same word or not, the implicit differentiation of form in correspondence with meaning is a useful accession to language.

It is obvious that humour and wit spring primarily from real life and belong to it. Life is full of humorous incidents and witty remarks which make for pleasure. But they greatly improve in the process of being reported: it is not only that the incident, when it becomes a tale, gains in the telling and the *bon mot* becomes neater and more pointed, but to communicate the amusement greatly enhances the pleasure. Jokes of nearly every kind are improved by repetition, and literature is but speech at its best, so it stands to reason that the highest humour will be found in books. Chuckling as we read is one of the most undiluted, most innocent and most pleasurable forms of laughter. The jokes are at their best and even if we are laughing at somebody, we are only laughing at somebody in a book. Nevertheless there is a very real limit to the reader's pleasure, if the mockery is overdone or actually ill-natured, as it perhaps is for example in Anstey's *Vice Versâ*. But almost all the more exquisite jokes are in books, and they can only live for long by getting into books. Humour from real life is not of the highest order unless it deserves to be recorded. And it may be that only humour in the form of fiction is immortal.

Humour and wit only belong to certain kinds of writing and some demarcation of those kinds must be attempted. Of the numerous works which appear in print many are of an official or technical character and are intended only to instruct. But it is of the essence of literature that it should seek to please, and humorous literature comprises that class of writing which seeks to please by causing laughter. Formal history, biography and theology are thus excluded, though it is ever to be remembered that Law's *Serious Call* which Dr Johnson thought 'the finest piece of hortatory theology in any language' is also certainly one of the most humorous books in the English language. But generally speaking we find wit and humour most easily in fiction or in reminiscences which look upon the lighter side of life. Jokes, however good, are not at their best when made into a collection. On the other hand a good joke, appropriately sited in a serious work, shines almost as brightly as a good deed in a naughty world.

In English literature humour is a great deal more important than wit. To call a work humorous is to suggest that it will have a large circulation; to call it witty supposes a far more limited number of admirers, though no doubt they will be of superior quality. Oscar Wilde is a very witty writer, but it is not to be imagined that he has as much as one reader to every ten of P. G Wodehouse. In France the situation may be different. There, wit is of a very intense kind, and it is significant that the French for wit is *esprit*. The French authors best known outside France are novelists, but after them come wits like Voltaire. It is possible, however, that wit conveyed from one language to another loses less than humour so conveyed and that in consequence foreign wits are for the most part better known than foreign humorists. Heine is well known as a wit, while no German humorists are widely known abroad perhaps. At any rate as far as English literature for English readers is concerned the taste for humour is abundant and for wit it is limited, the truth being that the product of character is much more interesting to the Anglo-Saxon than the product of brains.

The highest humour is no doubt achieved in the wide field afforded by the novel. And three quite different achievements of the first order may be seen in the works of Charles Dickens, Mark Twain and Jane Austen. Dickens's characters are almost all oddities and, represented as such in a very lively fashion, they cannot fail to amuse the reader. The situations are often absurd because the characters, being of the kind they are, have got themselves into absurd situations and it is entertaining to see how they get themselves in and out of them. Dickens has very great invention and vitality which enable him to create a ridiculous world, which is nevertheless a very real world. He does not imitate life, he creates it. Plot is not his strong point and the story is not in itself humorous, except perhaps in *Pickwick Papers*, where there is a narrative but no plot. *Our Mutual Friend*, a late novel (1864), is a very powerful tale, but much more sinister than comic. Nevertheless taking him all in all Dickens is the great English humorist.

Of quite another stamp, but certainly in the highest rank is Mark Twain. After suffering something of an eclipse, he has come to stay, or at any rate *Tom Sawyer* and *Huckleberry Finn* have come to stay. These are simple tales, but they are as real as Dickens, though in quite a different way. For while you feel that Dickens's world is not the world we live in, you feel that Mark Twain is just telling you all the time something that has really happened. The characters, for the most part either juvenile or disreputable, are common characters, but the author gets the most out of the situation and has obviously a great sense of fun and great enjoyment in it. This could not be said of Dickens in the main. Mark Twain is not always extraordinary, while Dickens always is.

Jane Austen combines so many kinds of wit and humour in one well-balanced narrative that none is specially conspicuous. Some readers have thought that she writes with infinite care (Mary Lascelles, *Jane Austen and her Art*, 1939), others that she was an illiterate quiz, scarce knowing what she did. She was in fact a genius, like Shakespeare, and genius cannot be explained. She kept entirely to the kind of people she knew and the feelings they felt, and out of that and an easy style as though she were writing to her sisters (and she was writing for them), she has made a sublime entertainment. Laughter is here by no means holding both his sides—in fact there is not a sound of laughter, but all the pleasure of it without the exertion. This is humour so distilled as to produce intoxication without excess.

Less than novels but of much the same kind are the short story and the so-called fairy tale. But the English fairy tale is often a folk-tale of infinite humour, without the sentiment of Grimm or the melancholy of Hans Andersen. Compare 'Nimmy Nimmy Not', the first of Joseph Jacob's *English Fairy Tales*, with *Rumpelstiltskin*. It is the same story immeasurably better told. The humorous short story was brought to a fine point of technique by O. Henry, if it be not invidious to mention one name in a field where many have distinguished themselves.

Comedy is a recognized literary form. It derives its name from the kind of piece which is associated with the plays of Aristophanes, that is to say, with poetical drama which is uproarious, coarse, allusive, fearfully amusing and in places most wonderfully beautiful. But this kind of comedy as a work of art is extinct. The name comedy is now usually given to a play which represents contemporary manners exhibited at some sort of a crisis of no great seriousness and this is always amusing. But when the amusing element is much emphasized the play becomes a farce. Shakespeare is a master at lowering comedy without quite falling into farce and making this procedure an occasion for the widest range of both humour and wit. (He finds the same opportunity in his tragedies too.) Since his time comedy and farce alike have in the main been ephemeral as literature. A play may greatly entertain on the stage without being very good reading. Congreve affords a good example of wit in *The Way of the World*, and Goldsmith a good example of humour in *She Stoops to Conquer*. In more recent times Shaw had a long success as wit and humorist.

In a library, volumes of humorous verse elude classification. They will not go alongside of anything else. Technically they often show great skill and they rather easily grow famous. *The Rape of the Lock* has often been considered the greatest piece of wit in English literature. Gray's *Ode on* Horace Walpole's *Cat Drowned in a Tub of Gold Fishes* is perfect in its way in spite of Dr Johnson's strictures. *John Gilpin* is a familiar name. Chaucer is most amusing, as well as everything else. In more recent times *The Ingoldsby Legends* and *The Bab Ballads* have been famous, and humorous verse of merit is written by many today. Parody is a respectable branch of this kind of writing. *Rejected Addresses* by the brothers James and Horace Smith remains the classical collection. Satire is somewhat out of fashion and it is dangerous. Dryden's *Absalom and Achitophel* is a great poem, but Pope's *Dunciad* is his one silly piece.

The art of writing in a humorous vein as practised weekly or even daily in periodicals and newspapers deserves the greatest admiration. When it is well done, it has the look of being inspired, yet we know the author is simply 'doing his stuff' day by day or night by night. And the stuff requires to be neat, for nothing slovenly will do. It requires to be rather simple-minded for it is not intended for the high-brows. It must be high-spirited without horse-play. 'Beachcomber' in the Daily Express has for long been at the top in this line, and many others are excellent. But it may be that their success is due to their suiting our own times so well and they perhaps will not survive. What our forbears thought funny is often surprising to us. What we think funny may surprise our successors.

Some reference must be made to periodicals professing to be entirely humorous (except for the advertisements). The best known of these are Punch and The New Yorker. The difference between them is not really in the degree or kind of entertainment they provide. There is a social distinction. The New Yorker is obviously for cultivated people: Punch is for ladies and gentlemen. Punch has more grievances but it has also more fun. The New Yorker is on the whole better written because it is less artificial. Its strength is in its pictures without caption—they speak for themselves. Peter Arno and James Thurber are the great masters here, though David Low would be as great, if he kept off politics. Humorous illustrations give rise to a rather different, if cognate art. Cruikshank's association with Dickens and Sir John Tenniel's with Lewis Carroll have become classical. Yet illustrations are perhaps to be deprecated in general, since almost all great literature works strongly on the imagination, and illustrations only tamper with the imagination. My mental picture of Sam Weller is much funnier (for me) than what anyone can draw.

Many more kinds of humorous literature might be distinguished. Distinctions arise for example from the humour or wit being combined with something else. Thus we find humour and the heroic in Ariosto, and perhaps in Tennyson's *Princess*, which is not all mockery. We find humour and pathos together very often, as in Dickens or J. M. Barrie; and humour and dialect together no less often, as for example in Tennyson's *Northern Farmer*; wit and learning in A. E. Housman's verse as well as in the prefaces to his editions of the classics, wit and passion in John Donne, wit and humour side by side in Byron's *Don Juan*. A crashing common sense is an effective form of wit. Distinctions also arise in the various circles into which society shapes itself. There is Cockney humour and Scots humour, rustic humour, nautical humour, university wit, Billingsgate, club stories and a kind of which Steele said that no one ever wrote it for any other reason but dearth of invention (Spectator, No. 51).

The question must arise as to whether there is any great or fundamental difference between English and American humour. Some difference there certainly is, and Harold Nicolson has said that whereas the English enjoy rendering the real fantastic the Americans enjoy rendering the fantastic real. He is perhaps thinking mainly of the films, but what he says is applicable up to a point to literature. Of course all literature aims at making the fantastic real. 'Pure' realism, that is to say, the description of things as they actually are, even if it were attainable, could only be tedious. But it is true that American humour tends to be 'this-worldly' and English humour tends to be 'other-worldly'. Mark Twain's *A Yankee at the Court of King Arthur* brings Arthur out of the Tennysonian world with a bump, whereas Lewis Carroll's *Alice* draws us gradually but irresistably out of the nursery into Wonderland. English humour is assuredly much more serious than American humour, or at any rate, the great English humorists take themselves very seriously as writers, and humour with no other purpose than laughter is rather uncommon, perhaps because the English are by repute so good at laughing at their own misfortunes—and at their own faults too, as they conceive them. Jerome's *Three Men in a Boat* is one of the few famous works of pure amusement in England, and even here it is difficult to say how far the amusement comes from the three men being such idiots or the author being a man of such grotesque invention. P. G. Wodehouse has certainly no high moral purpose, but he is much more than merely amusing.

The American humorists on the other hand seem to be no more inhibited about laughter than about anything else. Their outlook is probably less complicated and their approach to humour more direct. They are less successful when they attempt to be subtle, except of course the immortal Henry James. They mingle humour with pathos, but not with fantasy. Of the Americans much more than of the English may it be said that when they are being funny they are being funny, and when they are being serious they are being serious. Their public utterances are less racy on the whole than those of public men in England. But their conversation is much more vivid, and consequently they have contributed most of the livelier neologisms which now adorn the English language. It is here and in after-dinner speaking that their enormous gifts of humour find their most arresting expression.

Wit, though not easily described or classified, raises few difficulties because it is the product of reason and is therefore rational. With humour it is otherwise. And one of the problems is the association of humour and pathos. They certainly are constantly associated in English literature, as also in English life. The English soldier is notorious for laughing and jesting as he fights. And Shakespeare has been effectively criticized only on the ground that he wrote tragi-comedies instead of tragedies. Certainly all his tragedies except *Othello* are full of humorous interlude and ornament. The Fool in *King Lear* is a humorist, but he is full of pathos too. Hamlet himself is more of a humorist than a hero. In *Macbeth* perhaps the tragic and the humorous, though both present in full force, are less fused in one. The Porter affords comic relief just at the point where the tension of the tragedy becomes excessive. Here perhaps is the explanation we are seeking. The tragedy would be beyond the limits of pleasure if it were unrelieved and may indeed be felt to be so in *Othello*. The Athenians perhaps felt the same, but their tragedies were short and they managed to sit through three of them apparently before they had a satiric play to relax on. French tragedy is pure but it resolves the tension, it may be, by its rhetorical, stylized form which works on the feelings pleasantly alongside the tragic pang. Possibly the Anglo-Saxons cannot take undiluted tragedy, just because in real life, when they are true to themselves, no situation appears entirely tragic, and they cannot or will not dramatize themselves into thinking it so.

Books about humour and wit are not very helpful. Burton's *Anatomy of Melancholy* is a mine of curiosities. George Meredith wrote *The Comic Spirit*, Bergson wrote on laughter (*Le Rire*). But the real sources of information, both direct and indirect, are the great humorous writers themselves. In English we should study Chaucer's *Canterbury Tales*, Shakespeare *passim*, Fielding's *Tom Jones*, which incidentally contains some delightful literary digressions, William Law's *Serious Call*, Jonathan Swift's works especially perhaps *The Tale of a Tub*, of which he said years after he wrote it, 'what a genius I had when I wrote that book', Boswell's *Life of Johnson*, Charles Lamb's *Works* and *Letters*, Jane Austen's novels (all of them), Mark Twain's *Tom Sawyer* and *Huckleberry Finn*, P. G. Wodehouse's novels (most of them); Hansard may also be perused with advantage.

Of literature in other tongues Aristophanes should be studied for knockabout comedy, Lucian for elegance, Horace for wit, Boccaccio for situation, Rabelais for imagination, Cervantes in *Don Quixote* for silliness mixed with pathos, Le Sage in *Gil Blas* for the picaresque.

It remains to enquire whether humour and wit have any positive, cosmic importance. Instinct suggests that they have and reason seems to say why. For the world, as we know it, is now being extensively measured and to some extent got under control by works which we call scientific. If science succeeds in measuring most of our world, then the incalculable will stand out conspicuously as of rare and metaphysical interest, and so men's absurdities will become precious and their representation in literature amongst the most serious of the arts. A.F.

See also EPIGRAM, NONSENSE, PARODY, SATIRE.

Hungarian Literature may be divided into two main periods. The first extends from about 1200, the date of the first connected text, a funeral oration, to the end of the 18th century. Religious works and translations of the Bible predominated until the 17th century, culminating in the polemic writings of Pázmány. In verse, the rhymed chronicles of Tinódi (1510–66) gave place to Balassi's lyrics and the epics of Zrinyi and Gyöngyösi. The Turkish wars and the division of the country retarded literary development during this period; the letters of Mikes and lyrics of Faludi represented the best of the early 18th-century works.

New life appeared in 1772 when Bessenyei and his associates began to disseminate French enlightenment in their varied works. Revulsion against foreign influence stimulated the nationalist novels of Dugonics and verse of Gvadányi. Simultaneously experiments in verse were made by a group of Roman Catholic writers including the great grammarian Révai. German classicism also found Hungarian champions, and one of these, Kazinczy, opened the new age in Hungarian literature.

Kazinczy was literary dictator until 1822. He gathered writers together, reformed the language and fostered literary criticism. Under his influence Berzsenyi and Kölcsey began to write. In 1822 Károly Kisfaludy's almanac Aurora led a revolt against classicism and introduced romantic lyrics and the short story. The national epic reached its height under Vörösmarty and Czuczor. In 1830 the foundation of the Academy and the publication of Count Széchenyi's *Hitel* ('Credit') focused attention on national aspirations and brought literature into close connexion with politics. The novel reappeared and developed under Jósika and Eötvös, and the influence of folk poetry began to appear. Drama was stimulated by the opening of the National Theatre in 1837. National optimism, best reflected in the powerful lyrics of Petőfi, culminated in the revolution of 1848–49. A period of sober growth led by the epic poet Arany, the novelist Kemény and Gyulai the critic followed the national collapse of 1849 and ended in 1867 with the political compromise with Austria.

The romantic novels of Jókai and the verse experiments of lesser followers of Petőfi and Arany predominated until the sudden appearance of Ady at the beginning of the present century. Ady's revolutionary symbolism heralded the modern 'western' lyric which flourished under Babits, Kosztolányi and other writers who contributed to Nyugat, the leading literary periodical of the age. The novel reached new heights in the critical sketches of Mikszáth and the historical works of Gárdonyi, while a new, international flavour was noted in Herczeg and Molnár. The short stories of Kosztolányi and humorous works of Karinthy were particularly noteworthy. Meanwhile a folk element predominated in the novels of Móricz, and later Kassák introduced the industrial scene. Only drama lagged behind in the amazing variety of modern literature present in 20th-century Hungary.

The second world war saw the end of Nyugat and the death of most of its chief contributors. The later tendency towards the social novel and lyric was maintained by a large group of young writers, with Illyés the novelist and Lukács the critic to guide them.

E. Reich, *Hungarian Literature* (1906); F. Riedl, *A History of Hungarian Literature* (1906); J. Pintér, *Magyar irodalomtörténet* (8 vols, 1930–42).—ANTHOLOGIES: J. Bowring, *Poetry of the Magyars* (1830); W. N. Loew, *Magyar Poetry* (1899), *Modern Magyar Lyrics* (1926); W. Kirkconnell, *The Magyar Muse* (1933); J. Horváth, *Magyar versek könyve* (2nd ed. 1942); *Hét évszázad magyar versei* (1951); Gy. Bisztray–D. Kerecsényi, *A Magyar próza könyve* (2 vols, 1942–48). G.F.C.

Huon de Bordeaux (*c.* 1220, St Omer region), French epic. After killing Charlemagne's son Charlot, who attacked him by treachery, Huon is required to go to Babylon to kiss the emir's daughter Esclarmonde and bring back four of the emir's teeth and a strand of his beard. He accomplishes this and other adventures with the help of the dwarf Auberon, the son of Julius Caesar and Morgan the Fay, returns home, ousts his usurping brother and marries Esclarmonde. Opening and ending with epic themes, the poem is largely an exuberant adventure romance, in which humour and wild fancy are attractively mingled. Various continuations were added in the course of the 13th century, together with a prologue (*Auberon*, ed. A. Graf, 1878), the whole being formed into a continuous *geste* in alexandrines in the 14th century. Immensely popular in the middle ages and later, it gave Oberon to European literature, influenced Spenser and was adapted in Wieland's *Oberon*. The Middle High German *Ortnît* (*c.* 1230) has a broadly similar plot and a dwarf Alberich who helps the hero to get his bride. There is, however, no direct connexion between the works, nor are the magical attributes of Auberon very like those of the Alberich of Germanic legend.

H. de B., ed. F. Guessard and C. Grandmaison (1860); mod. Fr. adaptation J. Audiau (1927); 3 continuations, *Esclarmonde, Clarisse et Florent, Yde et Olive*, ed. M. Schweigel (1891); *Esclarmonde*, ed. H. Schäfer (1895, another version); Middle English *Huon*, Early Eng. Texts, E. S. 40, 41, 43; G. Paris, 'Huon de Bordeaux', in *Poèmes et légendes du moyen-âge* (1900); C. Voretzsch, *Epische Studien, I: Die Composition des H. von B.* (1900); J. R. MacArthur 'The Influence of H. de B. upon the *Faerie Queene*', in Jour. Eng. and Ger. Philol. 4 (1902); on *Ortnît* in relation to H. de B., F. Hummel, in Herrigs Archiv, 60 (1878). F.W.

Hutterian Chronicle, a manuscript written by the Hutterian Brethren, a Moravian Baptist sect, between 1573 and 1665. The story of their tribulations in Moravia, Hungary, Transylvania, Wallachia and the Ukraine and their final settlement in South Dakota and Canada is continued in the *Klein-Geschichtsbuch*.

Die älteste Chronik der Hutterischen Brüder and *Das Klein-Geschichtsbuch der Hutterischen Brüder* (Philadelphia, 1943, 1947), ed. A. J. F. Zieglschmid; *idem.*, 'Grimmelshausens Ungarische Wiedertäufer', in Publ. Mod. Lang. Assoc. America, 54 (1939); *idem.*, 'The Hutterians on the American Continent', and 'The Hutterian Chronicle', in Am.-Germ. Rev. 8, iii, iv (1942). E.R.

Hymns and Anthems. From time immemorial there has been an intimate connexion between literature and music. On great occasions, inspired by political events or religious feeling, men have composed hymns and anthems. In general, official national anthems are not good poetry, though some (prayers for the sovereign) are admirably suited to their limited purpose and have fine tunes, e.g. Haydn's *Emperor's Hymn*.

Songs inspired by particular events which have afterwards been adopted as national anthems include 'The Star-spangled Banner', 'The Marseillaise' and 'Deutschland über alles'. It is not known which version of 'God save the King'—Latin or English—is the earlier, but that 'cento of familiar phrases' (Scholes), first printed with the present tune in 1744, was probably put together earlier and first sung secretly in honour of the Stewarts.

The texts of certain Greek hymns composed in the hexameter verse have survived, e.g. the beautiful Homeric *Hymn to Demeter* which has been assigned to the 7th century B.C. The *First Delphic Hymn* (*c.* 138 B.C.) is the most considerable piece of Greek music yet discovered.

The earliest recorded instance of the performance by the Hebrews of a poem with musical accompaniment occurs in Exodus xv. The primitive church used the Hebrew psalter and the Gospel canticles. *Te Deum laudamus* (*c.* 410), which ranks with them, is a purely Latin composition.

Prejudice against the admission of non-scriptural compositions into Christian worship first weakened in the east, but few early Greek hymns have survived. The oldest hymns of western Christendom take us back to the 4th century. St Ambrose is the outstanding figure, setting a pattern followed by others who found their inspiration in Holy Writ and in its mystical interpretation.

Early Latin hymns exhibit a striving after vernacular means of expression. They are composed for the most part in alliterative and rhythmical measure, judged by ear without strict attention to the arbitrary quantities of classical prosody, so that several stanzas could be satisfactorily wedded to a fixed recurring melody.

Later Latin hymnody is polished and elegant. In the 17th century and subsequently, many of the ancient office hymns were revised by classical scholars whose taste was offended by the roughness of the originals. Some of our familiar hymns, e.g. *Disposer Supreme*, are translations of Latin hymns written by the brothers de Santeuil and Charles Coffin for the French breviaries.

Certain Latin poems not intended as office hymns are important; notably those of Prudentius, Venantius Fortunatus, the Venerable Bede, Abelard, Jacopone, to whom *Stabat Mater dolorosa* is ascribed, and Thomas of Celano, probably author of *Dies irae*.

English hymnody is founded on metrical psalmody. Most of the early examples by Thomas Sternhold and John Hopkins were in the old ballad metre. Nahum Tate and Nicholas Brady also kept to the jog-trot of ordinary metres for most of the paraphrases in their *New Version of the Psalms* (1696).

Despite Protestant prejudice against the inclusion of original verses into the early collections, these crept in. By the beginning of the 18th century hymns had won a position which was elevated to one of the first importance by Isaac Watts.

Watts was followed by the Wesleys whose unrivalled hymns were composed in the rhymed couplets and formal metres of their day. The Wesleys aimed in the first place not at poetic excellence but at edification. All the elements of a good hymn (and a good hymn need not necessarily be a good poem) are found in their verses: the expression of religious feeling, absence of self-consciousness, simplicity of thought and expression, a metrical form which allows of the repetition of a tune.

By this standard much later work is inferior to medieval Latin hymnody and to English productions of the 18th century. Numberless books in English published since *Hymns Ancient and Modern* (1861) have enlarged the repertory by the inclusion of 'literary' hymns and translations from Greek and Latin sources. But to set beside the excellence of the hymns in G. R. Woodward's *Songs of Syon* (a valuable source-book) and Bridges's *Yattendon Hymnal* we find many ethical and vaguely religious verses and a vast number of vulgar and emotional effusions only matched by the musical illiteracy of the tunes. Hymns intended for use at public gatherings are a feature of *Songs of Praise*.

With rare exceptions anthems are taken from Scripture or the liturgy and it follows that the texts cannot be criticized adversely. Parry's *Songs of Farewell* (words by Vaughan, Davies, Campion, Donne and Lockhart) and Stanford's setting of Bridges's paraphrase of the Lord's Prayer are among the few settings of poetry which are entirely appropriate as anthems.

Homeric Hymns, ed. T. W. Allen and E. E. Sikes (2nd ed. 1936); J. Julian, *Dictionary of Hymnology* (1925); W. H. Frere, *Hymns A. and M.* (hist. ed. 1909); H. W. Foote, *Three Centuries of American Hymnody* (1940); B. L. Manning, *The Hymns of Wesley and Watts* (1942); C. S. Phillips, *Hymnody, Past and Present* (1937).

See also: Methodist Hymn Book; Congregational Praise; English Hymnal; Psalter in Metre and Church Hymnary; Hymn Book of the Protestant Episcopal Church of America (1940). A.T.S.

Iamb, iambus, metrical foot consisting of a short followed by a long syllable (◡ –), in accentual verse, of an unstressed followed by a stressed syllable (× /); the adjective is iambic. Iambic trimeter is the main metre of Greek dramatic dialogue. C.T.O.

Iambes, in French verse, a satirical composition in lines of 12 feet alternating with lines of 8 feet, as the *iambes* of André Chénier and Auguste Barbier. C.T.O.

Icelandic Literature. For Icelandic literature prior to 1400 see NORSE LITERATURE. Original literary production in Iceland declined in the 14th and 15th centuries, and such scholars and writers as there were mainly occupied themselves with copying or translation. Foreign romances of chivalry (*riddara sögur*), particularly *Tristramskvæði*, mythical heroic stories (*lygisögur*) and chap-books became very popular. During this period also was evolved the *rímur*, a long narrative poem, in complicated verse form and elaborate language. Some 80 *rímur* cycles have been preserved from the period 1350–1600, and the form remained popular down to the end of the 19th century. The continued interest in the earlier court poetry is shown by Loftur Guttormsson's (†1432) *Háttalykill*. The 15th-century social satire *Heimsósómi* by Skáld-Sveinn should also be mentioned.

In the 16th century the Reformation was decisive for the country's literary life; the church had the monopoly of printing and only works of a devotional nature were published. The New Testament in Icelandic (the first printed book in the language) appeared in 1540 (tr. Oddur Gottskálksson) and the whole Bible in 1584, translated by Guðbrandur Þorláksson, who in 1612 also published a *Vísnabók*, a collection of religious and edifying poetry intended as a counterblast to the popular *rímur*. The outstanding poet of the century was Jón Arason.

The 17th century was a period of religious orthodoxy, dry scholarship and superstition. Of outstanding importance were Árni Magnússon's (1663–1730) collections of Norse manuscripts and the hymns of Hallgrímur Pétursson. A lesser figure was Stefán Ólafsson, whilst Jón Magnússon's ('Þumlungur'; *c.* 1610–96) *Píslarsaga* and Jón Ólafsson's (1593–1679) *Æfisaga* (*The Life of J. Ó.*, tr. B. S. Phillpots, 2 vols, 1923–31) represent typical products of the period. In the 18th century the literary landscape continued to be generally bleak. Much general cultural progress, marked by the ideals of the age of Enlightenment, of which Eggert Ólafsson and Magnús Stephensen were outstanding representatives, was, however, accomplished. Many first-rate translations of European classics were made and these constituted the most important literary activity of the century with Jón Þorláksson (who was also the most gifted poet of the period), Benedikt Gröndal the Elder and Sveinbjörn Egilsson as the most important translators. Jón Espolin's *Íslands árbækur* mark the culmination of an interest in Icelandic annals which began in the 16th century.

The first decades of the 19th century witnessed the advent of a lyricism inspired by patriotism and Icelandic nature, and a revolt against the ideals of the 18th century. The periodical Fjölnir (1835) became the focus of the new movement and in its van were the romantic poets Bjarni Thorarensen and Jónas Hallgrímsson. Outstanding also were Grímur Thomsen and Benedikt Gröndal. Later in the century there were many lyric poets, notably Steingrímur Thorsteinsson and Matthías Jochumsson. Forming a separate group are the 'peasant poets' Sigurður Breiðfjörð and Hjálmar Jónsson, both excelling in the *rímur*. In the 80s, under the influence of Georg Brandes, romanticism gave way, to some extent, to realism, with Hannes Hafstein as its chief champion; the periodicals Verðandi and Heimdallur proclaimed the new doctrines. These were little understood, however, and soon a neo-romanticism asserted itself under the leadership of Einar Benediktsson. Important as a cradle for young writers of both schools was the Þingeyjarsýsla movement led by Benedikt Jónsson (1846–1939). The highly personal lyricism of many of the contemporary poets is best represented by Stefán Sigurðsson (1887–1933) and Davíð Stefánsson, whilst later leftist tendencies receive expression in the poems of Johannes úr Kötlum (*1899). Outstanding, also, is the Icelandic-Canadian poet Stephan Stephansson.

Icelandic prose since 1800 has followed the general tendencies noted in the poetry. Jón Thoroddsen was the chief pioneer romantic; Gestur Pálsson and Þorgils Gjallandi were prominent realists, whilst later idealistic, nationalistic and neo-romantic currents are represented by Einar Kvaran, Guðmundur Friðjónsson, Jón Trausti, Guðmundur Kamban, Gunnar Gunnarsson and Kristmann Guðmundsson. In Halldór Laxness the literary left got a towering representative. The most prominent dramatists have been Matthías Jochumsson, Indriði Einarsson, Jóhann Sigurjónsson and Guðmundur Kamban.

B. Melsteð, *Sýnisbók íslenzkra bókmennta á 19. öld* (1891); J. C. Poestion, *Isländische Dichter der Neuzeit* (1897); H. Hermannsson, *Icelandic Authors of Today* (1913); S. Nordal, *Islenzk lestrarbók* (2 vols, 1924–47); S. Einarsson, *History of Icelandic Prose Writers 1800–1940* (1948); K. E. Andrésson, *Íslenzkar nútímabókmenntir 1918–1948* (1949); R. Beck, *History of Icelandic Poets, 1800–1940* (1950).—H. Ehrencron-Müller, *Forfatterlexicon* (1924 ff.); *Dansk Biografisk Leksikon* (27 vols, 1933–44); P. Ólason, *Íslenzkar æviskrár* (1948 ff.).
R.G.P.

Ictus, a Latin noun meaning 'stroke', applied to the recurrent beat of a metrical form which determines the character of its rhythm. C.T.O.

Idyll: (i) a short complete poem (obsol.); (ii) a poem or episode in a poem, describing an incident or scene of rustic life in idealized terms; (iii) a description of any incident or scene emphasizing pure happiness or devotion in simple terms.

Sense (i) early became associated with sense (ii) simply because the bucolic matter of Theocritus is mainly embodied in idylls. Idyll is therefore in some usage interchangeable with pastoral, eclogue or bucolic. Sometimes, however, it is distinguished, as in the definitions in French literary practice, from eclogue as being a narrative of rustic life, whereas eclogue is in dialogue form. Such distinctions are unreliable and interpretation should depend on the context in which the word is used.

The 'golden world' associations of pastoral and the idea of completeness, as of a framed picture, in idyll seem to have encouraged the use of 'idyllic' to mean 'ideally but remotely happy', as though the course of a rustic life were to be seen from a distance in a series of simplified scenes, where grace of outline remained and distressing or anomalous detail disappeared. The term is then often applied to tales inset in longer works, such as the incidents of Damon and Musidora or Palemon and Lavinia in Thomson's *The Seasons* or even that of Juan and Haidée in Byron's *Don Juan*. The biblical book *Ruth* has been described as an idyll, and also Lamartine's *Jocelyn* (1836), where principles of devotion and purity in love and religion are embodied in a young man seeking to live in accord with the beauty of nature and humanity at its highest.

Tennyson's use of the term for *Idylls of the King* is related both to the manner of presentation, whereby incidents of the story of Arthur and his knights are given separately so that all may be connected with a central theme but each poem is complete in itself; and also to the matter, in which Tennyson's conception of knightly and medieval Christian ideals is embodied in 'high-romantic' forms of hero and incident. See also Pastoral Poetry.
C.M.I.

Igor's Campaign, Lay of: see Slovo o polku Igoreve.

Ilias Latina, a Latin paraphrase, in hexameters, of Homer's *Iliad*, written in the first century A.D. Important for its influence in the middle ages while there was little knowledge of Greek, the work, which reflects the influence of Ovid and Virgil, has little intrinsic literary merit.

F. Vollmer, *Poetae Latini Minores*, 2 (1913); H. E. Butler, *Post-Augustan Poetry* (1909).
A.J.D.

Imagism, a school of American and English poets who aimed at defining exactly the nature of images in poetry and applying it to a new form of lyrics. The imagist school was founded by Ezra Pound in London in 1912, and Amy Lowell succeeded to the leadership of the group after Pound seceded in 1914 and turned to vorticism, a one-man school hardly distinguishable from imagism. The four imagist anthologies (*Des Imagistes*, 1914; *Some Imagists* 1915, 1916, 1917), contain early works of 13 poets including (in addition to Pound and Lowell) Richard Aldington and H. D. (Hilda Doolittle, ∞1913 Richard Aldington), John Gould Fletcher, James Joyce and D. H. Lawrence. The imagists' mouthpiece in America was Poetry: A magazine of Verse (1912 ff.), in England, The Egoist (1914 ff.).

The father of imagism was T. E. Hulme (1886–1917) who proclaimed that the spirit of romanticism had to be overcome and replaced by a new technique in poetry with accurate presentation and a minimum of verbiage. Imagism was also a reaction against the exuberant imagery and cosmic tendencies of symbolism (q.v.), while at the same time rejecting radical contemporary currents such as futurism (q.v.) and cubism. It concentrated on the form of poetry rather than on the evolution of ideas. The imagist *Credo* (formulated in the anthology of 1915) contained the following principles:

> '(i) To use the language of common speech, but the *exact* word, not the nearly exact, nor the merely decorative word. (ii) To create new rhythms as the expressions of new moods. (iii) To allow absolute freedom in subject. . . . (iv) To present an image. Poetry should render particulars exactly, and not deal in vague generalities, however magnificent and sonorous. It is for this reason that we oppose the "cosmic" poet. (v) To produce poetry that is hard and clear, never blurred or indefinite. (vi) Concentration is of the very essence of poetry.'

Imagism as a school came to an end during the later stages of the first world war. Its studied discipline was a wholesome reaction against the confusing uncertainty of English and American poetry in the beginning of the 20th century, but its limitations lay in the inability to relate imagery to a central idea.

Imagist Anthology, pref. by Ford Madox Ford and G. Hughes (1930); G. Hughes, *Imagism and the Imagist* (1931); M. Roberts, *T. E. Hulme* (1938). R.H.S.

Impressionism in literature developed out of the naturalist manner (see NATURALISM), but widened the latter's scope and helped in re-establishing imagination and symbolic imagery in all fields of literature. The impressionist method—derived from the impressionist school of painters—of using language as a means of recording impressions imposes upon the writer the following demands: the elimination of reflection about things; the surrendering of his personality in order to 'assimilate' the object of his study in its entirety; the finding of combinations of words which correspond to the characteristic qualities of the observed object in all its aspects, impressing them upon the senses of the reader in such a way that he shares the experience of the author.

Nineteenth-century realism had prepared the soil for the impressionist style and naturalism had sharpened the method of minute observation. The brothers Goncourt can in some respects be considered as the inaugurators of the impressionist style, of which many examples are found in their *Journal* of 1856. Adalbert Stifter paved the way in German literature; in his *Studien* (1844–50), a cycle of short stories in the rural setting of the Bohemian mountains, he displayed a detached observation of the minutest details of life in nature and of characters completely integrated with it, in a language rich and diffused. The Dane J. P. Jacobsen is another exponent of literary impressionism. The impressionists of the late 19th and early 20th century (Bourget, Maeterlinck, d'Annunzio, Liliencron, Schlaf, the early Thomas Mann and Rilke, and above all Schnitzler and the school of Young Vienna) created a new feeling for nature (in revulsion against the urbanism of naturalism) and attempted to explore the subtleties of human relationships.

Impressionism as a style was a preparation for and merged with the symbolist and neo-romantic movements.

G. Lanson, *L'art de la prose* (1908); E. Koehler, *E. und J. de Goncourt, die Begründer des Impressionismus* (1912); H. Breysig, *Eindruckskunst und Ausdruckskunst* (1927); L. Thon, *Die Sprache des deutschen Impressionismus* (1928). R.H.S.

Indian Literature. The term Indian literature is really a misnomer. The Indian subcontinent, now the states of India and Pakistan, is roughly of the size of Europe excluding Russia, and consists of a number of provinces, each with its own dialects and traditions. Again, the languages of the northern group, derived from the tongue of the Indo-Aryan invaders of 2000 B.C., belong to a totally different linguistic stock from those of the Dravidian or Tamil south. But all Hindus, who form by far the largest group, hold a number of fundamental beliefs in common, the divine authority of the Vedic hymns and of their custodians, the Brahmin priesthood; the caste-system; the sacredness of the cow, and the doctrine of the transmigration of the soul. Indian literature is essentially philosophical and religious. In the north it is chiefly inspired by personal devotion (*bhakti*) to Vishnu in his two main incarnations, Rāma and Krishna; in the south, the principal object of worship is the great god, Siva Mahādeva.

VEDAS AND UPANISHADS.—The Vedic hymns (from the root *vid*, to know) are the basis on which rests the whole structure of Indian civilization. Written in an archaic form of Sanskrit, they are the earliest example of the Indo-European group of languages, being the work of the family bards of the Aryan tribes who entered India through the north-west passes some time before 1200 B.C. and, after settling for a time in the northern Punjab, finally found a home in the Gangetic plain in the neighbourhood of Delhi. For over thirty centuries the hymns were a closely guarded secret, being handed down orally by the Brahmin priesthood; it was only at the end of the 18th century that they were divulged to European scholars, and the effect of the discovery on contemporary European thought may be compared with that of the publication, about half a century later, of Darwin's *Origin of Species*. It laid the foundation of the sciences of comparative religion and philology.

There are four *Vedas* or collections of hymns, of which the *Rig Veda* is the oldest and most authoritative. Of the remaining three, the *Yajur* and *Sāma Vedas* consist of stanzas taken from the *Rig Veda*, combined with sacrificial formulae for liturgical purposes, while the *Atharva Veda* is on a much lower level and consists mainly of spells and incantations. The *Rig Veda* comprises 1,028 hymns, grouped in 10 books, in honour of the deities worshipped by the Indo-Aryan tribes; these are mostly personifications of celestial phenomena common to the Indo-European stock of beliefs. Chief among them is Indra, the Vedic Thor, who leads the warriors to victory, demolishing their opponents' strongholds with his thunderbolts and releasing from the storm-clouds the rain which fertilizes the fields. The Vedic hymns afford a vivid picture of the early Indo-Aryans. They are a martial and aristocratic race, conscious of the superiority conferred by their fair colour (*varna*). They are fond of fighting, chariot-racing and gambling, and hold their women in high esteem. The king is the father of the tribe and has his private chaplain (*purohita*) who alone understands the secret of the ritual necessary to win the favour of the gods. The king goes to war in his chariot, driven by his squire and surrounded by his retainers. If he falls in battle, his body is laid on the funeral pyre; his spirit returns to the 'fathers', where it is rewarded or punished according to his deeds.

Already in the creation hymn in the last book of the *Rig Veda* appears that tendency to philosophical speculation which has always been characteristic of India. This is developed in the prose treatises known as the *Brāhmanas*, the *Āranyakas* ('forest books'), and the *Upanishads* ('secret doctrine'), attached to the *Vedas* and bearing towards them something of the relation of the Talmud to the Old Testament. In the *Upanishads* appears the doctrine of the Ātman ('world soul'), the sole reality, of which the individual soul is a part and into which it will be finally absorbed after countless reincarnations. The philosophy of the *Upanishads* reached Germany early in the 19th century and was acclaimed as a new revelation by the brothers Schlegel and by Schopenhauer. It powerfully affected the German transcendental movement and from Germany reached England. Its influence may be seen in the writings of Thomas Carlyle and S. T. Coleridge, the pantheism of Shelley and Wordsworth, and, in America, Emerson and his contemporaries, particularly Thoreau. In our own generation it profoundly attracted W. B. Yeats, A. E. Russell and other writers of the Celtic revival.

BUDDHISM.—From the *Upanishads* to Buddhism was only a short step. Gautama Sākyamuni (563–483 B.C.), called the Buddha after he received enlightenment, was the son of a petty chieftain on the Nepalese border. He rejected the sacrificial ritual of the Brahmin priesthood and declared that release from the cycle of rebirth could only be attained by kindness to all living creatures and the extinction of desire. After his death his followers collected his precepts into three 'baskets' (*tripitaka*), in an early dialect known as Pāli ('the text'). These were the *Vināya*, rules for the monastic orders; the *Suttas*, narratives about the master's doings and teachings; and the *Abhidamma*, higher philosophy of Buddhism. Of these only the *Suttas* ('sermon basket') are of literary interest. They comprise accounts of the master's first sermon at Benares and of his last hours; poems and discourses; the *Jātakas*, folk stories about his meritorious deeds in previous incarnations; and an anthology of Buddhist sayings known as the *Dhammapada* ('path of the law'). The last is a work of great spiritual beauty.

As time went on the Buddha began to be regarded no longer as a dead teacher but a living god, with temples and images. This form of Buddhism known as the Mahāyāna ('great vehicle') found its way northwards into Tibet and China. Mahāyāna Buddhist literature is written not in Pāli but in the polished Sanskrit of the 1st century B.C. It consists largely of legendary lives of the Buddha such as the *Mahāvastu* ('sublime story'), the *Lalita Vistara* and the *Buddha Charita*, used by Sir Edwin Arnold in his *Light of Asia*. Most important of all is the *Saddharma Pundarīka* ('lotus of the good law'), in which the Buddha is depicted as a divine being who has existed for all eternity and confers salvation upon his worshippers.

THE GOLDEN AGE OF SANSKRIT LITERATURE.—Indian culture reached its climax during the dynasty of the imperial Guptas of Kanauj (A.D. 320–490). The Gupta kings, who ruled over the greater part of India, were enlightened patrons of art and literature. It was probably at this period that the great epic poems, the *Mahābhārata* and the *Rāmāyana*, received their final recension, and the *Purānas* ('old stories') about the Hindu gods and the creation of the world, began to be compiled. The *kāvya* or court epic, a highly artificial type of poem, was popular among the literati of the day.

But the most characteristic product of the time was the drama. The earliest Indian plays were probably not unlike their counterparts in Greece or the Mystery plays of medieval Europe, but under the patronage of the Guptas a regular court drama was developed, with elaborate conventions, two of the stock characters being the Vidūshaka and the Vita, the fool and the parasite. One of the earliest of the classical dramas is Sūdraka's *Mricchakatikā* ('the clay cart'), which takes its name from the fact that the heroine's jewels are ultimately found in this children's plaything. Another drama of note is the *Mudra Rākshasa* ('minister's signet ring'), an historical play set in the court of the Mauryan emperor Chandragupta. The crowning glory of the Gupta age, however, was Kālidāsa, the most celebrated of the 'nine gems' of the Gupta age, and equally renowned as a lyric poet and a dramatist. He composed three dramas, the *Mālavikāgnimitra* ('loves of Mālavikā and Agni'), the *Vikramorvasī* ('Urvasī won by valour'), and *Sakuntalā* ('the lost ring'). *Sakuntalā* is Kālidāsa's masterpiece. Its theme is the story of king Dushyanta, who falls in love with the daughter of an ascetic living in the forest, and gives her his ring as a pledge of his return. Owing to the curse of an angry sage, he loses his memory and fails to recognize her when she comes to his palace, as the ring has been mislaid: finally the ring is recovered from a fisherman and husband and wife are reunited. The exquisite beauty of *Sakuntalā* won, even in an imperfect rendering, the enthusiastic praise of Goethe; particularly lovely are the descriptions of the rustic scene in which the heroine spends her early days, and of which she takes a moving farewell when she goes to seek her husband. Of Kālidāsa's other works, the most outstanding are the *Raghuvamsa*, a *kāvya* or court epic on the story of the family of Raghu, the *Kumāra Sambhāva* ('birth of the war god'), the *Ritu Samhāra* ('cycle of the seasons') and the *Meghadūta* ('cloud messenger'), in which a *yaksha* or spirit attendant upon the god Kubera, banished to the far south, appeals to a passing cloud to send a message to his beloved wife. Other dramas of the period worth mentioning are the *Uttara-rāma-Charita* ('last story of Rāma') of Kālidāsa's contemporary Bhavabhūti, and somewhat later the *Ratnāvalī* ('necklace') and other plays of the scholarly emperor Harsha (A.D. 606–47). Of the later lyric poets the most eminent was Jayadeva, who occupied in the court of the Sena kings of Bengal in the 12th century A.D. a position similar to that of Kālidāsa. He was known as the Kavirāj or prince of poets. His great dramatic poem, the *Gītā Govinda* ('song of the cowherd'), celebrates in mellifluous verse the loves of the youthful Krishna and the Gopīs or milkmaids of Mathurā, and especially his favourite Rādhā. It has been translated into English by Sir Edwin Arnold.

In Hindu literature, history is conspicuously absent, and India has no Thucydides or Livy. The nearest approach is historical romances such as Bāna's *Harsha Charita*, which are classed by Sanskrit writers as prose *kāvyas* or epics. The *Harsha Charita* is an historical romance about the early life of the emperor Harsha (A.D. 606–47). Bāna's chief fault, shared by most of his contemporaries, is his intolerable artificiality. An eminent critic describes Bāna's prose as 'an Indian wood where progress is impossible until the traveller cuts out a path for himself, and even then he is confronted by malicious wild beasts in the shape of unknown words to terrify him'. A single sentence runs on for pages, with compound epithets extending over more than a line. These faults are even more conspicuous in his *Kādambarī*, a strange romance about the past lives and present penance of a parrot. In the

12th century A.D. a school of chroniclers flourished in Kashmir, the most notable being Kalhana, the author of the *Rājataranginī* ('stream of kings'). The writer claims to have consulted charters and inscriptions, but he is so far out in his dates that he places the reign of the emperor Asoka (264–232 B.C.) two thousand years before Christ, and credits another ruler with a reign of over three hundred years' duration. With the exception of the historical sections of the *Purānas* this is the nearest approach to history that Hindu India achieved. India is the home of fables, which were extensively used, as were the Buddhist birth stories, to inculcate religious and moral maxims by way of parables. The most characteristic are the beast stories known as the *Panchatantra* ('five chapters'), and the *Hitopedesa* ('book of useful counsels'). These found their way to Europe at a very early date, and first appear in Greece in the form of Aesop's fables. In the middle ages they were incorporated in the *Gesta Romanorum*, Boccaccio's *Decameron* and the *Canterbury Tales*, and later in La Fontaine and Grimm. Professor Max Müller points out that the animals change their identity in transit. Thus the jackal becomes the fox, and in the Indian original of the story of Gelert, the faithful hound is a mongoose. Perhaps the most famous collection of tales is the *Kathā Sarit Sāgara* ('ocean of narratives'), a voluminous work compiled by Somadeva, a Kashmir Brahmin, in the 12th century A.D. One of its apologues, the tale of the pious prince Sibi who offers the hawk a pound of flesh cut from his heart if he will spare the dove, finally found its way into Shakespeare's *Merchant of Venice*. There are numerous other 'clusters of stories' of a similar kind; some of these, like the tales of Vikrama and the Vampire, are in a somewhat macabre vein. It is interesting to note that some of the episodes in the *Arabian Nights* (for instance the story of Sinbad the sailor) have been traced to an Indian origin.

The technical literature of the period includes works on logic, mathematics, astronomy, medicine and law. The *Dharma-Sāstras*, or legal codes, like the Code of Manu, are mainly concerned with ceremonial and caste rules and may be compared with the Jewish Deuteronomy, while the *Artha-Sāstras* teach the science of kingship. Kautilya, the author of the earliest of these, has been identified with the minister of the Maurya king Chandragupta (322–298 B.C.) and has been termed the Indian Machiavelli on account of the unscrupulous measures which he advocates.

THE RISE OF VERNACULAR LITERATURE.—Towards the end of the classical period sweeping changes took place. Owing to the teaching of orthodox Hindu reformers from Sankarāchārya (A.D. 788–820) to Rāmānuja (A.D. 1175–1250), Buddhism declined and Brahmanism regained its ascendancy. Secondly the Mohammedan conquest of northern India swept away most of the Hindu princes who had been the patrons of courtly Sanskrit. The result was the development of a flourishing literature in Hindi and other Indian vernaculars, while Sanskrit, like Latin in the middle ages of Europe, was mainly confined to the priestly class. One of the earliest vernacular poems was the stupendous *Prithī Rāj Rāso*, written in old Hindi by the bard Chand Bardāī; it celebrates the heroic exploits of the Rājput chief Prithī Rāj, who fell in battle against the Moslem invaders in A.D. 1192.

But the literature of the period was mainly religious. In 1440 a remarkable mystic of the name of Kabīr, a weaver by caste, was born at Benares. He was a follower of the great Vaishnava teacher Rāmānanda and preached a bold and novel monotheism, which was designed to embrace Hinduism and Islam in one fold. 'God is One, whether we worship him as Allah or Rāma. The Hindu god lives at Benares and the Mohammedan god at Mecca; but he who created the world dwells not in temples made by human hands.' Kabīr had both Hindu and Moslem disciples regardless of caste. His incomparable hymns, well known all over northern India, were translated into English by his admirer Rabindranath Tāgore. His greatest follower was Nānak (1469–1539), the founder of the Sikh religion and its first Guru or pontiff. When reproached by a Moslem for not sleeping with his head towards the house of God at Mecca, he replied, 'Tell me in which direction God is not'. There were nine Sikh Gurus, and the fifth of them, Arjuna, compiled the *Ādi Granth*, the Sikh bible, which is preserved at the headquarters of the Sikh religion, the Golden Temple at Amritsar. Sikhism is a simple, manly religion, well suited to the martial races of the Punjab. It eschews polytheism, idolatry and the caste system, and the *Ādi Granth* takes the place of the *Vedas*.

Of a very different type is Tulsī Dās (A.D. 1532–1623) who was born at Benares and was the author of the beautiful *Rāma Charita Mānasa* ('lake of the exploits of Rāma'), in the eastern Hindi dialect, which is a Hindi version of the Rāmāyana story. He is the foremost poet of medieval India, and represents Rāma as an incarnation of Vishnu, a saviour god and the friend of man. His poem has become the bible of millions in northern India. As Sir George Grierson remarks, pundits may speak of their *Vedas* and *Upanishads*, but to the great majority of the people of Hindustan the *Rāmāyana* of Tulsī Dās is the only standard of moral conduct. Of the remaining poets of northern India the most remarkable are Vallabhāchārya, Sūr Dās, the blind poet of Agra, the poetess Mīra Bāī, and Chaitanya, born at Nadiyā in Bengal. All are enthusiastic devotees of the god Krishna, whose praises they celebrate with ecstatic fervour.

The Mārāthā poet saints of the Deccan form a class by themselves. They were devotees of Vithobā, a local form of the god Vishnu, who had a famous shrine at Pandharpur. They, like their contemporaries in Hindustan, were inspired by the *bhakti* movement: salvation is to be attained by devotion to the divine name (*Bhagavān*) irrespective of priests, ritual or caste. The earliest was Jnānesvar, who at the end of the 12th century wrote a paraphrase in Marāthī of the great philosophical poem, the *Bhagavad Gītā*, in order to bring the learning of the pundits to the level of the people. In the 17th century came Eknāth, who, though a Brahmin, broke all caste rule by dining with an outcaste. Rāmdās, a gnomic poet, was the friend and preceptor of the national hero Sivājī. But most popular of all were Tukārām and Srīdhar. Tukārām, a poor tradesman cruelly persecuted by the Brahmins, wrote artless hymns which even today are in the mouth of every ploughman and are as popular as the songs of Robert Burns in Scotland. They breathe a passionate devotion to Vithobā in every line.

DRAVIDIAN LITERATURE.—The Dravidian south, now Madras state, differs widely in race and language from the Aryan north, though it was early invaded by Aryan missionaries, Hindu, Jain and Buddhist. The golden age of Tamil literature was during the first three centuries of the Christian era, and the literary centre was the ancient city of Madura. The most popular works in Tamil were the *Kural* of the weaver Tiruvalluvar, full of wise and pithy aphorisms on the three main objects of life, wisdom, wealth and pleasure; the *Nāladiyar*, a similar work by a Jain writer, and the *Tiruvāchagam* of Mānikkar Vāchagar, a devotee of the god Siva. Of the latter it has been said that 'he whose heart is not melted by the *Tiruvāchagam* must have a heart of stone'. Mention must also be made of the works of the 12 Ālvārs, or saints, of whom the best known are Tiru-mangai and the female saint Andāl (*c.* A.D. 800).

MOHAMMEDAN LITERATURE.—The Mohammedans, unlike the Hindus, have always had an aptitude for history. There are numerous chronicles of the early Moslem rulers of Delhi, which are, however, marred by religious intolerance and a tendency on the part of the writers to lavish fulsome adulation upon their royal patrons. The court of Delhi attracted literary men from all parts of Asia; among them was the illustrious Persian poet Sa'di. Another was Amīr Khusrū, 'the parrot of Hind' (A.D. 1253–1325), who wrote an epithalamium on the occasion of the marriage of the son of the ruler Alā-ud-dīn with the Rājput princess Devaladevī. The Mogul emperors Bābur, Humāyūn and Jahāngīr all wrote memoirs; the autobiography of Bābur is one of the most entertaining books in the world and for its engaging frankness has been compared with Pepys' *Diary*. The reign of the great emperor Akbar has been worthily commemorated in two monumental works, the *Akbar Nāma* and *Āīn-i-Akbari* of his friend and minister Abu'l Fazl; but the courtly encomiums of the author must be corrected by reference to the history of the orthodox historian Badāoni, who was deeply shocked by Akbar's free-thinking tendencies. The most important Persian history, however, was Firishta's 'Rise of the Mohammedan Power in India', written at the court of Bijāpur in the Deccan at the end of the 16th century.

In the 13th century there arose in northern India a Persianized form of Hindi known as Urdu or the language of the camp, which soon became the vernacular of Indian Moslems. It was particularly current in the local courts of Oudh, Bengal and the Deccan, where Hindu converts to Islam found it easier to assimilate than pure Persian. Poetry, distinguished by its verbal ingenuity, was very popular, and the rulers were in the habit of holding *mushairas* or assemblies at which the bards recited their compositions in Urdu or Persian; one of their most distinguished patrons, Mohammed Kuli Kutb Shāh of Golkonda (1580–1600), was himself a versatile writer. Odes (*quasida*), elegies (*marsiya*), romances (*masnavi*) and the *ghazal*, couplets or maxims on love and morality resembling the maxims of the Persian poet Hāfiz, were very popular and were often collected into anthologies or *divāns*.

MODERN INDIAN LITERATURE.—The 18th century is perhaps the most sterile in Indian history. After the death of the emperor Aurangzeb in 1707 the Mogul empire collapsed and all semblance of law and order was lost. The land was the prey of adventurers, Indian and European. In 1757 after the battle of Plassey the English gradually built up a stable government. The literary renaissance which followed was due to three main causes. First, the new rulers realized that success depended upon a sympathetic knowledge and understanding of the languages and literature of the India peoples. Warren Hastings strongly supported this idea, and in 1786 Sir William Jones commenced the study of Sanskrit. In 1789 a Brahmin pundit revealed to him the existence of the Sanskrit drama and a year later he electrified the west with his translation of *Sakuntalā*. In 1800 the East India Company founded a college at Fort William in order to train cadets of the civil service in oriental languages, and John Gilchrist, the first principal, has been called the founder of Urdu prose. He compiled the first Urdu dictionary and grammar, and numerous works, both Persian and English, were translated, including the well-known *Bāgh-o-Bahār*, a rendering of the *Chāhār Darwesh* of Khusru. The first Indian writer of standard Urdu prose was the famous poet Ghālib of Delhi. The second factor was the work of the Protestant missionaries of the Danish colony of Serampore near Calcutta. The leading spirit was the redoubtable William Carey, who landed in India in 1794. He and his colleagues, Marshman and Ward, set up a printing press, cast their own Bengali founts, and printed a translation of the New Testament in Bengali in 1801, the type being set up by Ward himself. Carey was a linguistic genius and has been justly termed the father of Bengali prose. Being appointed instructor in Bengali and Sanskrit at the Fort William college in 1801, he found there was not a single prose work he could use. He thereupon produced the life of a Bengal hero, Rājā Pratāpāditya, translations of the Sanskrit classics and the first Bengali newspaper, besides versions of the Bible in all the most common vernaculars. The third factor was the substitution of English for Persian as the official language of the government in 1835. A number of colleges were founded, and the Bengalis flocked to them in great numbers, eager to absorb western learning.

The prophet of the new age was a learned Brahmin, Rām Mohan Roy, born in the Hooghly district. In 1820, to the chagrin of the missionaries, he published *The Precepts of Jesus: a Guide to Peace and Happiness*, in which Jesus is treated simply as a religious teacher. In 1828 he founded the Brāhma Samāj, a theistic church based on a return to the pure monotheism of the *Upanishads*. The work of the Samāj was carried on by the Tagores, a remarkable family who produced a succession of writers, poets, painters and musicians, the most eminent of whom was Rabindranath Tagore. As a dramatist and poet he is the foremost writer that modern India has produced, and his *Gītānjali* ('handful of songs'), earned for him the Nobel prize in 1913. His lyrics, like the hymns of Tukārām in the Deccan, are on the lips of every Bengal peasant. Fully to appreciate them, however, they must be read in Bengali and not in their somewhat banal English translation. Today, alas, the Brāhma Samāj, like its Bombay counterpart, the Prāthanā Samāj, is a spent force, having been superseded by the Ārya Samāj, which represents militant Hinduism and is fiercely opposed to Christianity and Islam.

Another remarkable Bengal family is that of the Dutts. Aksay-Kumār Dutt, essayist and social reformer, wrote a remarkable series of articles for the Tattrabodhini Patrika, while Madhusūdana Dutt, after an unsuccessful experiment in English, returned to his native tongue and produced a drama entitled *Sarmistha* in 1858, and two long epics on Indian mythological themes in the style of Milton. Romesh Chandra Dutt, one of the first Indians to gain admittance to the Indian Civil Service, wrote a *History of Civilization in Ancient India* and a number of translations from Sanskrit, including a paraphrase of the *Rāmāyana* and the *Mahābhārata* in the ballad metre of Sir Walter Scott. But most attractive of all were the two sisters, Aru and Toru Dutt. Toru in the course of her brief life (she died at the age of twenty-one) mastered French and English and wrote *Ancient Ballads and Legends of Hindustan*, and a number of exquisite lyrics which won the admiration of Sir Edmund Gosse. Her chief rival in this respect was another of Gosse's discoveries, Mrs Sarojini Naidu (1879–1949), who produced several volumes of poems which have found a permanent place in English literature. She wrote with equal facility on English and Indian themes. Competent poetry by other contemporary

Indian writers may be found in *An Anthology of Modern Indian Poetry* in the Wisdom of the East series (1927).

The greatest of the Bengal novelists was Bankim Chandra Chatterji, the author of a number of romances. The most popular of his works was the *Krishna Charita*, which R. W. Frazer describes as 'the crowning work of all his labours. It inculcates, with all the purity of style of which the novelist was so perfect a master, a pure and devout revival of Hinduism, founded on monotheistic principles'. Frazer considers Bankim to be the first great creative genius modern India has produced. He was incidentally the author of the famous *Bande Mātaram* ('salute the mother') which has become the national anthem of India. What Rām Mohan Roy was to the Hindus, Sir Syed Ahmad Khan was to the Moslem community. The Moslems were always more conservative than the Hindus and had failed to avail themselves of the opportunities offered by English education. They were sinking into a position of general inferiority when Syed Ahmad took the field. He visited England in 1869 and met Thomas Carlyle and other eminent men. On his return he started a campaign for the education of Moslems in modern learning, imparted in their own language and animated by the spirit of Islam. The result was the foundation in 1877 of the Mohammedan college at Aligarh, now the Moslem university. Syed Ahmad Khan's modernist views on the Koran, enunciated in *Tafsīr-al-Qurān* and other Urdu works, made him a host of enemies among the orthodox, but it caused a remarkable awakening which spread to Lahore, Delhi, Allahābād and Hyderābād in the Deccan. The results may be seen in works such as Syed Amīr Ali's *Spirit of Islam*, the novels of Abdul Halim Sharar, and the poems, in Persian and Urdu, of Mohammed Iqbal. Iqbal shares with Tagore the distinction of being the outstanding genius of modern India, and his *Secrets of the Self* (1915) caused an immense stir. His mission was to breathe new life into the dead bones of Islam and 'imbue the idle looker-on with restless impatience'.

There is, apart from this, little of permanent importance in the literature, English and vernacular, of modern India. It hardly ever rises above the level of respectable mediocrity and is dominated by a slavish imitation of western models. Many writers, like the Gujarātī authors Mahipatrām and Nandashankar and the Marāthī novelist H. N. Apte, model themselves on Sir Walter Scott, with Indian national heroes, mythical or historical, in the place of Scott's highland chieftains. Others return to those already overworked fountain heads, the *Rāmāyana* and the *Mahābhārata*. Much the same may be said of the modern Indian drama, which has as its stock themes India's heroic past and social and political reform. Many Indians on the other hand, such as G. K. Gokhale, Aurobindo Ghose, Pandit Jawaharlal Nehru and Sir Abdul Quadir, have written in clear and often brilliant English prose on contemporary social and political problems, and groups of writers like the *Parichaya* group in Calcutta have tried to bring Indian literature on to an equal level with contemporary European thought. Two at least, K. S. Venkataramni and Mulk Rāj Ānand, have found a fresh subject in the daily life of the Indian peasant.

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Indo-Chinese Literature. The Indo-Chinese languages, Annamese, Cambodian, Laotian and Siamese, are tonal members of the Thai division of the Siamese-Chinese family. This fact determines the form of their literature. The predominant type is verse, followed closely by rhythmic or balanced prose. Annamese is monosyllabic, making rhythm and rhyme a matter of balancing the tones of the words in a fixed order; the other tongues are mainly monosyllabic, but they have many compound words, including imports from Pali and Sanskrit. All use parallelism (a balance between clauses in a compound sentence) as a literary artifice.

The basis of the literatures is the Buddhist canon. Apart from translations, there are numerous legends of the life of Buddha; miracle stories, accounts of animals transformed into men, moral tales, romances and tragedies. Even prose works have interspersed verses (in appropriate settings, ballads). The Siamese *Phum Hon* (story of a lovely maiden adored by an elephant) appears in Annamese, Cambodian and Laotian with characteristic modifications, additions and scenic elaborations. The three main metres of Siamese poetry (*klon, kap, klong*) fit the neighbouring languages and have been adopted with their names. Love songs, lullabies, hero ballads, plaintive songs of parting are numerous. Moral verses, based on Buddhist or Confucianist teaching, are taught to children as mnemonic exercises. Many classical Chinese poems have become part of these national literatures; sometimes much altered in form, less often in content. The Chinese *San-tzu-ching* (a school primer in verse) is widely known and is still used in the schools of Indo-China.

Indo-Chinese nations have always been overshadowed by two culturally powerful neighbours—China and India. Sometimes the one influence prevails, again a synthesis is produced. Such works as the *Precious Mirror of the Heart* (Buddhist-Confucianist ethics) are popular in Annam, where they appear with the main text in Chinese characters and a paraphrase in easy Annamese style. In the other languages the paraphrase only appears.

Law writings form a vast body of Indo-Chinese literature. The text of the laws is usually illustrated by edicts of the kings, of which large numbers survive. Siam, Cambodia, Laos have taken India as their main source and model; Annam leaned on China. Thus the *Laws of Manu* (a pre-Christian Indian code) exist side by side with the traditional laws operative in China south of the Yang-tzu from *c.* 500 B.C. History is another large division—usually in mixed prose and verse. In Annam it follows the Chinese model—factual, concise; in the other literatures it is mixed with legend and romantic fantasy. This fact determines the style and content of Indo-Chinese drama. There are numerous plays, operas, serio-comic sketches; all represent some outstanding period in the national history, and the players relive the lives of famous figures well known from the history manuals.

Modern literature has not yet settled to a fixed style. French influence is naturally predominant, but the stark realism of the psychological novel does not suit the Indo-Chinese taste. Most modern novels are paraphrases of western novels cast in a local mould. Efforts towards free verse have not been successful; the older models persist even in dealing with modern themes.

Bulletin de l'Ecole Française d'Extrême-Orient publishes texts, commentaries and notes on Indo-Chinese literature, including inscriptions.—A. Leclère, *Les Codes Cambodgiens* (1898); L. de Reinach, *Notes sur le Laos* (1906); H. Cordier, *Bibliotheca Indosinica* (4 vols, 1912–15; biblio.); L. Delaporte, *Les Monuments du Cambodge* (3 vols, 1914–24); M. Maybon and L. Russier, *Notions d'Annam* (1916). N.W.

Interlude: see MORALITY PLAYS; FARCE.

Ionic, in Greek and Latin prosody, a foot consisting of two long syllables followed by two short (*ionic a majore*) or two short syllables followed by two long (*ionic a minore*). C.T.O.

Irish Literature. The written tradition of Gaelic literature begins in the 6th century with archaic poems of praise or satire by professional poets, the most notable being the Eulogy of St Columba (†597), attributed to Dallán Forgaill, chief poet of Ireland. From the 8th century onwards we have anonymous poems, some of which are nature poetry of a high order. With the 9th century begins the prose tradition of heroic literature, which may be arranged in three cycles, the Cú Chulainn or Ulster Cycle, the Finn or Fenian Cycle and the Mythological and Historical Cycle. The lack of form in these prose tales, as now preserved, is balanced by richness of imagination and variety of motif. The tales include the earliest examples of the doomed lovers ('The Exile of the Sons of Uisliu', 'The Story of Cano son of Gartnán', 'The Pursuit of Diarmaid and Gráinne'), the testing of the hero by ordeal ('The Feast of Bricriu'), the fairy mistress ('The Adventure of Conla', 'The Sick-Bed of Cú Chulainn'), the knight errant ('The Wooing of Emer') and adventure in the earthly paradise ('The Adventure of Bran', 'The Adventure of Cormac', 'The

Phantom's Frenzy'), motifs which were later employed in medieval literature. The Visions and Voyages, e.g. 'The Vision of Adamnán' (11th century) and 'The Voyage of Mael Dúin', which are connected with early Christian apocrypha, also influenced medieval romance. History, genealogy and topography are recorded in verse in the Middle Irish period (950–1250). Hagiography and homily in prose are also abundant, but mainly from Latin sources. With the spread of Norman culture in Ireland, the fashion of *amour courtois* came into Irish poetry.

From the 13th century onwards the Fenian Cycle prospered at the expense of the Ulster Cycle. The principal text is a frame-story called 'The Colloquy of the Ancients' (*c.* 1200), and later the characteristic form is the ballad. Some 30,000 lines of Fenian ballad poetry survive. Meanwhile, as the result of a change of circumstances of which we know nothing, schools of bardic poetry grew up (see BARDS).

The early 17th century is marked by the work of the historian Geoffrey Keating and of the historian and hagiographer Michael O'Clery. The Franciscans had become the chief guardians of Irish learning, and a number of spiritual works were published by them from printing presses at Louvain and Paris. This is the time of transition from the strict verse (*dán díreach*) of the bardic schools to the song-metres (*amhrán*) of the untrained poets. Of the many poets of the 17th and 18th centuries whose work has come down to us, Aodhagán Ó Raithille (†*c.* 1740), Eóghan Ruadh Ó Súilleabháin (†1784) and Brian Merriman (†1808) deserve mention. With Raftery (†1835) Irish literature fades away, and the 19th century saw the rapid decline of the language.

With the revivalist movement founded by Douglas Hyde (1860–1949), however, some Irish enthusiasts began again to write in Gaelic, and a modern literature has developed in a small way. Canon Peter O'Leary spoke Irish from childhood. Though lacking in originality, so that his work consists largely of adaptations and translations, he was a master of idiom and style. *Séadna* (1904), based on a folk-tale, *Aithris ar Chríost* (1914), a translation of the *Imitatio Christi*, and *Mo Sgéal Féin* (1915), an autobiography, deserve special notice. Patrick Pearse (1879–1916) had learned the language. He wrote some effective short stories and a few plays, but is remembered rather as the leader of the Easter Rising in 1916, one of the first to be executed after the surrender. Pádraic Ó Conaire (†1928), Pádraig Ó Siochfhradha (1883–) and Séamus Ó Grianna (1892–) are others worthy of notice. But the most remarkable Irish book of recent years is *An tOileánach* (1929) by Tomás Ó Criomhthain (1856–1941). It is the autobiography of a peasant fisherman from the Great Blasket and has been translated into English by Robin Flower (*The Islandman*, 1934). Another autobiography, by Muiris Ó Súilleabháin (†1950), entitled *Fiche Bliain ag Fás* (1933), was translated by George Thomson (*Twenty Years A-Growing*, 1933) and has had great success.

The interest in folk-lore, for the preservation of which a special commission was founded in 1935, has found expression in many collections of folk-tales and in the publication of a journal devoted to the subject (Béaloideas, 1927–).

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Ise Monogatari ('Tales of Ise'), Japanese classical work in about 125 episodes, each centred around one or more short poems (*tanka*). The episodes are not connected, but describe the adventures (mostly amorous) of an unnamed hero, generally identified with the poet Ariwara no Narihira. Its authorship is uncertain; some ascribe it to Narihira himself, but, if so, it must have been revised subsequently, since it contains poems by later writers; others credit it to the poetess Ise (†939 ?). Although short and disconnected, this book exerted a great influence on Japanese literature in the next two centuries. Its prose is concise and effective and its poems are above the average standard.

Fr. tr. of part, M. Revon, in *Anthologie de la littérature japonaise* (1923). E.B.C.

Italian Literature. The origins of the Italian language and of Italian literature can be traced back to the period of the barbarian invasions, the very existence of each being conditional upon the final disintegration of the western Roman empire and the consequent creation of new national units. This process, long and slow in itself, is further complicated by the fact that it becomes associated with another and earlier process whereby the political unity of the Roman empire is replaced, over an even wider area of Europe, by the religious unity of Christendom. Hence the existence throughout the middle ages of a literature which, although written in Latin, remains quite distinct from classical Latin literature and which, although affected by the prevailing process of national differentiation, cannot be split up into parts corresponding to the subsequent literatures of Europe.

MEDIEVAL PERIOD.—The fact that Italy's contribution to medieval Latin literature between the 7th and 10th centuries was relatively slight was the result of a far-reaching crisis in her culture as well as in economic and political activities, a crisis which also explains why Italian literature came into existence later than the other Romance literatures. The birth of Italian literature coincides in fact with an all-round renewal of Italian strength. In the latter half of the 11th century and even more during the 12th century the political situation in Italy underwent a change. This change particularly affected the economic and social structure of the country, which rapidly achieved a degree of wealth and widespread prosperity exceptional for that age. Alongside the church of Rome, victorious in the investiture contest, appeared the Lombard communes, the maritime republics and the Norman kingdom of Sicily—all widely differing in constitution, but all able and willing to play an active part in European politics. How much Italian power and influence had increased in Europe is shown, over a short space of years, by the unexampled greatness of Innocent III's pontificate, the events of the fourth crusade and the transference into Italy by Frederick II of the nerve-centre of the Holy Roman Empire. About the same time Italy produced through St Francis of Assisi a religious message that rapidly spread throughout Europe.

St Francis's *Cantico di Frate Sole* is the first masterpiece of Italian poetry. At the imperial court of Frederick II, however, gathered the first compact group of Italian poets, known collectively as the Sicilians, because many of them were Sicilian by birth and because Palermo was the seat of Frederick's court (see SICILIAN SCHOOL). It is to them or perhaps to one of them, Jacopo da Lentini, that we owe the invention of the sonnet.

The poetic language devised by the Sicilians aimed at being, and in fact was, a common literary instrument for Sicilian and non-Sicilian alike. It was based nevertheless on the dialects current in southern Italy, deriving its uniformity from the discipline and intercourse of the imperial court. Granted its dialectal basis, it is natural that once this standardizing influence was removed it should have sounded more and more like a foreign language the farther it travelled from its country of origin, especially when, after crossing the Central Apennines, it came into contact with the very different dialects of northern Italy. Thus while the poetry of the Sicilians, sharing in this respect the fate of Frederick's own policies, was able to establish itself partially in central

Italy and penetrate the university city of Bologna, elsewhere, particularly in the north, it appears to have been completely unsuccessful.

This does not mean that the various dialects of Italy were independent and self-contained like so many separate languages. In fact, both in the literary and political history of 13th-century Italy, there is a complete lack of national consciousness, whether in respect of the country as a whole or of its individual parts. And just as in the political field each purely Italian initiative develops in close association with outside forces, so the shape of Italian literature in this period is determined not only by the various Italian dialects but by the intervention of other languages and literatures. Thus the Sicilian poets were profoundly influenced by the Provençal lyric, while in north Italy during the same period (1200–50) we find a number of Provençal poets living as guests of courts and cities, and a number of Italians—among them Sordello of Mantua, immortalized by Dante—who actually wrote in Provençal themselves and indeed probably never used any other language for literary purposes. Equally strong and widespread throughout the 13th century was the French influence, which indeed increased as the political power of France increased; and we find Italian writers using French as if it were their mother tongue. In north Italy there also existed throughout the 14th century, and even as late as the beginning of the 15th (by which time the Provençal fashion was quite extinct), a Franco-Italian or Franco-Venetian literature, so called because it was written in a hybrid language that was basically French but had an admixture of Italian, chiefly Venetian, dialectal features. On the other hand, a specifically north Italian school of poetry which flourished, especially in Lombardy, during the 13th century, and which bears witness to an attempt to create a language that would be generally intelligible to educated persons throughout the Po valley, had little or no influence elsewhere in Italy and had quite disappeared by the middle of the 14th century. This Lombard poetry was not only quite different linguistically from the love poetry of the Sicilians, but showed a preference for moral and religious subjects and was strongly didactic in inspiration. Its chief affinities are therefore with the specifically religious poetry which developed in Italy in the course of the 13th century as a result of the great spiritual reawakening brought about by St Francis. But this poetry, too, which by the very nature of its inspiration and through its close connexion with preaching and worship should have had, and did have, a wider circulation and a longer life, failed nevertheless to provide a unified, central tradition on which Italian literature might base itself. Instead it split up into a number of local and provincial groups in keeping with the fragmentary political and linguistic structure of Italy, which it revitalized here and there but could not alter. It is significant that the one really great religious poet of the age—the Umbrian Minor Friar Jacopone da Todi—should have been a fellow-countryman of St Francis and a member of his order.

In this account of 13th-century Italian literature nothing has so far been said of Rome and Tuscany. In the case of Rome it is obvious that as the centre of an ancient Latin tradition, at once Christian and international, she could hardly take an active part in the formation of a new national tradition. Tuscany, on the other hand, displayed from the middle of the 13th century onwards a remarkable readiness to adapt to her own purposes literary innovations from every part of Italy. She welcomed the poetry of the Sicilians and when, with the collapse of the Swabian dynasty, it ceased to be a living force, she made it her own and developed to the utmost limits its most characteristic creation, the technically artificial love-lyric closely modelled on the Provençal pattern. Likewise she submitted to the influence both of French literature and of the didactic and religious poetry current in north Italy and in the Franciscan stronghold of Umbria. Furthermore it seems to have been realized in Tuscany, better and sooner than anywhere else in Italy, that a link would have to be established between the rising vernacular literature and the Latin tradition. So in the second half of the 13th century, thanks particularly to Guittone d'Arezzo and the Florentine Brunetto Latini, and in keeping with a rapid and startling increase in her political and economic power, Tuscany assumed the leadership of Italian literature. It thus became her task to fuse the various impulses which had manifested themselves in different parts of Italy, and consolidate them in a new literary tradition running parallel to the ancient tradition of Latin culture and the Latin *schola*. The latter had indeed not only retained an undisputed monopoly of education and literary and scientific research, but had benefited too by the general reawakening of Italy out of which the new literature had been born. Thus, for example, while the excellence of her jurists was fully maintained throughout the 13th century, Italy began at the same time to display such a taste and aptitude for philosophy as to be able to send to Paris masters like St Thomas Aquinas and St Bonaventura.

The first attempt to relate the new Italian poetry to philosophy and theology was made in the university city of Bologna, by Guido Guinizelli; but it was at once seized upon by a Florentine poet, Guido Cavalcanti, who made it the guiding principle of a poetic movement, exclusively Tuscan, known as the *dolce stil novo*. From this school came Dante Alighieri. With him Italian literature, which had barely emerged from its early struggle for existence in the face of fierce competition from the older Romance literatures, suddenly became the first and for a long time the greatest of the literatures of modern Europe. Dante's works are indeed the sum, in all aspects and directions, not only of the varied culture of Italy but of that of the Europe of his own day; they are moreover the one thing in literature which in the long process of formation of a modern culture opposed to that of the middle ages exists to recall the old age to the new. While in other literatures there is a break between the 14th and 15th centuries, as a result of which they depart so radically from their former practices as to change their very linguistic structure, Italian literature, thanks to Dante, acquired a compactness and continuity which are still apparent after seven centuries.

This does not mean of course that the whole of Italy in the 14th century immediately responded to the unitary appeal of Dante's poetry or that Tuscan literature itself was content to follow his example. Strange as it may seem nowadays the opposite is true. The whole of Italy was certainly stirred by the appearance of such a work as the *Divina Commedia* (see DANTE); and the consequent conviction that henceforward Tuscan literature was the only one that could be considered for a place immediately below that of Latin scholastic literature may be regarded as the real, if not the only, cause of the almost complete breakdown or disappearance, by the middle of the 14th century, of the vigorous provincial literatures which had flourished outside Tuscany throughout the 13th century. It was not, however, until some hundred years later, in about the middle of the 15th century, that any extensive areas of Italy, whether in the north or south, were fired by Dante's example to follow the path traced out by Tuscan literature. Indeed Tuscan literature itself, both in Dante's own day and afterwards, showed anything but a meek acceptance of the lessons of the *dolce stil novo* and the *Divina Commedia*. Both before and after the *dolce stil novo* we find in Tuscany two other quite different types of poetry: the first, commonly styled *realistica* or *borghese*, deals exclusively in pictorial effects and even caricature, and includes such poets as Cecco Angiolieri of Siena and Folgore da S. Gimignano; the second is wholly musical, slight in form and inspiration, and based less on the *canzone* and the sonnet than on the song-like measures of the *ballata*, the madrigal and later the *rispetto*. In either case we are dealing fundamentally with a conservative tendency that sought to tie poetry to the everyday life of Tuscany and the customs of her people, and rejected, as both a risk and a betrayal, the aristocratic, philosophical and national outlook of the *stil novo* and Dante. Towards the *Divina Commedia* itself the attitude was different. Here, in spite of the Italian and universal character of the work, the conservatively inclined were compelled to acknowledge a wealth of regional and municipal features, and Dante's influence on Tuscan prose and poetry of an historical, political and moralizing character was overwhelming. The reaction, when it came, was on the same national and universal plane which Dante had achieved, and was the work of two writers, again both Tuscans, Petrarch and Boccaccio. To a century for which the *Divina Commedia* might have sufficed were thus added the *Rime Sparse* and the *Decameron* and the beginnings of Italian and European humanism. In short, within only a few years of Dante's death another decisive turn was taken in the development of Italian literature.

HUMANISM.—At the root of humanism lies undoubtedly a conflict (brought about by the rise of new literatures) between the Latin tradition, typifying the religious unity of Europe, and the increasingly diversified national traditions which were now beginning to find literary expression in new languages and styles. It is natural that in Italy, once the seat of the empire and now the centre of Latin Christendom, this conflict should have been more acute than elsewhere. An awareness of its existence, as of a problem still awaiting solution, appears already in Italian literature of the 13th century and is clearly visible throughout Dante's works But it is to Petrarch that the credit must be given for finally solving the problem.

In Petrarch's view there had been in the middle ages a break in the classical tradition. This break, of much more recent date than that produced by God through the Christian revelation and the destruction of the Roman empire, had left its mark on civilization, culture, language and style; but, being of human origin, it could be both deplored and remedied. Ignorance and carelessness had either obliterated or distorted the classical tradition. That tradition must now be recaptured and restored to its original purity, so as to become once again the accepted instrument of education and intellectual intercourse for men of all nations. As for the new literature, it too, like every literature, could and must have symmetry and purity of expression. Its chief concern would be with the intimate world of self-scrutiny and with the expression of private and fluctuating thoughts and feelings; but occasionally it might be used to make appeals to one's fellow-countrymen in a national cause. Hence, in marked contrast to the encyclopaedic qualities of Dante's work, the completely personal, and predominantly amorous, character of Petrarch's *Rime Sparse*; hence too, again in contrast to Dante, the simplicity and refinement of his language which, almost unchanged, has remained a model throughout the history of Italian poetry.

Boccaccio was a devoted friend of Petrarch's and his first collaborator in the great enterprise of humanism; but unlike Petrarch he was a warm and constant admirer of Dante. Between these two great poets, whom he rightly considered as men of the highest genius, and whose greatness lay in entirely different directions, Boccaccio discovered for himself and Italian literature a third way—the way of the story that deals, both in prose and verse, with the rich drama of human life, constant in its interplay of chance and ingenuity, but ever changing as to the variety and singularity of the actors—great and small, real or fictitious—who take part in it. Dante had deduced from his experience of life and history an apocalyptic picture of mankind committed without hope of change to the motionless destiny of eternity. Petrarch sought to obliterate the memory and reality of human frailty and to set in their place the calm prospect of ancient ideals. Boccaccio's concern was to keep alive in Italian literature the rich mythological and story-telling tradition of the middle ages and to assert, against the prophetic solitude of a Dante or a Petrarch, the need for closer contact between literature and the tastes, interests and everyday life of men.

Boccaccio's influence was immediately effective in Tuscany where it strengthened the already existing tendency towards realism in literature; elsewhere it was more gradual, but in the long run no less important. On the other hand, the whole of Italy was immediately unanimous in following Petrarch's humanistic programme or at least that part of it which aimed at the restoration of classical antiquity. Between the end of the 14th and the beginning of the 15th century arose a generation of humanists, men whole-heartedly devoted to the study of the ancient languages, who, by using themselves a correct form of Latin based on the classical models, rediscovered a common instrument of literary expression. For the first time Italians, irrespective of their particular origin and in spite of the political and linguistic disunity of their country, were able to collaborate in a single literature, which, though completely new, drew strength from the illusion that it had revived and was now continuing the glorious literatures of antiquity. It is undoubtedly to humanism that we owe the formation in the 15th century of a homogeneous Italian literary culture, which by the end of that century is firmly established as the guide and master of humanistic culture throughout Europe.

Naturally, in the meantime, Tuscan literature continued to exist and even to spread gradually through the rest of Italy; and if the presence of Latin humanistic literature made its role more modest, it also encouraged experiment and innovation: indeed one can go further and say that it actually helped to demonstrate the necessity of such a vernacular literature. Already in the first half of the 15th century the Venetian humanist Leonardo Giustiniani had found relaxation from his Greek and Latin studies in the composition of devotional and love poems intended to be set to music, which he wrote in his native dialect, modified however by Tuscan influence. At the same time the great Florentine humanist L. B. Alberti revived the experiment of transplanting into Tuscan literature, prose especially, the nobility of form and substance of the classical literatures.

Thus two different tendencies developed side by side throughout the 15th century and throughout Italy. On the one hand, the living language, corrected and reinforced by the Tuscan example, was used to express ideas and feelings which the Latin literature of the humanists either rejected or was itself incapable of expressing. On the other hand, since the two languages and literatures existed side by side, often in the same man, and therefore influenced each other, vernacular literature tended to assume the very forms recognized as appropriate to Latin literature. In either case, however, irrespective of whether the dominating factor was improvization or calculation, the procedure remained fundamentally experimental, being little different from that still employed by the humanists in their sometimes highly original Latin works. This experimental quality, which shows itself most clearly in the poetry of Lorenzo de' Medici, is reflected in the whole of the Italian literature of the 15th century and accounts for the novelty, as compared with the earlier Tuscan tradition, of certain of that literature's more successful innovations, such as the chivalrous epics of Pulci and Boiardo, and the *Arcadia* of Sannazaro. It explains also why this literature should have drawn its collaborators, as in the case of Boiardo and Sannazaro, from widely separated parts of Italy, and why nevertheless, as in the case of the greatest poet of the century, Poliziano, it should have been marked by a tendency to shrink from any total pursuit of aims; rather as if the simultaneous possession of two languages and literatures caused the one to cast a shadow upon the other and led to a curtailment of effort and a withholding of some of the available resources.

THE 16TH CENTURY.—The end of the 15th century was marked by a sudden and decisive crisis in Italian history. As a result of the direct intervention of France and Spain, Lombardy and the kingdom of Naples were conquered and the rest of Italy was either reduced to vassaldom or neutralized. Thus at the very moment when her civilization was recognized as the highest in Europe and the influence of her art, manners, scholarship and literature was spreading in every direction, Italy was compelled to yield to other nations in the military and political field and very soon in the economic as well. Not long afterwards, spreading across Europe from Germany, came the Reformation, hostile alike to the Roman church and the ideals of renaissance civilization. Confronted by this mighty series of events, Italian literature produced in the first half of the 16th century that decisive constructive effort that had been absent from the experimental fever of the preceding century. It was principally a critical effort, involving theoretical and historical reflection and technical organization. An Italian literature existed *de facto* but not *de jure*; it had no clear consciousness of itself or of its relationship on the one hand to humanist Latin literature and on the other to the genuine Tuscan tradition; it lacked a linguistic and stylistic constitution.

The man who did most towards solving these problems was the Venetian, Pietro Bembo. We owe to him the final recognition of the right of Italian literature to exist and develop, on the basis of its own peculiar tradition, alongside and on equal terms with Latin humanistic literature; and also the realization that this Italian tradition, although Tuscan, could not be identified with the evolution, such as it was, of a literature that was Tuscan in the geographical sense of the word, since it derived from a moment in history when two great Tuscan writers, Petrarch and Boccaccio, brought their language to such a pitch of literary perfection that they were able to impose themselves as models upon Italy as a whole. Finally it is to him that we owe the first grammatical and stylistic codification of the Italian language and, in poetry, the formula of Petrarchian imitation or *Petrarchismo* as it is called, which enjoyed immense success in and outside Italy throughout the century.

While Bembo was thus reorganizing Italian literature on a new and more solid basis, others, who only partly shared his views or even rejected them, were showing a like determination in their own fields. The result can be seen in *Il Principe* and *I Discorsi* of N. Machiavelli, the *Cortegiano* of B. Castiglione and the *Storia d'Italia* of F. Guicciardini. These are all works which belong not to Italian literature alone, but, because of their representativeness and finality, to the history and culture of Europe; they are also works in which literary skill is never subordinated to subject matter. In this brief and exceptional period of Italian literature a balance was struck between qualities as normally irreconcilable as critical judgment and imaginative intensity.

This is borne out in the case of the greatest poem of the age—the *Orlando Furioso* of Ludovico Ariosto. Here a subject equally foreign to the classical and (excepting a few brilliant anticipations in Boccaccio) to the noblest Tuscan tradition is made to harmonize with both by means of an art which combines liveliness of invention, warmth of feeling and the self-consciousness and irony of a subtle intelligence. As in the masterpieces previously cited, so in Ariosto's poem, we find an insistence on clarity and a desire for mastery applied to the facts and memories of a complicated and dramatic reality, whether historical or legendary. This reality may distract a man but it must not conquer him, and the artist who contemplates it and becomes engrossed in it must also seek to dominate it. Hence a literary approach which is neither tragic nor properly speaking dramatic, and still less heroic, but rather discursive and lyrical—an approach which proves how strong was the cult of Petrarch in this period of Italian literature and how complete the break with Dante.

This attitude which led to the creation of an essentially lyrical and discursive literary language lies at the root of Italy's inability or unwillingness to share in the dramatic achievements of other modern literatures, to which nevertheless she supplied so much dramatic material. The splendid balance achieved by the great masters of the early 16th century is lacking in their immediate successors. The literary language which it had cost them so much effort to acquire presented their disciples with a facile, fool-proof instrument. What had once been virtue tended to become virtuosity. The resolute attitude which Italian literature had shown in the period of crisis towards events which it could not master, but for which it could find compensation in intellectual achievement, degenerated gradually into acquiescence and escapism. Although the fame of Italian literature had never been greater, the country's political and economic importance was all the while declining, so that the part played by literature in society became more servile and interested than had been the case in the first half of the 16th century. But this gradual eclipse which we witness throughout the century, and beyond, was that of a great literature, one which included, in addition to its major writers, a host of minor figures, who, in verse and prose, in Latin and Italian, and even in the macaronic jargon of a genius like Teofilo Folengo, made a lasting impression on European and Italian culture alike. Machiavelli, Bembo, Ariosto, Castiglione and Guicciardini had all in their different ways affirmed and justified the right of Italian literature to compete with the classical literatures; but the situation created in the second half of the 16th century, whereby Italian literature became the indispensable complement of the two classical literatures, was the result of a wonderful collective effort on the part of writers great and small over several generations. This effort was applied not only to the conquest of new literary forms, but also to the acquisition of an ever wider circle of authors and readers. Hence the apparent anomaly of a fundamentally humanistic and aristocratic literature which, acting on popular sources, produces a Pietro Aretino or the professional theatre of the *commedia dell'arte* (q.v.); hence too the astonishing rhetorical contamination of these popular sources and the rapid depletion of all reserves apparent in the subsequent history of Italian literature. But at the same time, aided by the fact that the humanistic tradition of Latin poetry and prose was now in rapid decline, this effort worked also in depth, in the refinement and perfection of the technique and very conception of literature. The ideals of grace and harmony which the humanistic tradition had represented were now transferred bodily to Italian literature, whose emulation of the classical models became in consequence both more direct and more dangerous. What had been a disciplined and systematic effort thus became an heroic contest with the great masters of the classical epic, Virgil and Homer. It is in this connexion that we encounter Torquato Tasso, who, though the victim of intense and misguided rhetorical pressure, expresses all the greatness and melancholy of Italian renaissance literature in its decline. In Tasso's *Gerusalemme Liberata* the lyrical and oratorical tradition, which he had inherited and to which he remained true, is enriched with a religious solemnity and dramatic intensity, which in Italy reawakened for the first time the echo of Dante's poetry and before long had profound repercussions on the poetry of other European nations.

BAROQUE PERIOD.—With Tasso and, to a lesser extent, with Guarini a highly developed rhetorical instrument lays bare the deep-seated spiritual disquiet which had been secretly accumulating as a result of so much self-conscious literary activity and which the artistic canons of the Renaissance could no longer restrain or satisfy. Elsewhere in Europe new paths, different from those which Italian literature persisted in following, had been discovered by men who had been trained in the hard school of war and power politics and who with their swords and intellects had fought or were still fighting in defence of the greatness of their national heritage. Other languages and other literatures had appeared or rather reappeared, which after following in the footsteps of Italian during the earlier phases of their development were now finally aware of their own distinctive mission.

By the end of the 16th century Italian literature was having to compete, not with the classical literatures, but with other modern literatures. In this competition it had the immediate advantage of consummate rhetorical skill, but also the disadvantage of a more facile, less vigorous inspiration. Italy was no longer in the centre of European political and economic activity. While her last great philosophers, Bruno and Campanella, were being condemned, the one to the stake, the other to the dungeons of the Inquisition, elsewhere new discoveries were being made in the field of thought. Even in humanistic studies proper Italy had begun to be left behind. Literature received but slight stimulus from contemporary society, and having divorced itself from life in the days when such a divorce was justified, could not easily re-establish this contact. It is for this reason that so little came in his own day of Galileo's combination of scientific and literary greatness—a phenomenon which, thanks partly to the school of scientific writers which he founded, was of the utmost importance in the subsequent development of Italian prose and Italian literature generally.

The crisis in Italy of the baroque age did not however so much concern prose, which continued to flourish throughout most of the 17th century, as poetry. But poetry was still, as in the age of Tasso, the supreme pursuit of Italian literature and still commanded the most stubborn loyalty. The chief poet of the baroque age in Italy was G. B. Marino, the author of a highly original attempt to counteract the prevailing sense of anxiety by means of a kind of verbal enchantment, which vying with music and the figurative arts set up the image of a life of externals superior to real life. Marino's attempt demolished in one stroke all the surviving rhetorical energies of Italian poetry. Nothing remained now except the minor industry of *canzonette* and madrigals for music, or, as with Tassoni, Rosa and Redi, the flight from an unpleasant reality towards the grotesque, satirical and comic in poetry, or the intention, proclaimed by Chiabrera and gradually taken up by others, of looking for a new world, though no one knew where or how to find it.

THE 18TH CENTURY.—In the 17th century there was a growing realization that times had changed, and a suspicion that Italian literature had declined and that other literatures, such as French and Spanish, had correspondingly increased in importance. Literature itself, and the practice of poetry in particular, yielded more and more to studies and researches in the fields of science, philosophy and history. It is significant that all the major figures in Italian literature born in the second half of the 17th century—G. V. Gravina, G. B. Vico, A. Zeno, L. A. Muratori, S. Maffei and P. Giannone—should have been men who were also, and in most cases principally, concerned with subjects other than literature. It was Gravina who, while still a young man, played the chief part in the formation at Rome in 1690 of the Arcadian academy. Both there and in his writings he became the determined advocate of a reform of Italian literature; and in fact the Arcadian academy, which came into existence at the precise moment when the need for reform was more or less generally felt, succeeded in avoiding the fate of countless other such bodies in Italy and became an institution of national importance, giving its name to a whole period of Italian literature.

The name of the new academy recalled the purity and simplicity of Greek poetry, whose values it reaffirmed against the corrupt splendours of baroque. Guided by this ideal, Italian literature entered upon the new century with a complete rejection of the recent past, which was made entirely responsible for its decline, and, relieved of this encumbrance, again laid claim to the position it had held during the Renaissance of being the sole direct heir to the classical literatures. At the very beginning of the 18th century there followed as the inevitable consequence of this claim an attitude of rivalry towards French literature, which in the meantime had placed itself in the very forefront of European culture. This question was particularly acute in the case of the theatre, since Italy was clearly lacking in dramatic authors comparable in stature to those of France. Hence an outburst of dramatic emulation, crowned by the European success of the melodramas of P. Metastasio and, to a lesser extent, of the comedies of C. Goldoni and even the *fiabe* of C. Gozzi; and not without effect eventually on V. Alfieri's choice of the tragic medium.

But the pretext of competing with the French drama only concealed the fact that Italian literature needed to adapt itself to changed conditions. Towards the middle of the 18th century this need began to be openly admitted. This is not to say that there was any falling-off in nationalistic pride or prejudice; but the Arcadian reforms of 50 years before were no longer felt to be sufficient. Competition from foreign literatures had been growing in the meantime. The Arcadian academy had only had to consider French literature of the age of Louis XIV; now account had to be taken of the literature of the age of Louis XV, of English literature, whose European importance was steadily increasing, and soon of German literature also. The two greatest poets of the first half of the Arcadian period, Metastasio and P. Rolli, had themselves both been compelled to spend the greater part of their lives outside Italy, the one in Vienna, the other in London. Further more, in the age of the French encyclopaedists, the pressure of philosophy and science on pure literature increased enormously. Finally, as a result of the three Wars of Succession, great changes had taken place in the political structure of Italy, and, in her social and economic structure, were still taking place.

The moment was favourable to new ideas and judgments, to bold initiatives, to programmes and controversies. It was the moment for literary journals, whether the work of individuals like the *Frusta Letteraria* of G. Baretti, or of groups like the Milanese *Caffè* (1764–66), run by the brothers Pietro and Alessandro Verri, C. Beccaria and others. These journals reveal the extent to which the prestige of the two principal Italian academies, the Arcadia and the Crusca, had been shaken, and show what progress had been made, since the time of Gravina and Muratori, in the critical revaluation of the Italian literary tradition. This revàluation was not carried out merely at the expense of baroque bad taste, but, as the *Lettere virgiliane* (1757) and the *Lettere inglesi* (1767) of S. Bettinelli show, struck at the whole of Italian literature.

The *Lettere virgiliane* were accompanied by a supplement entitled *Blank Verses by Three Excellent Authors*, the authors being Bettinelli himself, F. Algarotti and C. I. Frugoni. Their aim was to provide a model for a new kind of poetry, in which blank verse would replace rhyme, and didacticism, based on moral philosophy and the sciences, take the place of description. In spite of the fame which Frugoni enjoyed throughout the century, the value of this poetry must be accounted slight; but the programme of these three authors was timely and justified, and the poetic reforms which Giuseppe Parini was carrying out at just this time agree with it in a number of particulars. There is this difference, however, that Parini, both in his longer poem *Il Giorno* and in his *Odi*, was far removed from any incidental issue of controversy, and though his subjects were topical, even painfully so, his poetry marks a return to a style of perfect cohesion and classical restraint.

At a time when the restlessness engendered by the age of enlightenment was beginning to inflame the hearts and imaginations of men, Parini provided an object-lesson in sobriety and balance; but the further we advance into the second half of the century, the more intense becomes the search for novel or sensational artistic effects. Between 1763 and 1772 M. Cesarotti revealed to Italians the poetry of Ossian and shortly afterwards, with a translation of the *Iliad*, revived interest in Homer. Homer, Ossian, the Bible, Dante and Shakespeare all become an essential part of the pre-romantic Parnassus. They represent a poetry older than, and independent of, rules, and look forward to a new poetry which will break with the mediocre tastes and requirements of modern society and become again, as in the heroic age, the voice of genius and enthusiasm.

The tragic aspect of the lonely, superhuman mission thus assigned to the poet is evident in the tragedies and indeed throughout the harshly wrought works of V. Alfieri. In the multiform, smooth-flowing and vivid verses of V. Monti, on the other hand, we find all the self-assurance of a poetry that, having freed itself from the tyranny of reason and science and returned to its proper function, can now dwell at leisure on the beauty of the universe and the variety of human affairs. To these two contradictory aspects of Italian literature in the age which immediately precedes the French Revolution, and later witnesses its outbreak and its first repercussions in Italy, may be added the attitude of delicate reserve and the conception of art as a refuge for the man weary of life and history which we find in the works of I. Pindemonte.

THE RISORGIMENTO.—The political events of the late 18th and early 19th century were, however, beyond the reach of Alfieri's tragedy, Monti's epic or Pindemonte's idyll, and it is not until we come to U. Foscolo that we find a poet capable of meeting the challenge of the times. Foscolo's poetry, which is at once tragic, epic and idyllic, sums up and concludes the painful process of renewal which had been going on in Italian literature throughout the previous century. It is neo-classical poetry, written in an age which witnessed all over Europe, in literature and the arts alike, the triumph of neo-classicism—the last great victory of that fundamentally Italian phenomenon, the humanist tradition, over the rapidly growing forces of romanticism, nationalism and economic and social revolution.

In the year 1815, while Foscolo, after the fall of Napoleon and the restoration of Austrian power in Italy, was on his way to exile in Switzerland and England, A. Manzoni published at Milan his *Inni Sacri*. A year later, again at Milan, G. Berchet began the romantic assault on neo-classicism with his *Lettera semiseria di Grisostomo*, an assault which, aided by a like-minded group of Lombard and Piedmontese friends, he continued with even greater force between 1818 and 1820, in the periodical Il Conciliatore. In 1820, following the example of Spain, the first Italian revolution broke out at Naples. The Conciliatore was suppressed by the Austrian authorities, its collaborators being either arrested or compelled to flee the country. One of the arrested was Silvio Pellico who later wrote a memorable account of his ten years of imprisonment in *Le Mie Prigioni* (1832).

The romantic revolution in Italy coincided with the political revolution of the *Risorgimento*, which in 50 years miraculously procured for the country what it had lacked for centuries, namely unity and independence. The coincidence between the two revolutions is not merely a matter of chronology; between them there is a constant interchange of reactions and influences; and during the decisive period, 1830–48, the same men figure as the protagonists of each. This is not to say however that the two revolutions were one, since both in their immediate and remoter consequences there were important points of divergence between them. As Manzoni had clearly seen from the outset, romanticism involved a religious objective, recalling the poet's attention to the basic Christian doctrine of the equality and brotherhood of all men, as well as that of man's individual responsibility before God. The result was a demand for a literature which would be both popular and individual, and which, transcending all historical, political and social differences, would touch the single common root of human nature and human destiny. Hence Manzoni's aversion from all historical privileges and prejudices, designed to favour particular ages, nations or men; hence too, given the peculiarities of the Italian situation, his hostility towards the humanistic, aristocratic and poetic tradition in Italian literature, with its reflection of deep-rooted historical, political and social differentiation. A decisive break with that tradition is marked by the publication of Manzoni's greatest work, *I Promessi Sposi*, the first novel, and indeed since the time of Boccaccio the first prose work, which Italian literature can number among its masterpieces.

A very different attitude towards romanticism is to be found in Manzoni's contemporary, G. Leopardi, who, besides being a champion of poetry and the classical tradition, was resolutely opposed to Manzoni's Christian conception of life and art. From the classical tradition, however, Leopardi derived and turned into poetry a view of life no less religious, no less concerned with equality and the individual, than that which Manzoni derived from Christianity and turned into prose. Manzoni was concerned with the mass of mankind, a mass made up of individual souls and destinies; Leopardi with the desperate solitude of the individual amid the eternal vastness of the universe. If we discount the dogmatic issue, the narrative and dramatic prose of the *Promessi Sposi* and the lyrical monologue of Leopardi's *Canti* appear as complementary rather than contradictory interpretations of the romantic crisis in Europe.

In the Italy of the *Risorgimento*, where the romantic and political crises tended more and more to become identified with one another, the messages of Leopardi and Manzoni were too far-reaching to have more than a limited bearing on the immediate issues of the situation. Politically divided and in part subservient to foreign powers, Italy had so far achieved national unity and independence in her literature alone. It was natural therefore that when political unity and independence seemed at last to be in sight, Italian literature, under the leadership of V. Gioberti and G. Mazzini, should have joined in the struggle. It did so with all the high-souled courage we should expect from men fighting and dying in a just cause, but also with the haste, improvisation and rhetorical over-emphasis, which the stress of events or a fervent desire for success can so easily encourage. The result was a literature fundamentally sincere and rich in personal experiences, but on the whole lacking in sustained inspiration and careless or inadequate in execution. Its poverty of technique, which was due also to the decline of the humanistic tradition, is especially apparent in poetry.

It is symptomatic that the best poetry of the period should have been satirical, and written in dialect-Tuscan in the case of G. Giusti, Roman in that of his greater contemporary, G. G. Belli.

A decisive turning-point in the history of the *Risorgimento* is marked by the revolution and war of 1848–49. After that failure came a period of reflection, followed almost immediately by a resumption of political and military activity on a more appropriate basis of deeds instead of words. A similar change occurs in literature. How much more cautiously and conscientiously the new generation, although still under arms, applied itself to literature is shown by the *Confessioni d'un Ottuagenario* of I. Nievo—the only historical novel of the many inspired by Manzoni's example to achieve lasting worth and originality. But even the men of earlier generations, those who in the first half of the century had either given proof of their talents or had been painfully seeking their path, now helped in the consolidation of Italian literature.

A case in point is that of M. D'Azeglio who rounded off with an excellent autobiography a none-too-distinguished literary career as a novelist and political writer. D'Azeglio's *I Miei Ricordi* was the first of an important and characteristic series of autobiographies. In these, especially in the *Ricordanze* of L. Settembrini (1815–77) and the *Noterelle d'uno dei Mille* of G. C. Abba, the men of the *Risorgimento* looked back upon the past and rediscovered the poetry of an age which had been itself so poor in poetry. But for all their sincerity the poetry which these men had to offer was tenuous indeed, and it was left to a critic, F. De Sanctis, to produce the real epic of the *Risorgimento* in his *Storia della letteratura italiana*—a work in which six centuries of Italian history and the whole evolution of Italian literature are analysed and recorded with the passion and colour of an heroic legend, in the light of the nation's struggle for independence.

Poetry continued to be inferior to prose until some time after the middle of the century. Even so, in the lyrics of N. Tommaseo and the *Canti* of A. Aleardi there are clear signs of a search for a new style; and even G. Prati, who was chiefly to blame for the chaotic facility which had been the undoing of *Risorgimento* poetry, managed somehow in his last works, *Psiche* (1876) and *Iside* (1878), to achieve a loftier and clearer strain of inspiration.

MODERN ITALY.—As the *Risorgimento* entered upon its final phase, and as Italian literature, now in the hands of men too honest to waste themselves in panegyrics, took stock of the past and the present, the true significance of the romantic crisis, through which Italian literature had passed at the beginning of the century, began to be apparent. Especially obvious was the seriousness of the break in the humanist tradition, which in Italy was after all a national tradition. Though it was clear that Italian literature must continue to be a modern literature, it was imperative also that it should retain its native characteristics and create a school capable of ensuring that the rich legacy of the past should still be available to the modern world.

The efforts at self-renewal made by the old humanistic and ecclesiastical tradition are apparent in the noble poetry of G. Zanella. But a new tradition was growing up in the schools and universities that had been established with astonishing rapidity in a desire to make a modern nation of the new united Italy. At the same time religious and social problems called more and more for the active participation in contemporary affairs. It was in these conditions that G. Carducci, a product of the new lay universities and, by virtue of his rigorous humanistic training, a rebel against the excesses of romanticism, appeared on the scene. In the long period of peace which throughout Europe followed the wars and revolutions of the 19th century, and while the memory of these stirring events was still fresh in men's minds, Carducci succeeded in creating a form of poetry, simple, yet heroic and solemn, that glorified the deeds and victories of man in history. Unsympathetic to the religious and literary views of both Manzoni and Leopardi, Carducci's affinities were rather with Foscolo and the neo-classical school and, outside Italy, with Victor Hugo. Through him poetry recaptured the predominant position it had held in Italy until the time of Manzoni.

When towards the end of the century Carducci's powers began to decline, there were two rival claimants for the position he had occupied, G. Pascoli and G. D'Annunzio. Pascoli was, like Carducci, a pure poet with no inclination towards other forms of literature; even more than Carducci he was a humanist, so much so that he revived the almost forgotten tradition of writing poetry in Latin. But as this experiment shows, and as his Italian poetry confirms, Pascoli was in fact destroying the humanist tradition from within, every bit as much as the romantics had sought to destroy it from without. In other words, he rejected the classical tradition as a living presence and turned it into something remote and affected, while at the same time directing Italian poetry towards the sublime ordinariness of everyday things. In place of Carducci's impassioned national eloquence, Pascoli offered the detailed lyrical confession of a single life. He was the first to grasp the meaning of Leopardi's teaching, and it was largely thanks to him that Italian poetry disintegrated in its language and its metres and became an anarchic, individualistic medium for men possessing no other country but the world.

By the end of the century the spirit of the *Risorgimento* had begun to be forgotten, and in the long peace which accompanied the consolidation of the new state, economic expansion and the search for wealth and comfort pushed religious and social problems more and more into the background. The imperialist policies of the day had still not given any hint, least of all in Italy, of the imminence of a European catastrophe; nor, after the suppression of the Paris Commune, could the fear of social revolution do much to damp the lust for possession and the glamour of extravagance and luxury. Under such conditions the impact of Pascoli's poetry, with its religious and revolutionary message, was bound to be slight; and he himself in the end adopted an attitude of compromise.

Great success was enjoyed, on the other hand, by the sensual, portentous poetry of D'Annunzio, who subjected Carducci's neo-classical style to the same baroque distortion which the poetic style of the Renaissance had undergone in the late 16th and early 17th century. Where Carducci and, to some extent, Pascoli had sought merely to defend the national interests of Italy, D'Annunzio attempted to engage her in the contest for imperial power then raging among the states of Europe. He was well aware of the help he could derive for such a purpose from a rhetorical instrument like the Italian language, and this instrument he duly employed with a skill only equalled by his indifference and almost contempt for the slow, painful process of elaboration which had made its existence possible. Unlike Carducci and Pascoli, D'Annunzio was not exclusively a poet, although it was in poetry, or in poetic and rhythmical prose, that he did his best work. He tried also to be a novelist and a dramatist, not merely from motives of ambition, but because he had grasped the fact that in modern Europe poetry no longer counted as the highest art and that the triumph of other forms, particularly the novel, was assured.

Even in Italy, where the theatre had continued to be unproductive, the novel had held its ground throughout the second half of the 19th century, in the face of the overwhelming success of Carducci's poetry. That poetry had been, as it were, the storehouse and mirror of the ancient traditions and recent glories which had made Italy into an independent and united nation. But underneath this unified structure there still remained profound differences, especially between the north and the south, as well as social and religious problems which the *Risorgimento* had either shelved or itself created. All these things found their outlet in the novel, which thus at last substantiated and applied Manzoni's notion of popular literature as literature not merely written for, but deriving from, the people. Nearest to the letter of Manzoni's teaching were the north Italian novelists, such as A. Fogazzaro; and farthest away, for obvious reasons, those from the south. It is however in one of the latter, G. Verga, that we find, in spite of his completely different outlook on life, the true inheritor of Manzoni's reforming spirit.

THE 20TH CENTURY.—Verga's solitary greatness was not, and could not have been, appreciated either in the decade (1880–90) when he produced his best work or in that immediately following. But it is to Italy's credit that the triumph of D'Annunzio's rhetoric in the late 19th and early 20th century was less complete than had been that of Carducci's a short time earlier. It was sufficient, certainly, to suppress almost all genuine poetry, banishing to the outskirts of Italian literature the little that remained—the dialect compositions of C. Pascarella and S. Di Giacomo, and the lyrics of G. Gozzano and other minor poets, who not for nothing were called the 'twilight group' (*crepuscolari*). It was sufficient also to obscure and delay recognition of the novels of Italo Svevo and the narrative experiments of Verga's successor, L. Pirandello. But it could not prevent Italian culture on the eve of the first world war from obeying the summons of a great philosopher, Benedetto Croce, and carrying out under his guidance a thorough re-examination of the nature, historical processes and present function of literature. In this way Italian culture acquired a new awareness of the historical and theoretical problems propounded by romanticism and was finally able to check D'Annunzio's extreme rhetorical exploitation of the humanist and neo-classical tradition.

Croce's influence made itself felt chiefly through the medium of the review, La

Critica, founded and edited by himself. The stages of the critical revision that was going on in literature were also marked by periodicals like La Voce (1908–16), La Ronda (1919–23) and, later, Solaria (1926–34), and by the *avant-garde* groups associated with them.

If the crisis which began with the outbreak of the first world war and ended in Italy with the advent of Fascism provided D'Annunzio with a last magnificent opportunity, it found Italian literature generally engaged in a phase of critical stock-taking marked, as is evident from Croce's own attitude and from a work like the *Esame di Coscienza di un Letterato* of R. Serra, by a readiness to bear the burden of events rather than to intervene in them. The burden was such that it could not be borne without drawing on the most intimate resources of the individual conscience; and this led to a more cautious and diffident choice of words, to the abandonment of decorative effect and the search for a language that combined restraint with a capacity for expressing exceptional experiences.

The experiences of the first world war and the immediate post-war period led to a search for a new kind of poetry, such as we find in G. Ungaretti and E. Montale; and a new kind of descriptive, essay-like prose, the so-called *prosa d'arte*, whose chief exponents are E. Cecchi and A. Baldini. In the theatre the impact of events can clearly be seen in the work of Pirandello, whose characters are in the paradoxical situation of wanting to destroy all illusions, though being at the same time incapable of finding any real meaning in life.

In the period between the two wars narrative prose has come more and more to be accepted as the touchstone of modern Italian literature, and it is in narrative prose that A. Palazzeschi and R. Bacchelli, ex-members of the Voce and Ronda groups, have done their best work. In this most recent line of development a decisive turn, symptomatic of the tastes of a new generation, is marked by A. Moravia's youthful novel, *Gli Indifferenti*.

In the history of modern Italian literature there is nothing that can be called a Fascist period. But the narrative prose tradition has continued to develop in the new literary movement still in progress that draws its inspiration from the crisis produced by the second world war.

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C.D. (tr. R.J.O.R.)

Japanese Literature covers the period from about A.D. 400 up to the present day.

YAMATO AND NARA PERIODS, UP TO A.D. 794.—This was an era of very remarkable literary growth. In about 300 years the Japanese developed from being a primitive people, without any system of writing, to a level of high culture. This development coincided with the importation of Chinese civilization from the Asiatic mainland and owed its impetus, if not its inspiration, to Chinese influence.

The earliest surviving Japanese books are two historical chronicles, *Kojiki* and *Nihongi* (qq.v.), of 712 and 720 respectively, but, like many books of that age, they were written in Chinese. They quote many popular songs and poems in Japanese dating as far back as about A.D. 400. The poems are in a form called *waka* (an alternation of 5-syllabled and 7-syllabled lines), mainly of two types, 'short poems' or *tanka* (five lines of 5, 7, 5, 7 and 7 syllables respectively, a total of 31 syllables), and 'long poems' or *chōka* (longer poems in which lines of 5 and 7 syllables alternate regularly until the end is marked by two successive seven-syllabled lines). The *waka* poetical form has remained standard until very recent times. About 4,500 of these poems are contained in the *Manyōshū* (q.v.), collected about 760. This fine anthology is the highlight of Japanese literature.

HEIAN PERIOD, 794–1185.—This may be called the classical period of Japanese literature which then reached its climax in respect of technical achievement. The predominating spirit was one of refinement and delicate emotionalism: fine gradations of sentiment were hinted at, and sensitivity and aesthetic perception were expressed with the highest delicacy. The frankness and simplicity, freshness and straightforwardness of the Nara period were replaced by symbolism and technical devices which appear to the western reader artificial and over-complex until he fully understands them.

Numerous anthologies of poems were made, of which the *Kokinshū* (q.v.) was the first and best-known. Prose works in Japanese were written for the first time: previously all prose had been written in Chinese, partly because Chinese was considered more dignified and partly because the system of writing, borrowed from Chinese, had not yet been sufficiently adapted for large-scale composition in Japanese. Soon after 800, however, prose works of fiction were written in Japanese, one of the earliest being perhaps *Taketori monogatari* (q.v.), and by about 1000 Japanese prose literature had achieved a noteworthy standard.

Many of these works reflected the tendency, common in Japanese literature, to prefer a succession of disconnected short episodes to a single integrated long work. The *Ise monogatari* (q.v.), *Tosa Nikki* and *Sarashina nikki* (q.v.) are examples of episodic fiction, but *Genji monogatari*, Japan's greatest novel, is an outstanding achievement of unified composition. Many of the works of fiction of this period were written by women, and most contained numerous poems.

KAMAKURA, NAMBOKUCHŌ AND MUROMACHI PERIODS, 1185–1603.—After the 'golden age' of the Heian period, a 'dark age' of literature ensued for four centuries: these centuries were marked by civil wars and uprisings, which inevitably were a less satisfactory background to literary activity than the tranquillity and luxury of the imperial court at Kyoto. Buddhist meditations became more popular, and two new types of writing appeared, the *gunki monogatari*, 'war tales', such as *Heike monogatari* (q.v.) and *nō* plays, short plays of a religious origin in a stereotyped form always using traditional themes. Most of these *nō* plays were written by a father and son, Kan'ami and Se'ami, in little over 50 years. Performed with the *nō* plays were short comic interludes called *kyōgen*.

TOKUGAWA PERIOD, 1603–1868.—By 1603 a powerful central government had reunified Japan, and a great literary renaissance took place in conditions of returned peace and prosperity. Old forms were continued and many new ones were initiated. All this composition showed vitality, innovation and even sensationalism, partly resulting from the fact that the writers were no longer the aristocracy (as in the Heian period) or the Buddhist monks (as more recently), but the military class and the newly-arisen merchant class. The number of books produced was enormous since literacy was widespread, printing was efficient and books were cheap.

Literature now embraced almost all subjects and forms. The drama contained, in addition to the *nō*, two other kinds of play, the *jōruri* or puppet-play, in which Chikamatsu Monzaemon, the 'Japanese Shakespeare' excelled, and the *kabuki* or popular drama, in which men were actors and performances consisted of dialogue and singing. Poetry developed a new form, called *haiku*, short epigrammatic poems of only 17 syllables, composed with subtle and miniature skill. Learned literature of all kinds was produced, especially literature dealing with the Chinese classics and Confucianism. Novels and short stories abounded, including much that was humorous and much that was pornographic. Many of the novels are marred by exaggerations and improbabilities of plot and by an excessive stress on the Confucian virtues of filial piety and loyalty.

MODERN PERIOD, 1868 TO THE PRESENT.—The reopening of Japan in 1853 to contact with the rest of the world, after complete closure since 1638, resulted in violent changes in life, thought and literature as western ideas and western inventions were widely adopted. The influence of European literature has been extremely great: some writers have tried to continue traditional forms and methods, others have wholeheartedly copied western originals, and yet others have compromised. No consistent style has yet emerged, and the prevailing attitude is often one of despair and nihilism.

Japanese literature may be said sometimes to lack depth, strength and understanding, since some works, although long, may appear trivial and lacking in power or purpose: the episodic tendency and preference for short stories are symptoms of the same thing. On the other hand the techniques and external forms of the literature show consummate artistry and delicate skill, and give expression to an attractive spirit of charm, vitality, wit and subtlety.

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Jason and Medea entered European literature through the tale of the Argonauts, the oldest story in Greek tradition. Madness sent by the gods into the house of Athamas at Iolcus had caused the miraculous flight of Phrixus to Colchis, where he sacrificed the Golden Ram that saved him, hung up its glittering fleece in the sacred grove, wedded a daughter of king Aeetes and in due time died quietly. In Iolcus, Pelias dispossessed his stepbrother king Aeson, who hid his infant heir Jason with the wise centaur Chiron. When Jason eventually confronted the usurper as the 'one-sandalled man' of a menacing prophecy, he was tricked into a vow to recover the ashes of Phrixus and the Golden Fleece. Helped by his friend Argus, he built the first longship, the Argo with the speaking prow and the fifty oars, and gathered the heroes of Greece to the adventure. The Argo sailed a strange course (Jason left queen Hypsipyle to bear his twin sons on Lemnus) but came at last to Colchis. There the princess Medea, beautiful, versed in magic, a priestess of Artemis-Hecate, a descendant of the sun-god, fell in love with Jason and showed him how to subdue the fire-breathing bulls, sow and vanquish the dragon-seed as Aeetes required. Then she charmed the dragon-guardian of the Fleece and fled on board the Argo with Jason and the treasure. The pursuit was vehement, and Medea's brother Apsyrtus was killed and his members scattered to delay the chasing ships. This bloodguilt of the Argonauts condemned them to a long wandering before Circe purified them in her island. In Phaeacia queen Arete wedded Medea to Jason.

Arrived in Iolcus, Medea magically rejuvenated old Aeson but left the dismembered Pelias to boil in the cauldron to which his daughters had trustfully committed him. Some stories say that his son Acastus then drove out the pair. They went anyhow to Corinth, where Jason, desiring to wed the king's daughter Glauce or Creusa, arranged to divorce Medea. She, in an agony of wrath, thereupon destroyed the Corinthian bride and her father with a fiery robe and diadem; then slew her two boys and departed in her dragon-drawn chariot. Jason perished miserably when the mouldering prow of Argo fell upon him.

Both Homeric poems referred to the pre-Trojan Argo. Hesiod told the essential story in his *Theogony*, with a catalogue of heroes and a gentle Medea. Eumelus of Corinth claims Medea as a queen in his city; Mimnermus and Simonides mention the Fleece; Ibycus makes Medea the bride of Achilles in Elysium. Pindar in the fourth Pythian ode relates the Argonauts' adventure, with Jason courteous and valiant and Medea showing a mystic authority but with no evil sequel to spoil the elation. There are traces of a lost literature in which the Argonautic story became entangled with Orphism, the hunt of Calydon, the saga of Heracles and the first fall of Troy. Herodotus added details to the story.

Aeschylus and Sophocles wrote plays on aspects of the theme. Euripides composed the *Phrixus* and the *Daughters of Pelias* (both lost) before his *Medea*, which was to establish the Colchian princess as the mouthpiece of her sex in its relations with male treachery. Euripides moreover seems to be the first poet to show Medea killing her children: older legends had said that the Corinthians killed them (as Pausanias was to maintain).

Theocritus sings of Hylas and of Pollux, both Argonauts, and says that the Argo sailed at the rising of the Pleiades. An Athenian grammarian left a prose abstract of an old *Argonautica*. But the Alexandrian epic of Apollonius Rhodius caused its predecessors to be forgotten. A rich story, with much beauty of detail, it was especially sympathetic in its treatment of the virginal love and burning surrender of Medea; its emphasis on Orpheus' role amongst the Argonauts reflected a version of the story known as the *Orphic Argonautica*, ascribed to Orpheus himself.

Apollonius was translated. Ennius made plays about Medea. Ovid wrote a lost drama concerning her, gave her an epistle in the *Heroides* (as another to the jealous Hypsipyle) and introduced her into the *Metamorphoses* and the *Tristia*. In Seneca's play *Medea* she is above all a sorceress and cuts her children's throats on a terrace. About A.D. 70 Gaius Valerius Flaccus wrote a new *Argonautica*: his Jason has more prowess than in previous accounts, his Medea is more *farouche*, but he has none of the passion and colour of Apollonius Rhodius. In Statius' *Thebais* Hypsipyle tells the Argonaut story at astonishing length.

Ovid and Dares transmitted the story to the middle ages. The *Roman de Troie* of Benoît de Sainte Maure and the *Historia Trojana* of Guido delle Colonne (see TROY) confused Medea with the Trojan story and sometimes with the fate of Ariadne, whom Theseus abandoned on Naxos. Dante set Jason in the hell of the perfidious. John Gower was compassionate to Medea in his *Confessio Amantis*, Lydgate put Colchis in his *Troy Book*; and Chaucer set both Hypsipyle and Medea in his *Legend of Good Women*. Raoul Lefèvre wrote of *le preux Jason* and *la belle Médée* when the duke of Burgundy founded the Order of the Toison d'Or, and his *Boke of the Histories of Jason* was translated and printed by Caxton in 1479.

The renaissance revived the Medea of Euripides and Seneca. In 1558 Etienne Jodelle lost his reputation because single-handed he undertook to provide an Argonautic masquerade in a few days. The *Medea* of Lodovico Dolce imitated Seneca. College boys in France played George Buchanan's Latin *Medea*. Jean Bastier de la Péruse acquired an extraordinary distinction by an unfinished *Médée* in alexandrines. In Corneille's *Médée* (1635), his first tragedy, Jason is a callous cad, Creusa covets Medea's gauds as well as her husband, and Medea kills her children sensationally; but Medea's famous response of 'Moi' is finer than the 'Medea superest' of Seneca's drama. Longepierre's imitation of this tragedy in 1694 owed its success to Mlle Clairon's acting.

Maximilian Klinger's two impressive dramas in prose *Medea in Korinth* and *Medea auf dem Kaukasos* (1791) presented the heroine enduring a lofty expiation. Grillparzer in his trilogy *Das Goldene Vliess* (1820) made the Fleece a curse like the Nibelung hoard, Medea a devotee with a broken oath and a kind of savage, and Creusa a gentle German maiden. This work influenced Ernest Legouvé's *Médée* (1854), which expresses some conflict of Greek versus barbarian. André Chénier, Catulle Mendès, Leconte de Lisle, Banville and Hérédia all found subjects for poems in the varying story.

William Morris's *Life and Death of Jason* (1867) subdues all the trouble to dreamy picture and music. Sturge Moore's *Medea* (1920) shows the heroine haunted by the memory of her children slain in atonement to Artemis. The Medea of Robinson Jeffers (1946), though distraught, is still a great lady. The original story of the *Golden Fleece* has been turned by Robert Graves (1944) into a 'historical novel', sardonic in its treatment of the heroes and nonchalant in its postscript, which leaves Medea at home in Colchis. Médée appears among Jean Anouilh's *Nouvelles pièces noires* as a fierce gipsy who fires her caravan after hearing Jason state his case for settling down.

J. R. Bacon, *Voyage of the Argonauts* (1925).
R.A.T.

Jaufré, the only Arthurian romance in Provençal, dedicated to king James of Aragon (1213–76); 10,950 rhymed octosyllabic lines. The romances of Chrétien de Troyes and Renaut de Beaujeu are the model. The hero is a young knight who after the usual long series of adventures avenges an affront to the honour of Arthur's court. The conclusion has a novel twist: Jaufré, the hero, and his beloved Brunissen of Montbrun, reunited at last, need the counsels of a wise old knight to banish their scruples. The whole story is told in a jocular and gently ironical tone which is new in romance.

Ed. H. Breuer (1925); ed. C. Brunel (1943); Fr. adaptation, C. Brunel (1950); A. Jeanroy, 'Le roman de Jaufré', in Annales du Midi, 53 (1941); C. V. Langlois, *La vie en France au moyen âge* (1924). R.R.B.

Jesuit Drama. The Jesuit theatre was the natural successor to the medieval stage and, like other manifestations of counter-reformation piety, sought to use the mentality of the time for the purposes of moral and spiritual edification. The Jesuits were great educators and their first plays were performed as part of the school curriculum. They were written in Latin, their subject-matter was sacred and, at first, no female character or costume was permitted. The first record of a performance of this sort was at Messina in 1551 and within the next ten years others are mentioned as taking place at Vienna, Cordoba, Ingolstadt and Munich. By 1587 there were 148 Jesuit colleges in Europe and in each of these at least one play was performed every year. Saul, Herod, Absalom and Achab were among the subjects chosen to be dramatized.

Gradually the influence of the contemporary drama made itself felt. In Spain the verse forms of Calderón and Lope de Vega, in France the development of ballet and in southern Germany of opera were reflected in the Jesuit plays, which became correspondingly more elaborate in treatment and more secular in tone. Female characters were introduced, limited at first to the necessary minimum (St Catharine or St Elizabeth), but this permission soon became more liberal and in Tuccio's *Juditha* (1564) there were five women's parts in addition to the heroine. Love interest was generally suppressed, but themes were taken from national history and classical legend illustrating the triumph of virtue. The younger pupils were allowed to act in comedies, with the proviso that the buffoonery typical of the lower classes in society was unsuitable in colleges generally aristocratic in character.

The policy of shaping the new humanism to the pattern of the older orthodoxy persisted throughout the evolution of the Jesuit theatre. But although the plays were mostly written in Latin, the use of the vernacular crept in. Three separate translations of Tuccio's *Christus Judex* were performed in Italy and French versions of Fronton du Duc's play on Joan of Arc and Le Jay's *Joseph venditus a fratribus* were also given. During the 17th century the interludes were generally given in French and, in Italy and France, Holland and Germany, more and more plays came to be written in the native tongue. In Spain the Latin and the vernacular were mixed. This was in part a concession to the audience, which grew in variety and importance as the productions became more sophisticated. The Jesuit drama remained essentially didactic and was to that extent handicapped in competing with a secular theatre dedicated to the total experience of man. But the need to give concrete form to abstract and allegorical conceptions was responsible for much adventure in theatrical technique. If the Jesuits never ceased to appeal to their audiences, it was because they did so through the senses, and their performances were often more like operas than plays. During the 18th century the Jesuit theatre lost its specific character. The gradual crumbling of the aristocratic order rendered its display superfluous and its subject matter came to be dictated by the necessities of the school curricula.

J. Müller, *Das Jesuitendrama* (2 vols, 1930). R.S.

Jikkinshō ('The Miscellany of the Ten Maxims'), a Japanese collection (dated 1252) of historical tales and Buddhist stories (from China and Japan), grouped by the ten Buddhistic moral principles. E.B.C.

Jongleur: see MINSTREL.

Journalism. This article deals with the relations of journalism and literature, and the influence of each on the other; but it is concerned mainly with the influence of journalism on literature; for the converse can be stated unequivocally and in few words.

The journalist cannot overstate his indebtedness to literature. Whatever his grade, he should be widely read. He cannot deal with the problems of today or tomorrow unless he is informed about the past out of which they grow. The political writer who knows nothing of history and economics is in blinkers. Every journalist should be familiar with at any rate the greatest works in imaginative literature, and possess sound elementary knowledge of the sciences that more and more condition life and industry. It is from books that we get this knowledge. In books, too, often without knowing it, we acquire a vocabulary, learn words and how to use them. The basic equipment of the journalist, as of every intellectual worker, is acquired from literature.

No such unqualified terms can be used when we attempt an estimate of the influence of journalism on literature. Here every generalization must be strictly limited. The degree in which newspapers repay their debt depends upon their character and their economic resources; and in both there are glaring contrasts between one country and another.

One difficulty arises out of the irregularity of intellectual development and the sharply varying standards of education. Another is the denial or restriction of press freedom in many states. In Russia, whether under the tsars or the Soviets, there never has been freedom; and after the second world war the unfree area was extended far into central Europe. In some other countries governments do not desire powerful newspapers; and the popular appetite for news may be feeble. Over large parts of Europe, wars and internal revolutions left conditions so chaotic that most newspapers have since lived from hand to mouth.

It is only in English-speaking lands that, from their very beginnings, newspapers have developed with an unbroken continuity. The French press has reeled through crisis after crisis caused by domestic conflicts or foreign invasion; yet nowhere else have famous men of letters played—and still do—a more brilliant part in journalism. It is economic weakness that prevents most French papers from giving to eminent writers an adequate reward for their contributions.

It may be fairly said that journalism has always given as well as received. There are points, indeed, at which the two worlds have seemed to merge; there has never been a complete demarcation. *Robinson Crusoe* is literature, and Defoe was the most accomplished 'all-round' journalist of his time. Benjamin Franklin was a great figure in the early literary annals of the United States as well as a pioneer of the American newspaper press. The 'Letters of Junius' have been read in books by many generations: were they not literature when they appeared in the London Public Advertiser? In modern times there have been many critics writing for newspapers in all the hurry of journalism and yet producing literature. The best of The Times fourth leaders could take their place in any collection of essays, and there are many practising journalists who have a high reputation as men of letters.

But it is true that throughout the 18th century nearly all newspapers were exclusively concerned with the reporting of news, while the discussion of public affairs, often by famous writers, was carried on in separate publications. When daily papers extended their functions, as they did early in the last century, they secured the regular collaboration of writers of established fame—Coleridge, Southey, Leigh Hunt, Hazlitt among many others. At the same time journalism was producing writers of the first class. Charles Dickens graduated on the daily press: learned shorthand, worked in the parliamentary press gallery, raced up and down the country to great public meetings, became one of the most brilliant reporters of his generation. The knowledge of life he thus acquired was a chief part of his initial equipment as a novelist. Thus journalism and literature were each enriched by the other, and the scale of the exchange expanded as the century wore on. Towards its end Rudyard Kipling (in India) and J. M. Barrie won their spurs on newspaper staffs, while John Morley was the outstanding example of an eminent author enlisting in daily journalism—as editor of the Pall Mall Gazette. As American literature blossomed, there had been similar experience in the United States. James Russell Lowell played a distinguished part in journalism; so did Mark Twain and Bret Harte and the poets, John G. Whittier and W. C. Bryant.

As to the two-way traffic between journalism and literature British development in the present century has continued to increase. More and more each is necessary to the other; and though, mainly for economic reasons, the exchange has grown most notably in Britain and America, other countries have benefited in the same way. Newspapers have become a generally recognized training ground for men of letters. Few young people can now afford to wait for years before they earn their living. If their bent is for literature they naturally turn to journalism and its fascination often holds them throughout their working lives. Even so, they are not necessarily lost to the world of books. There are many journalists who somehow find leisure enough to write a book now and then. Such men are fortunate and they do a good deal of excellent work in letters today. It used to be an ambition in the higher grades of journalism to save money enough to provide a bread and butter income and then to write books. The tax-collector makes that well-nigh impossible now and many who devote themselves to literature would be unable to live in comfort if they did not earn a supplementary income by work for newspapers.

It has long been the practice of large numbers of newspapers to publish new novels serially; those with very large circulations could acquire exclusive publication rights, while syndication enabled others to publish fiction of good quality regularly. In the aggregate, this brought considerable extra reward to novelists; and that was not their only gain from it. Publicity in papers of wide circulation increased the demand for their works both in the bookshops and in lending libraries.

Another form of serializing involves the sale to newspapers of the right to publish their own selections from new works before the books are published. When this practice began, both authors and publishers were prejudiced against it, thinking it would diminish demand for the books. Experience soon showed the contrary. Serializing increases demand; the extracts published are samples which whet the appetite and may cause a boom in book sales. The market for this form of serializing is likely to grow in newspapers and magazines and to extend to specialized periodicals which have hitherto been outside it. The fees paid for serial rights are often substantial and, as books sales are also stimulated, the advantage for authors as well as publishers and booksellers is important. They are gainers also from the much older practice of reviewing books. The scale on which this is done depends on the quality of the newspaper as that in turn depends on the tastes of its readers; but generally the needs of book-buyers are well covered. The Times of London and the New York Times publish book supplements; before the size of newspapers was compulsorily reduced, The Sunday Times and The Observer, both of London, gave six, seven or even more pages every week to book reviews. Most dailies, provincial as well as metropolitan, also deal generously with books and there are few in which readers are left without some regular information about them. It is one sign of the rising level of taste that the interest in books is widening. This affects many periodicals and magazines. There are important weekly reviews which are largely read by book lovers. That is also true of the 'quality' illustrated weekly journals; all of them have literary features. Even many 'local' papers, those which publish only the news of their own areas, show a growing interest in new books.

In France the gap between the literary man and the journalist is, over most of the field, greater than in Britain, the result mainly of economic conditions. In the arts journalism and literature are perhaps closer in France than anywhere else. Dramatic criticism is presented (often by celebrated writers) as well-turned prose rather than as newspaper reporting. This literary approach is noticeable also in the contemplative pieces which, to the astonishment of English journalists, are often given front-page positions. Newspaper columns may be even more open than in England to highly reputed writers, such as Mauriac, Colette, Maurois, Duhamel; and young writers may make a name for themselves in book reviews. Annual literary prizes are backed by newspapers. All this denotes widespread interest in literature; beautiful writing commands the deepest respect. Both in literature and journalism France leads Europe.

Of the rest of Europe it is difficult to speak. In Germany things have not been normal from 1914 onwards, and the end of the second world war was the beginning of chaos; no one can forecast the future there with any confidence, nor in the countries of the old Austrian empire or of south-eastern Europe. It is in the smaller states of Scandinavia and the Netherlands and in Switzerland that conditions are most stable.

There are those who think that newspaper association will lower literary standards. That, of course, depends on the newspapers. Those of them which might be injurious to literature show little desire to make its close acquaintance; but they are exceptional. There has never been any suggestion that the association of eminent writers with journalism has lowered the quality of their work or in any way diminished their prestige. The best newspapers will continue to welcome their collaboration. Serializing in its various forms will be extended. As the space for literary criticism expands, first-class writers will be more used in that important field. There are, too, important positions on newspaper staffs which established writers may accept without risking reputation. Literature and journalism will be even more closely associated in the future than in the past.

F. J. Mansfield, *The Complete Journalist* (1944); *The Kemsley Manual of Journalism* (1950). K.

Junius, LETTERS OF: see FRANCIS, SIR PHILIP and ANONYMOUS AND PSEUDONYMOUS LITERATURE.

Kagerō Nikki ('An Ephemeral-life Story'), Japanese autobiographical novel or diary, describing the years 954–74, written by a daughter (whose name is unknown) of Fujiwara no Tomoyasu (†977). A fine work, it is a forerunner of Sei Shōnagon's *Makura no sōshi* and Murasaki Shikibu's *Genji monogatari*.

Eng. summarized tr. in Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature* (1948). E.B.C.

Kaiserchronik, the first work of German historiography, was written *c.* 1150 by Regensburg clerics (formerly attributed to Pfaffe Konrad) and revised, continued and adapted down to the 14th century. Of literary interest are only the episodes treated novelistically: Lucrece, Crescentia etc.—examples of an early courtly style.

Ed. E. Schröder, *Mon. Germ. Hist., Dt. Chroniken, I* (1892). F.P.P.

Kalevala ('Land of Kaleva'), the Finnish national epic, was compiled from folk-songs collected mostly in East Karelia by Elias Lönnrot. Finnish scholarship distinguishes three stages in its growth: (1) the originally unpublished 'Proto-Kalevala' of 5,052 verses, divided into 16 cantos (*runot*); (2) the 'Old Kalevala', or first edition (1835–36), which contained 12,078 verses in 32 cantos; and (3) the 'New Kalevala', or second edition (1849), with 22,795 verses in 50 cantos.

The constituent cantos of *Kalevala* are grouped round the experiences and exploits of five heroes—Väinämöinen the minstrel, Ilmarinen the smith, Lemminkäinen the adventurer, Joukahainen the hunter and Kullervo the serf. Each of these is also a warrior and has a distinct personality of varying complexity, Kullervo's, like Hamlet's, being the most 'difficult'. The action of the narrative takes place in a remote time and in an atmosphere of primitive magic. Besides the personal nuclei of the story there are several binding themes, e.g. the Odyssey-like quest of *sampo*, the magic mill, and the Iliad-like war between Kalevala (Finland) and Pohjola (Lapland, lit. 'Northland'). The latter constitutes the only historical element in the poem. Several cycles of songs may be distinguished: (1) the *sampo* cycle, which introduces the major heroes Väinämöinen, Ilmarinen and Lemminkäinen; (2) the courtship of the Maid of Pohjola, by Väinämöinen and Ilmarinen; (3) the cosmogony and the account of Väinämöinen's birth; (4) the adventures of Lemminkäinen; (5) the tragic episode of Aino, introducing Väinämöinen and her brother Joukahainen; and (6) the tragedy of Ilmarinen's serf, Kullervo.

Kalevala is written in unrhyming octosyllabic lines, with a trochaic movement frequently varied by dactyls and pyrrhics. Its language is rich in alliteration, variation and repetition.

The influence of *Kalevala* in Finland has been extensive and profound. Literature (Kivi), painting (Gallén-Kallela), music (Sibelius), and scholarship have found inspiration in it. It served as model to the Estonian *Kalevipoeg* (q.v.) and to *Hiawatha*. Its fame abroad has been assured by translations into many languages, including English.

Defin. ed. A. V. Forsman (Koskimies) (1887); Eng. tr. J. M. Crawford (1888) and W. F. Kirby (1907).

A. Borenius and J. Krohn, *Kalevalan esityö* (3 vols, 1891–95); D. Comparetti, *Il Kalevala e la poesia tradizionale dei Finni* (1891); A. R. Niemi, *Kalevalan kokoonpano*, I (1898); *Kalevalan selityksiä* (1910); C. B. Wicklund, *I Kalevala frågan* (1902); K. Krohn, *Kalevalan runojen historia* (7 vols, 1903–09), *Kalevalan kysymyksiä* (2 vols, 1918), *Kalevalastudien* (6 vols, 1924–28), *Kalevalan opas* (1931); E. N. Setälä, *Kullervo-Hamlet* (6 vols, 1903–10), *Väinämöinen und Joukahainen* (1914), *Sammon arvoitus* (1932); F. Ohrt, *Kalevala som folkedigtning og national-epos* (1907); F. A. Hästesko, *Kalevalan kauneuksia* (2 vols, 1920–27); E. Saarimaa, *Kalevalan sanasto* (1921); Laina Hänninen, *Luettelo ennen v. 1927 painetusta Kalevalaa koskevasta kirjallisuudesta* (1928); V. Kaukonen, *Vanhan Kalevalan kokoonpano* (2 vols, 1939–45); R. Meyer, *Das Geisteserbe Finnlands* (1940); V. W. Salminen, *Kalevala-kirja* (1947); A. Turunen, *Kalevalan sanakirja* (1949); M. Sadeniemi, *Die Metrik des Kalevala-Verses* (1951). W.K.M.

Kalevipoeg ('The Kalevid'), the Estonian national epic, was compiled by the physician-poet F. R. Kreutzwald partly on the basis of materials collected by his friend F. R. Fählmann.

Kalev (Finn. Kaleva), first mentioned in 1551 by bishop Mikael Agricola as a Finnish heathen god, is now construed as 'titan' in both Finnish and Estonian. His name is rare in Estonian folk-songs but occurs frequently in folk-tales, where he is sometimes represented as a national champion. This aspect of Kalev, generally conceived as the Kalevid, was emphasized and idealized by early Estonian romanticism. Kreutzwald used the romanticized image of the Kalevid to create a symbol of ancient Estonian independence and its loss. As such *Kalevipoeg* has exercised a remarkable influence on later Estonian literature, art and especially music (Miina

Härma). Translations have made the poem known in many countries, including the English-speaking world.

In contrast to the many personal nuclei of the plot of *Kalevala*, *Kalevipoeg* has a single plot centred in the biography of its hero, whose character recalls those of Ilmarinen and Kullervo but is more complex. The adventures and exploits of the Kalevid are told in 18,993 unrhyming octosyllabic lines divided into 20 cantos (*lood*), which follow an invocation, partly translated from Fählmann's German original, and an introduction showing the influence of *Kalevala*. The Kalevid's life from birth to death is extraordinarily chequered and the incidents in it derive from a variety of mostly Estonian sources. Parts of the poem are Kreutzwald's own contribution, and these and the other constituents are fused into a monumental whole by unity of style and sentiment. The predominantly dactylic-trochaic metre of *Kalevipoeg* is that of the Estonian folksongs and *Kalevala*.

F. R. Kreutzwald, *Kalevipoeg* (1857–61; 5th, standard ed. 1935; 6th ed. (Vadstena), 1947; Soviet Estonian ed. 1951).

W. Schott, *Die estnischen Sagen vom Kalewipoeg* (1863); G. Blumberg, *Quellen und Realien der Kalewipoeg* (1869); F. J. Wiedemann, *Über die estnische Sage vom Kalewipoeg* (1872); F. R. Kreutzwald, *Zur Entstehungsgeschichte des Kalewipoeg* (1891); W. F. Kirby, *The Hero of Estonia* (2 vols, 1895); U. Karttunen, *Kalevipoegin kokoonpano* (1905); M. J. Eisen, *Kalevopoja esiisad* (1921); K. Krohn, *Soome-eesti vanast rahvalaulust* (1924); J. Semper, *Kalevipoja rahavaluule motiivide analüüs* (1926); A. Annist, *F. R. Kreutzwaldi 'Kalevipoeg'* (2 vols, 1934–36). W.K.M.

Kalila va Dimna: see BIDPAI, FABLES OF.

Klucht, short satirical play which flourished in the Netherlands especially in the middle ages. Unlike the farce, in which political and social-economic satire is predominant, the Middle Dutch *clute* or *sotternie* satirizes the sexual. In the 16th century the esbattement, as it was then called, was made to serve the social satire. In the 17th century the klucht, although still practised admirably by Bredero, declined; poets of rank turned to classical comedy.

J. J. Mak, 'Het toneel der Rederijkers', in Cultureel Jaarboek voor Oostvlaanderen (1948–49) and *Vier Excellente Cluchten* (1950). J.J.M.

Knittelvers, 'badly knit verse', a derogatory name used by Opitz and his classicist school to describe rhymed lines each containing four stressed syllables linked by any number (or occasionally none) of unstressed syllables. It occurs in all Germanic literatures but chiefly in German. Popular in the late middle ages and the 16th century (when Hans Sachs used a Knittelvers with a definite—8 or 9—number of syllables), it was revived in the 18th century by Gottsched, who relegated it to comic effects, and Bodmer and Breitinger, who admitted it to serious themes. Goethe (*Faust*, *Hans Sachsens poetische Sendung* etc.), Schiller (*Wallensteins Lager*) and more recently, Gerhart Hauptmann (*Festspiel in deutschen Reimen*) have perfected its use as a powerful device for achieving popular effects.

Example: *Hábe nun, ách!, Phílosophíe,*
Jurísteréi und Médizín,
und léider áuch Théologíe
durcháus studiert, mit héissem Bemühn.
(Goethe, *Faust*).

O. Flohr, *Geschichte des Knittelverses vom 17. Jh. bis zur Jugend Goethes* (1893); F. Saran, *Deutsche Verslehre* (1907); A. Heusler, *Deutsche Versgeschichte* (3 vols, 1925–29). A.B.

Kojiki ('Records of Ancient Matters'), Japanese historical work written in 712 by Ō no Yasumaro from material recited from memory by Hieda no Are, as the result of an imperial order given in 681, repeated in 711. It is the earliest surviving complete work in Japanese literature, even though it contains poems written as early as 400. Claiming to be a record of Japanese history up to 628, it is mainly mythology, except for the last two centuries. Early European scholars dismissed it as 'a tissue of vulgar fables', but it is now recognized as useful material for reconstructing the beginnings of Japanese history and as a valuable source throwing light on early Japanese sociology, anthropology and religion (since later Japanese texts relating to these subjects had become overlaid by the influence of imported Chinese civilization). It was composed in Chinese, as Chinese characters had not yet been adopted for writing Japanese; its style is simple and undeveloped.

Tr. B. H. Chamberlain, in Trans. As. Soc. of Japan, 10 (1882; 2nd ed. 1932). E.B.C.

Kokinshū, abbr. of *Kokin waka shū* ('Anthology of Japanese poems, old and new'), compiled on imperial order in 905 by Ki no Tsurayuki, Ōshikōchi no Mitsune, Mibu no Tadamine and Ki no Tomonori, consists of 1,111 poems, (*a*) of the *Manyōshū* period not included in the *Manyōshū* (q.v.), (*b*) by poets from *c.* 800 to *c.* 900, and (*c*) by themselves and other contemporaries.

The collection was important as a symbol of the revival of poetry written in Japanese, since, after the *Manyōshū*, Japanese poets had, with the encouragement of successive emperors, turned to writing Chinese poetry. The Japanese preface by Ki no Tsurayuki stresses this revival. By contrast with the virile and straightforward style of the *Manyōshū*, the *Kokinshū* poems concentrate on technique rather than emotion. The poems are arranged in 20 books according to subject, the main sections being the seasons of the year, congratulations, separation, travel, word-plays, love and sadness. Whereas the *Manyōshū* contains numerous long poems, the *Kokinshū* is almost entirely made up of short poems of 31 syllables (*tanka*). It was followed by 20 other imperial anthologies on a similar plan in the next six centuries, the best known of them being the *Shinkokinshū* (q.v.).

Eng. tr. T. Wakameda, *Early Japanese Poets* (1922); partial Ger. tr. A. Chanoch in Asia Major, 4 (1927), 6 (1929); selected poems, A. Miyamori, *Masterpieces of Japanese Poetry*, I (1936); G. Bonneau, *Chefs-d'œuvre du Kokinshû* (1934). E.B.C.

Konjaku Monogatari ('Stories of Modern and Ancient Times'), a long work in 31 volumes containing 736 stories about Japan, 187 about India and 180 about China. It was written about 1050, but the traditional ascription of authorship to Minamoto no Takakuni is unconfirmed. It is one of the most extensive collections of ancient stories in world literature. Its form resembles that of the *Ise Monogatari*, and its style somewhat anticipates that of the *Ōkagami* (qq.v.).

Eng. tr. of part in Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature* (1948). E.B.C.

Koran: see SACRED BOOKS.

Korean Literature. 'Literature has been everything in Korea', wrote an early western interpreter of Korean culture. It may be wondered then why so few of the numerous books produced in Korea since writing was introduced from China about the 4th century A.D. possess literary value. It is not because Korean poets, novelists and dramatists have been inadequate to their tasks, but rather because in Korea, under Chinese influence, 'literature' has meant didactic prose and poetry, and all that the West usually understands by the term has been deemed unworthy of interest.

It was the superior prestige of Chinese civilization which overwhelmed the native culture. Chinese doctrines were adopted and adhered to far more slavishly than ever in China. At times Korea became all but a Confucian utopia, run by scholars in conformity with the prescribed rites, but like most utopias, Korea was intolerant of belles-lettres. Originality of thought or expression were sedulously shunned in favour of orthodoxy. The Korean language itself was generally despised, although as early as A.D. 692 Sŏl Ch'ong had used it to explain the Chinese classics and had also invented a method of indicating Korean sounds. Chinese, however, was difficult for Koreans to acquire; its first noted Korean master was Ch'oe Ch'iwen (858–910). From his time onwards Korean literati wrote prose and poetry in Chinese, often of exceptional stylistic excellence. The prose works include the *Samguk Sagi* (1145, 'Historical Records of the Three Kingdoms'), compiled by Kim Pusik (1075–1151), and the *Samguk Yusa* ('Anecdotes of the Three Kingdoms') by the priest Ilyŏn (†1288). These two histories are often considered the foremost Korean literary works. The Chinese poetry is almost entirely occasional and not usually of literary interest. Some novels were also written by Confucian scholars, including *The Cloud Dream of the Nine* by Kim Manjung (1637–92). The ostensible theme of this work is the impermanence of worldly things, but it has also been described as 'the most moving romance of polygamy ever written'. Ill-constructed though it is, this novel represents the highest level of Korean fiction.

Among the earliest surviving works in the Korean language are some poems included in the *Samguk Yusa*. Here Chinese characters are used sometimes for their meanings and sometimes for their mere sounds. This cumbersome system of transcribing Korean words was superseded in 1438 with the invention by king Sejong (1419–51) of the *ŏnmun*, an alphabet originally intended for such purposes as the explanation of Chinese texts, the transcription of evidence and for onomatopoetic description. The alphabet was later used also in the unsigned and undated pamphlets of popular tales sold to women and labourers incapable of understanding Chinese. These tales are generally childish and monotonously fantastic.

Native Korean poetry is of a higher order. Although much is derived from the Chinese, the folk- and children's songs possess considerable charm. Korean poetry lacks rhyme, quantity, alliteration or other usual features of prosody, but is generally written in couplets of 8 (or 7) syllables and can be distinguished otherwise from prose by its poetic expressions.

The recent increase of interest in the native language, stimulated perhaps by its extensive use in missionary tracts, is resulting in a new literature of as yet uncertain merit. Few Korean works have been translated, but Younghill Kang's *The Grass Roof* (1931) and Mirok Li's *Der Yalu Fliesst* (1946) prove that Koreans have not lost the art of writing in foreign tongues.

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Kudrun, German narrative poem composed about 1240 in Bavaria or Austria and preserved in one late but conservative MS. (*Ambraser Heldenbuch*, containing also *Nibelungenlied* and *Biterolf*); compiled for emperor Maximilian by Hans Ried, customs officer of Bozen, 1502–15. Maritime setting and romantic theme (fidelity triumphant over separation) recall the *Odyssey* and Hellenistic romance. The affinities with Viking saga are fundamental rather than obvious. To the *Nibelungenlied, Kudrun* is deeply indebted for patterns of idiom and heroic episode. But its particular merits lie in characterization and in the lyrical treatment of situation. (The Kudrun-stanza is an elegiac variant of the Nibelungen stanza, q.v.)

I (203 stanzas): Hagen, son of the king of Ireland, kills the gryphon which had captured him as a child, and marries Hilde of India, a fellow-captive. II (359 stanzas): Their daughter Hilde elopes with Hetel of Hetelingen who, knowing Hagen's reputation, came supported by his minstrel Hôrand, Fruote of Denmark and the fearsome warrior Wate of Sturmland—prepared to abduct. Pursuit; battle in Wâleis. Hilde intervenes; reconciliation. III (1143 stanzas): Kudrun, Hilde's daughter, is wooed by three suitors: to Herwig of Seeland she pledges herself; Hartmuot of Ormanie (Normandy) abducts her; Siegfried of Môrland attacks Herwig's country. Pursuit; battle on the 'Wülpensand', where Hetel is killed by Hartmuot's father, Ludwig. Kudrun steadfastly refuses to marry her captor and is set by his mother, Gerlind, to wash clothes in the sea—until a new generation of Herwig's followers (still led by Wate etc.) releases her. Battle, during which Gerlind and Ludwig are killed. Reconciliation; marriages.

If we subtract added motifs (gryphon story, 'rival wooers', Cinderella) the Kudrun story is clearly a doublet of the Hilde story:—to the latter belong originally (as we know from an allusion in Pfaffe Lamprecht's *Alexander*, *c.* 1120) the Wülpensand (Scheldt, *vice* Wâleis) and the death of Hagen (*vice* Hetel) 'at the hands of Wate'. Between this penultimate, tragic and heroic version (North Sea setting) and the postulated original 5th-century lay of Hilde (setting probably Rügen, Baltic), the German tradition is obscure. By way of a French version it reached Ariosto (Olympia story in *Orlando*, Canto 9). In Scandinavia the same names (Hǫgni, Heðin, Hildr, Hjarrandi) are associated with a similar story, modified to give Hildr a role conforming to her name (=battle, she is a Valkyre); cf. Snorri's *Edda*, Bragi's *Ragnarsdrápa* and the story related by Saxo Grammaticus under the reign of Frotho (Fruote) III. The Anglo-Saxon poems *Widsith* and *Deor* between them know the names, but assign no roles. The latest attempt to relate all the attested and postulated versions is bewildering (Jungandreas). The name Kudrun was originally Frisian (*gûþ-* from *gunþ-*, a synonym of *hild-*). The poem *Kudrun* was without influence until the 19th century, which saw several translations and adaptations, of which Ernst Hardt's *Gudrun* (1911), a tragedy, is noteworthy.

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Articles and biblio. in G. Ehrismann, *Die dt. Lit. . . . des MAs* (*Schlussbd.* 1935) and F. Neumann in W. Stammler, *Die dt. Lit. des MAs, Verfasserlex.*, II (1936); A. Heusler in J. Hoops, *Reallex. der ger. Altertumsk.*, s. v. *Hetel* and *Kudrun*; Fr. Panzer, *Hilde-Gudrun* (1901); H. Schneider, *Germ. Heldens.*, I (1928); W. Jungandreas, *Die Gudrunsage* (1948); I. Schöbler, *Wiking. u. spielm. Elemente im 2. Tl. des Gudrunl.* (1934); R. Menéndez Pidal, 'Supervivencia del poema de K.', in Rev. d. l. filolog. esp., 20 (1933); S. Benedict, *Die Gudrunsage in der neueren dt. Lit.* (1902); later titles in J. Körner, *Bibl. Handbuch* (1949); F. E. Sandbach, *N.L. and Gudrun in Eng. and America* (1904). F.P.P.

Lake Poets, the convenient but misleading term which was apparently first applied to Wordsworth and Coleridge after the publication of their *Lyrical Ballads*. It permitted their political or literary opponents to attack them as a group, and for Byron, in *Don Juan*, it provided a brilliantly manipulated symbol of what he saw as a petty and parochial attitude to nature (analogous with the use of 'Weekend' as a critical nickname for some poets of the 20th century). When enmities were dead the literary historian borrowed the name as a useful indication of local associations (Wordsworth's with Hawkshead, Grasmere and Rydal, Coleridge's with Rydal and Keswick, and Southey's—to whom it was extended—with Keswick). As a description of a literary 'school' it is less useful. Even in collaboration in *Lyrical Ballads* Wordsworth's and Coleridge's dissimilarities were more conspicuous than their likenesses, while Southey had little in common with either. Only Wordsworth can really be called a Lake poet. He alone put local life and landscape to poetic purpose since for him lakes and mountains were landmarks in a personal progress, and shepherds and villagers symbols of strength and endurance.

B.H.

Latin Literature. ANCIENT.—Until the first major political and military contacts of the Romans with the Greek world in the 3rd century B.C., the literature of the Italian peoples was undeveloped, consisting of traditional hymns and ballads, prayers and prophecies, popular verses like the *Versus Fescennini* and semi-dramatic compositions (e.g. the *satura* in some of its forms) and official, legal and historical records. The earliest attempts at more formal literary compositions were in the fields of epic and drama, and none of the pioneers was Roman by birth. Livius Andronicus, a Greek from southern Italy, translated the *Odyssey* into Saturnian verse, Naevius produced an historical epic in Saturnians and comedies and tragedies in adapted Greek metres. They were succeeded in the latter half of the 3rd century by two more commanding figures, Ennius and Plautus. Ennius, besides translating and adapting Greek tragedy and comedy and occasionally writing a Roman comedy, by his epic chronicle established the hexameter as the natural medium of Latin epic and other narrative poems and made a substantial contribution to the growth of a Latin poetic idiom and diction. Plautus in his lively and vigorous adaptation of the Greek comedy of intrigue showed great dramatic skill, unexcelled by any Latin dramatist, and a very considerable capacity in the literary use of the contemporary common language. His more boisterous comedies made a stronger appeal to the comparatively uneducated Roman audience than those of Terence whose 6 plays, written in the first half of the 2nd century, with their quieter manner and purity of style are better fitted, if not actually designed, for more cultivated spectators. Terence is said to have been attached to the cultured literary côterie, known to us as the Scipionic circle, which consciously promoted the spread of a knowledge of Greek literature and thought in Rome. Meanwhile tragedy in the hands of Pacuvius and later of Accius with plots mostly on Greek themes reached such heights as it was destined to gain on the Roman stage. But after them drama began to yield place in popularity to the mime, which in the hands of Publilius Syrus and Laberius seems to have been an entertaining composition and thereafter well into the imperial period enjoyed a great vogue. 'Satura', too, which had been disciplined into some measure of literary form as a verse-miscellany by Ennius, was much developed by Lucilius, a member of the Scipionic circle, who was regarded by Horace, Persius and Juvenal as the inventor of Latin 'satirical' poetry.

Up to the beginning of the last century of the Republic poetry had tended to outstrip prose. While there had been some historical writing and a good deal of native oratory to which Cicero in the *Brutus* accords some recognition, not enough has come down to us to make possible a real estimate of its merits. The only substantial work in prose that is extant, that of the elder Cato on agriculture, despite its documentary value repels by its inelegant formlessness. In the 1st century B.C., however, prose overtakes poetry. The Latin writers were now learning from Greek teachers the principles of the art of speaking, and this study of rhetoric, which included consideration of stylistic qualities and of the arrangement of subject matter, was to have far-reaching effects on Latin prose and poetry alike. Its first fruits were found in the oratory and the rhetorical and philosophical works of Cicero, perhaps the greatest orator of any age or country. The restless violence of the political life of the time, his own prominent position in politics and at the bar, and his wide experience of affairs provided the field for the exercise of an unrivalled mastery of language which was equal to all demands and to any occasion. Amid the current stylistic controversies between the Asianists, who favoured an elaborate style, and the Atticists, who favoured a plainer, pure diction, Cicero was a whole-hearted adherent of neither, but preferred a sonorous yet flexible periodic manner which has had a dominating influence on European periodic prose. Not less has been the influence of his philosophical writings, which, though unoriginal and eclectic, helped to convey to later ages the substance of the speculative thought of the Greeks. His treatises on rhetoric, technical at times as they are, supplied to Roman education a liberal and philosophic concept of the study of speaking and writing. It was through his theory and practice that what has been considered the norm of classical Latin prose-style was established. He also introduced into Latin the letter as an important literary feature.

Cicero's contemporaries were fashioning the composition of histories in Latin. Caesar writes in a curiously plain but pure style his autobiographical notes of his campaigns in Gaul and in the civil war against Pompey. Cornelius Nepos, in addition to a number of historical and other works now lost, compiled without much sense of style short biographies mostly of foreign commanders. Sallust, possessing more rhetorical flair and modelling his general technique on Thucydides, knew how to present an exciting scene in vivid narrative and how to make effective use of speeches and brief but telling sketches of character. But while oratory had attained to perfection in the last years of the dying Republic and thereafter declined into a strained artificial elegance, Latin historical writing had its greatest days yet to come. The growth of scholarship in Rome was also beginning to make itself felt in the literary field; the specialist monographs and the encyclopaedic treatises of a Varro or a Nigidius Figulus created a new type of Latin literature.

Simultaneously poetry had been breaking fresh ground and winning new strength. Lucretius and Catullus in their different ways tread in paths new to Latin literature. The solemn dignity of Lucretius' great poem on the scientific and philosophic doctrines of Epicurus represents a triumph of poetic genius and feeling over a theme which in some points was inevitably recalcitrant to the limitations of verse. Furthermore, the poet, treading in the footsteps of Ennius, was ready to embody in his own work the imaginative phrasing in which the earlier writer had occasionally succeeded, and himself made advances in poetic diction and in the modification of the hexameter which paved the way for a yet greater poet in the next generation. The Latin language was now responding to creative moulding. Though Catullus also made his personal contribution to the construction of the Latin hexameter and revealed its potentialities as a medium for colourful narrative, his greatest achievement lay in the poetic expression of intense feeling in simple passionate language which almost defies translation, and in his skilful harmonizing of his native tongue to the rhythmic forms of Greek metres. The Hellenistic influence and especially that of the Alexandrians was deepening and appeared markedly in the works of some of the contemporaries of Catullus, such as Calvus and Cinna. The supreme importance of this influence rested on its introduction into Roman poetry of a full realization of the value of artistic technique and of form.

It was a happy coincidence that this new concentration on literary artistry should have gained force at a time when a new political order came into being under Octavian, later styled Augustus, the first of the Roman emperors. He set himself to restore the moral vigour of society and to make cosmopolitan Rome conscious of its great past and impressive destiny. The old simple virtues, which had tended to disappear in the corrupt atmosphere of the last century of the Republic, were to be revived and men were to be made alive to the old sources of strength in the life of Italy and Rome. And here literature could sustain the role of preacher or propagandist for the policies of the new régime and its ruler. National themes of great and powerful scope were thus offered. The emperor and Maecenas consequently gathered about them a number of poets and literary men. Virgil, who had won attention by the elegance of his *Eclogues*, in which he had transported to Rome the pastoral genre that Theocritus had perfected in the Alexandrian age, and into which he had introduced tributes to the young Octavian, was one of this group. He was soon commissioned to write the *Georgics* in support of the planned reversal of the dangerous depopulation of the Italian countryside. The result is astonishingly beautiful and moving, a hexameter poem of the purest gold on the life of the farmer. Virgil built securely and richly on the foundations laid by Lucretius and shares with him a remarkable gift of observation of the kaleidoscope of nature. But something still more was needed. He therefore undertook the large task of creating a national epic which would serve to idealize both Rome and her reforming emperor by the indirect method of narrating the supreme effort of courage and perseverance that led to the foundation of Rome. Into this was poured an abundance of art and of the traditional lore of Italian life and history. In Virgil's *Aeneid* inspiration, feeling, theme and artistry combined to fashion the greatest of Roman poems. His contemporary Horace, particularly in some of his *Odes*, devoted his poetic talent to the same political and social end. But it was the prose-history of Livy which more nearly matched the *Aeneid*. Rhetorical as it is in the fullness, flexibility and colour of its style, it was conceived on a grand patriotic scale, being designed to treat in worthy manner the whole history of Rome and to point a series of morals for his own day. With Livy, historiography had finally found its feet in Rome. Lack of evidence, conflicting traditions, ignorance or practical inexperience sometimes led him astray, but he was not deficient in the love of truth and accuracy.

It was not, however, merely in the noble quality of the works which consciously promoted the success of the reforms of Augustus that this age is outstanding. The pursuit of technical excellence was valued for itself. The elegiac poets, Propertius and Tibullus, the poet of love and of the simple country life, successfully transmuted into Latin a form of Alexandrian verse which Ovid was to adopt with extraordinary facility as a medium not merely for the erotic fancies of the *Amores* and the cynical wit of his *Ars Amatoria* but also for the antiquarianism of the *Fasti* and the embittered melancholy of his poems from exile. In the *Metamorphoses* Ovid constructed a sort of infinitely episodic epic in which his endless inventiveness of topic and phrase found full play. But it was Horace who in his *Odes* attained a higher perfection of elegance. These short lyric poems in a variety of metres taken from the Greeks, often slight or commonplace in their themes and ideas but sometimes of grave solemnity or even of playful gaiety, excel in their strikingly graceful economy. In his *Satires* and some of his *Epistles* he gave greater elevation to the 'satura' by making it the vehicle for gentle moralizing and attractive philosophic homilies on typical human vices and virtues as well as for personal experiences and self-revelation. Literary criticism, too, finds a new form in the verse-letter, especially in the second book of the *Epistles* and in the so-called *Ars Poetica*.

The restrictions on political activity under the early empire stifled the freedom of oratory, and the study of rhetoric in the schools turned away from the broadly philosophic attitude of Cicero to the more meretricious attractions of declamation. Elaborate artificiality was now sought, and the speaker's or writer's prime concern was with the effect which his words would produce. During the 1st and the early part of the 2nd century A.D. the result is seen in much falsity of taste and judgment. Poetry was inevitably more seriously hurt than prose, though the latter in its straining after effect absorbed much that belonged to poetry. The historical works of such men as Velleius Paterculus and Valerius Maximus have little to commend them. The younger Seneca in his moral essays and letters achieves considerable success in the new style, to which he gives a lucidity and point that are by no means unattractive. Quintilian, critical of Seneca's style and of the debased standards of the age, strove in his monumental rhetorical writings to restore the old manly vigour of prose-style, but without much apparent effect. The younger Pliny in his *Letters* was able to avoid some of the weaknesses of the contemporary manner and to write with a certain easy grace and with a capacity for lively description; but his *Panegyricus* shows the tiresome qualities to which the eulogy under the influence of the rhetorical theorists succumbed. It was the historian Tacitus who won the completest and most secure mastery over this silver-age style, which he uses with superb vigour and power. His *Histories* and especially his *Annals* are dominating peaks in the prose of this age. Although he may be convicted of some conscious or unconscious partiality, his history is almost unsurpassed for the grim vividness of his descriptions and his delineations of character. His work is a far cry from Livy, but both are masters of their own individual styles.

In the meantime, declamatory rhetoric had worked its will on poetry. For the stinging satire of Juvenal the new mode was not inappropriate. But epic, to which Virgil's success and fame had given enhanced importance, was heavily afflicted, and none of Virgil's imitators comes within measurable distance of him. Lucan's youthful poem on the conflict between

Caesar and Pompey contains much brilliant rhetoric, but, like the *Thebaid* of Statius, which itself has moments of greatness, it suffers from the exaggerations inseparable from the degenerate taste of the day. Valerius Flaccus in his unfinished poem on the romantic story of Jason and Medea had some talent for description, but rhetorical inventiveness and description are no substitute for the Homeric or Virgilian grandeur and sublimity of true epic, as the ungifted Silius Italicus even more clearly showed in his *Punica*. Tragedy, which since Accius had figured little in Roman literature of note, gained nothing from the literary tendencies of this age; the surviving tragedies of Seneca are eloquent witnesses. For 'occasional' verse the faults of rhetoric sometimes became virtues, as in a few of the *Silvae* of Statius. But it was in the epigrams of Martial that the pointed style found a perhaps more natural field of activity.

Alongside rhetoric, scholarship of a philosophical, philological, scientific or practical nature had developed yet further, and of its products much has remained. Not only have we the encyclopaedic *Natural History* of the elder Pliny and the *Natural Questions* of the younger Seneca, the astrological poem of Manilius, the geographical work of Pomponius Mela and the agricultural treatise of Columella, but we can read Grattius' poem on hunting, the architectural volumes of Vitruvius and Frontinus, and the medical section of Celsus' compendium of the 'arts'. And until the fall of Rome some centuries later the flow of works of a scholarly type continued. It is sufficient to mention the literary and antiquarian miscellany of Aulus Gellius, the Virgilian commentators Donatus and Servius, the pedantic allegorical encyclopaedia of Martianus Capella and the learned discussions in Macrobius' *Saturnalia*. But all such works have little claim to real literary merit.

Roman historiography never again rose to the heights of Livy and Tacitus. Suetonius' biographical studies of the emperors have certain merits of substance and style, of which the similar later collection known as the *Historia Augusta* falls far short. Of the historians who followed, Ammianus Marcellinus alone, despite his unpleasing style, showed great narrative ability. Florus and Eutropius had more modest gifts.

One of the most interesting new developments was the prose-romance, of which we have two survivors in the fragments of a novel by Petronius of low-class life in the time of Nero, which contains the episode of Trimalchio's feast, and in the delightful *Metamorphoses* (or *Golden Ass*) of the African Apuleius, written a century later, which enshrines the enchanting story of Cupid and Psyche.

After Juvenal, Latin poetry seems to have lost inspiration, and the qualities of the poets who stand out from the early part of the 2nd century to the 5th century lack distinction. Nemesianus exercised his slight but pretty talent on pastoral themes in imitation of Virgil, Calpurnius Siculus and Grattius; Ausonius in a varied collection of interesting and ingenious but poetically unimportant verses has one poem of much charm, the *Mosella*; Claudian has greater power than these, his historical poems occasionally being illumined by true poetic imagination, and his *Rape of Proserpine* by graceful descriptions. Somewhere in this period an unknown author wrote the *Pervigilium Veneris*, a short poem of real feeling. The last of the pagan poets to deserve mention is Rutilius Namatianus who early in the 5th century wrote lucidly in elegiacs of some grace an account of his voyage from Rome to Luna on his way back home to Gaul.

While pagan literature had been in its decline, the Christian faith had created its own literature, which, although in some sense outside the main tradition of Latin literature, produced writers whose works deserve comment. The more interesting of these range from the pleasant dialogue of Minucius Felix to the asperity of some of the rhetorical tractates of Tertullian, from the too colourful manner of Arnobius to the hymns and allegorical poems of Prudentius and the strange astrological treatise of Firmicus Maternus, and from the restrained and not inelegant apologetics of Lactantius, the 'Christian Cicero', to the lively letters, the scholarly translations and commentaries and the sometimes passionate controversial works of Jerome, and to the historically important but pedantically obscure poems and letters of Sidonius Apollinaris. Rising above them all is Augustine, a great man and a great writer. His output was vast and his command of language masterly. Had nothing else of his writings survived, his *Confessions* and his *De Civitate Dei* would alone have ensured his fame. With the *De Consolatione Philosophiae* of Boethius literature is on the threshold of the middle ages.

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MEDIEVAL AND MODERN.—The history of medieval Latin literature is a continuation of the history of classical Latin literature. The establishment of the Christian empire and the setting-up of barbarian kingdoms involved no break in continuity, whatever influences, such as those of the so-called ecclesiastical Latin, Bible-Latin or Vulgar Latin, may have contributed to enrich or deform the language in which the manifold literature of the middle ages was to be written. In the course of its long history, with varying degrees of success, the literature of the classical and later Latin centuries exerted its ceaseless pressure from the schools in which it was persistently studied, whether those schools were monastic or cathedral or of a secular character. Latin therefore remained the language of culture even when the vernacular literatures had begun to arise. It was the language, for the most part, of law; it was the language of the church and of the liturgy; it was the language of cloister, of school and of university.

As early as Tertullian the problem arose of the Christian attitude to pagan learning. The church, which was destined to lead the new civilization, decided, with him, that without secular studies 'divine studies' were impossible. Tertullian was the real creator of ecclesiastical Latin and he was followed by a brilliant series of African writers, such as Cyprian, Arnobius, Lactantius and later Augustine. Africa became 'the motherland of Latin Christian literature'. By the end of the 4th century Greek had ceased to be the language of the liturgy in Rome and, before Jerome's *Vulgate*, there were various Latin versions of the Bible.

The schools of grammar and of rhetoric were the training ground of Christian and of heathen alike, even after the empire had become nominally Christian, and so the ancient system of education was taken over, very largely, by the church. Jerome has been called a Christian humanist; Augustine was, from one point of view, a Christian rhetorician. But both of these great Latin Fathers, like their contemporary Ambrose, who was equally a product of these schools, impressed the mark of their own genius on everything that they wrote.

The struggle against the Arian and other heresies dominated the Latin writings in prose in the 4th and 5th centuries. It was at this time that the foundations of a Christian historiography were laid, with Rufinus who translated Eusebius' *Historia Ecclesiastica*; with Sulpicius Severus and with Orosius. At the same time, under Greek and eastern influence, Latin hagiography began its long career.

There was a rich flowering of Christian poetry in the west in the 4th and 5th centuries. The Spaniard Prudentius stands above all others in originality and power. In Gaul, Ausonius belongs to the heathen past. The chief Gallic Christian poets carried on an existing epic tradition using biblical material. Apart from these poets stands Sidonius Apollinaris, the literary bishop, whose letters and poems exhibit the worst side of the rhetorical tradition.

In Africa of the 5th century literature flourished even under the Vandal kings (the African Anthology bears witness to this), and Dracontius belongs to the epic tradition, as does Arator in Italy.

Paulinus of Nola, who created the Christian elegy, was a product of the Gallic schools, but shows no trace of their secular leanings. How strong the impress of heathenism on the studies in the schools could be is shown not only in the poems of Sidonius Apollinaris, but also in those of Ennodius, who became bishop of Ticinum. Venantius Fortunatus, the greatest poet of the 6th century, began with a similar training, but became a great religious poet, the poet of *Vexilla regis prodeunt* and *Pange, lingua, gloriosi* as well as of the *Salve, festa dies*. His contemporary in Gaul was

Gregory of Tours, famous for his *History of the Franks*.

In this turbulent world of new barbarian kingdoms which were changing the face of Europe, the great directing influences of the future were beginning to appear. One was the kingdom of the Franks and the other was the order of St Benedict. Benedict had a predecessor in Cassian, whose *Collationes* gave a classic picture of Egyptian monasticism. But it was Benedictine monachism that was to prove a mighty civilizing influence in the west. The *Rule* left open the possibility of literary studies, and Cassiodorus set the seal on this in his *Institutiones*, a programme of studies for his monks at Vivarium, which was destined to remain for centuries the programme of Christian learning. The liberal arts were the servants of religious studies, but they were necessary for the understanding of scripture. The copying of manuscripts of classical and other authors was an essential part of monastic activity; so libraries were founded which preserved the literary treasures of the ancient world.

Cassiodorus therefore stands as one of the foremost educational influences on the middle ages. With him stands Boethius who, not merely by his *De Consolatione*, but by his translations from Aristotle, his commentaries on Porphyry's *Isagoge* and his own logical works, was, with Augustine, the dominant influence in philosophy until the complete logic of Aristotle was accessible.

To the next generation belongs Gregory the Great, the last of the Latin Fathers.

Another great formative influence in the early middle ages was Isidore of Seville whose vast encyclopaedia, the *Etymologiae*, was long regarded as authoritative.

We pass to the far west, to Britain and Ireland. Gallic Christianity fed both the British and the Irish church. St Patrick left his *Confessio* and other unlearned writings. In Britain there is the solitary voice of Gildas in the strange language of his *De excidio Britanniae*. By this time rhyme and rhythm were beginning to be used on the continent, and the Irish soon showed a great fondness for rhythmical and rhymed verse. The strange prose or poetry of the *Hisperica Famina* (q.v.) has an undoubted Irish flavour. Columba's *Altus prosator* has a rudimentary rhythm with sporadic rhyme. Columbanus on the other hand used classical metres; St Gall and Bobbio, which became homes of learning, were the fruit of his missionary labours.

Anglo-Saxon England owed its learning to Irish and British influences, but above all to Theodore of Tarsus and to Hadrian, who set up a school in Canterbury. The contact with the Roman church and the journeys of Benedict Biscop, the founder of Wearmouth and Jarrow, brought the programme of Cassiodorus to realization in Canterbury and in Northumbria, where Bede became the glory of Anglo-Saxon scholarship. Bede's fame rests on his *Ecclesiastical History of the English People*, an historical work without a rival throughout the middle ages. Aldhelm is a product of the Irish as well as of the new Canterbury school.

With Boniface, missionary, scholar and martyr, we pass to the Frankish kingdom, where the scene was preparing for what it is usual to call the Carolingian renaissance. The necessary preliminary was the reform of the Frankish church in which Boniface had no small share. Charles the Great saw even more clearly than his predecessors the need for education among clergy and laymen, and he went to England and to Italy for his teachers. The court school was the centre, but monasteries such as Tours, St Gall and Fulda, played their part as well. Alcuin, master of the school, came from York. A great educationalist, he wrote in both prose and verse.

The Italian contribution to learning came from Paul the Deacon and from Peter of Pisa, both Lombards; and also from Paulinus, patriarch of Aquileia. Theodulf, bishop of Orleans, a Goth from Spain, was the ablest poet of them all. Einhard is the author of the celebrated *Vita Karoli*, which shows the influence of Suetonius.

In the Carolingian monasteries as well as in Italy, rhythmical poetry developed on a large scale. The favourite measure is one based on the trochaic tetrameter. Many of the poems are secular and some exhibit national or civic patriotism.

In the 9th century the centres of learning were the great monasteries. The important names are Rabanus Maurus and Walafrid Strabo. Gottschalk of Fulda developed the use of rhyme. The *Waltharius* epic probably belongs to this time. Eminent among the Irish was Sedulius Scottus, a wandering scholar, who founded an Irish colony at Liége.

The literature of the 10th century is still largely monastic. The school of St Gall is the great centre, and Notker Balbulus is the impressive and legendary figure. His share in the development of the Sequence (q.v.) is well known. Tutilo, Notker's contemporary, was a composer of tropes. It was from an Easter trope that the liturgical drama began. The history, mixed with legend, of the monastery of St Gall is vividly told by Ekkehart IV in his *Casus S. Galli*. To the 9th or the 10th century belong the amusing beast-epic *Ecbasis Captivi* (q.v.) and to the 10th the dramas of Hrotsvitha.

In 10th-century Italy are to be placed the remarkable rhythmical poems *O tu qui servas*, *O Roma nobilis* and *O admirabile Veneris idolum*. The most noteworthy man of letters is Liutprand of Cremona.

In the 11th century French writers appear in considerable numbers. At Reims the cathedral school was rising to prominence. Gerbert of Aurillac made it a centre of learning where all the arts were taught. Chartres followed this example under Fulbert. The 'authors' were studied in a liberal manner, with compositions in prose and in both quantitative and rhythmical verse. As usual, Platonism and the humanities went together. The great age of the French cathedral schools, the forerunners of the universities, had begun. Poetical composition of all kinds, in metre and rhythm and rhyme, abounded. Hildeber, t Baudri and Marbod are the great names. They wrote letters in verse, epigrams, occasional poems of all kinds as well as religious rhythms and hymns. Leonine measures came into vogue. The rhyme of two syllables was fully developed.

The great teachers at Chartres were Bernard, William of Conches, Richard l'Évêque, Thierry and Bernard Silvestris, whose *De mundi universitate* in mingled prose and verse is a Platonic cosmological myth or allegory. Alan of Lille, in his *Anticlaudianus* and *De planctu naturae*, followed the example of Bernard Silvestris.

In Italy too, Latin literature flourished vigorously. There the secular schools had survived and there was a vivid sense of the past. Monte Cassino was the great centre of learning. Guaiferius and Alphanus were able poets. But the most remarkable Italian writer is Peter Damiani, master of a rich and fantastic Latin prose and a writer of mystical verse as well as of biting epigrams.

German Latin literature showed a similar development with Froumund of Tegernsee, Wipo, author of the sequence *Victimae paschali*, and the anonymous *Ruodlieb* (q.v.), a romantic epic. The *Cambridge Songs*, a song-book of religious and secular pieces of all kinds, some of them in sequence form, others foreshadowing the fully developed Latin lyric, were collected about this time.

The 12th and 13th centuries present a vast field of literature of various kinds. France, with her schools and the beginnings of the university of Paris, was the centre from which influences radiated everywhere. It is customary to speak of a 12th-century renaissance and to connect it with the recovery of Aristotle's logic and other of his works, from which sprang, not only the dialectical movement associated with Peter Abelard and others, but also the scientific movement, in which men like Adelard of Bath and Alfred of Sareshel had a share. At Paris, Abelard was the great teacher. John of Salisbury reflects in a balanced way all the currents of the age. He belonged to the cosmopolitan Canterbury circle, of which Walter Map, satirist and story-teller, was a member. The increasing secular element in prose and in verse is conspicuous in Henry of Huntingdon, in Joseph of Exeter's epics, in Nigel de Longchamps' *Speculum Stultorum* as well as in Giraldus Cambrensis. In France the same tendency is seen in John de Hanville's poetical and allegorical satire, the *Architrenius*, and in the handbook of courtly love by Andreas Capellanus. Most important of all are the lyrical poems of Hugh Primas and Walter of Châtillon, two masters of rhythmical verse, in which satire, personal poetry and popular themes are combined. The *Apocalypse of Golias* belongs to the same school. We cannot definitely connect with the *clerici vagantes* the lyrical poetry—satire, love-poetry, pastourelle, drinking songs—which are familiar to us in the Benediktbeuern and other collections. They show a Latin secular lyric growing up beside the vernacular lyric and beside its religious counterpart—the *piae cantiones*, *motets* and *conducti*, many of which belong to the famous musical school of Notre Dame.

In this age of great expansion, of the setting up of strong kingdoms, of stirring events, the monastic chronicle developed into ambitious and full-scale histories, like those of William of Malmesbury, Roger of Hoveden and Matthew Paris. In France there are Suger of St Denis, Guibert of Nogent and others. In Germany Otto of Freising and Helmold, chronicler of the Slavs, are in the first rank. Norman Sicily also produced a group of historians and historical poets.

The writings of the scholastic philosophers do not belong, for the most part, to literary history. But the Victorine school, represented by Hugh and Richard, must be mentioned, because it rested upon a broad humanistic basis and the mystical and other treatises for which these great men are famous were given a studied literary form. Adam of St Victor brought the regular Sequence to perfection.

The history of the specifically religious and mystical literature of the 12th and 13th centuries can best be treated as part of the history of the great devotional movement of the middle ages, which took shape with John of Fécamp and Anselm, going back to Augustine for its inspiration. The Cistercians carried on this movement, which centres round the cult of the Holy Name, the praises of Mary and the double passion of Christ and his mother. The great Cistercian teacher was Bernard of Clairvaux, whose sermons, treatises and letters show his literary genius. His mystical writings were a source on which the Franciscans were to draw in the next century. Two other Cistercians, William of St Thierry and Ailred of Rievaulx, belong to the same devotional movement. The note of much of this literature, especially in prayers and poems, is purely personal, as in the anonymous *Dulcis Ihesu memoria*, the *Stabat mater* and the *Dies Irae*. A prolific and gifted poet, who employed all the current themes, was John of Howden.

Among the mass of Franciscan literature (q.v.) the lives of Francis by Thomas of Celano and Bonaventura stand out by the side of the *Sacrum Commercium*, the *Legendum trium sociorum* and the *Speculum Perfectionis*. The mystical writings of Bonaventura belong to literature as well as to philosophy, and he is the author of hymns on the Passion. His great Dominican contemporary, St Thomas Aquinas, was not a man of letters, but his hymns and sequence for Corpus Christi display his genius to the full, as does the *Adoro devote* which is almost certainly his work. This mystical movement continued until the end of the middle ages; in Richard Rolle and in many vernacular writers in England; in the great German mystics of the 14th century, until Thomas à Kempis who belongs as well to the movement connected with the Brethren of the Common Life (see DEVOTIO MODERNA).

The vernacular literatures had now definitely established themselves, but writers continued to draw on classical and on medieval Latin sources. They were acquainted with the *comoediae* or versified tales which were produced in the 12th and 13th centuries in France and in England. They studied also the manuals in which the theory of composition in prose and verse were set forth. Bologna in Italy and Orleans in France were the great centres of this *ars dictaminis*. Orleans stood for a degenerate version of the old humanism against the new studies of Paris. Geoffrey de Vinsauf's *Poetria nova*, in verse, and his *De modo et arte dictandi et versificandi* are two of the most popular handbooks of composition. Widely read too were lives of the saints, such as were collected in the *Legenda Aurea* of Jacobus de Voragine; tales with a moral like those in the *Gesta Romanorum* (*c.* 1340); *exempla* in manuals for preachers; and beast fables in plenty, going back to the Bestiaries (q.v.), the *Physiologus* and to Aesop.

In the Italy of the 14th century the two great literary figures are Petrarch and Boccaccio. Of the one it has been said that he created the poetical language of the Italian Renaissance, while the other was the father of its prose. But these writers belong also to the history of the Latin humanism which was one of the most remarkable manifestations of the so-called renaissance in the civilized countries of Europe. They were not the initiators of this humanism, for there are signs of it in the later 13th century, and, if its history were to be written in detail, we should go back beyond the time of Frederick II to the 12th century. The study of Roman law, the renewed study of grammar and the use of rhetoric in diplomacy and politics all influenced the new way of looking at classical literature. There was a whole series of lawyer-humanists at Padua in the late 13th century and in the ducal chanceries. Mussato is the greatest of the Paduan humanists of the next century. The mark of Veronese humanism, with the chapter library providing a collection of classical manuscripts, was 'the critical study of antiquity'. The Angevin court of Naples was a centre of Latin studies, and translations were made from the Greek. Here Beccadelli was court poet to king Alfonso.

Renaissance Latin literature, with its roots in the middle ages, is part of a fruitful movement for the critical understanding of antiquity, in its archaeology, its history, its literature, its philosophy and its science. We must therefore beware of regarding this movement as an unfortunate and pedantic reaction against the new forces which were producing the great vernacular literatures of modern Europe. It was indeed one of the formative influences in the creation of the modern world.

The aim of the humanists on the literary side was to write in correct and graceful Latin and most of them were accomplished versifiers. In Florence the Platonic Academy, founded by Cosimo de Medici in 1459, was the centre of studies and of literary production. Poggio carried on the tradition of Coluccio Salutati. Marsiglio Ficino and Pico della Mirandola are other great names. Politian was the leader of scholarship in the days of Lorenzo. The list of poets who were admired in their day is stupendous. Their facility was such that Latin seemed again to be a living language. The poems of Pontano, Sannazaro and Mantovano found readers in the succeeding centuries. The Italian humanists set the example for Europe. France became a home of classical studies and especially of Greek. Here too, there were innumerable Latin poets. The great scholars were Budé, Lefevre and Dolet. The long poem of the 17th-century Jesuit Rapin, *Hortorum libri IV*, is worthy of mention.

In Holland, Erasmus is the most famous name, but his influence spread beyond to western Europe at large. The leader of early German humanism was Conrad Celtis, crowned as laureate in 1487. The great German scholars had a wider aim; they hoped by promoting an education, in which was included a knowledge of Hebrew and of the Fathers, to reform both church and society. The *Epistolae Obscurorum Virorum* (q.v.) are an episode in this struggle.

In Holland there is Johannes Secundus, known for his *Basia*, and Hugo Grotius, famous in many fields, but also a poet. In Spain, Vives was the friend of Erasmus, and there were many accomplished Latinists. Medieval influences were tenacious in England. The old scholasticism died hard in the course of the 15th century. But Henry VII was a true renaissance monarch and gathered Italian and other scholars about him. Grocin, Colet, Linacre and More, the last an accomplished versifier, represent the new learning in its full career. Latin poets appeared in considerable numbers. The poems of John Owen and John Barclay as well as George Buchanan had an international reputation. The Latin verses of Milton, Cowley and Vincent Bourne continue to find readers in our own day.

In English public schools and the older universities Latin verse composition survives, though on a diminished scale. Pope Leo XIII wrote good Latin poems, and from 1845 each year *Carmina Hoeufftiana* have been published in Amsterdam, the fruit of an annual competition in the Academia Regia Disciplinarum Nederlandica.

Any estimate of this neo-Latin literature must take into account the necessity of using the Latin language if historical, philosophical and scientific works were to reach a European audience. Both the prose and the poetry profoundly influenced the vernacular literature in the direction of precision and refinement. The critical study of the classical literatures as well as the patient investigation of antiquity prepared the way for a new conception of history and for modern literary criticism.

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Latvian Literature. In common with the neighbouring Estonian literature, Latvian literature developed within the orbit of German influence. Its oral beginnings, older than this but undated, consist of a unique body of folk-songs, mostly in quatrains, and a monumental collection of folk-tales. The unrecorded history of Latvia both before and after the German conquest (13th century) may be read in both song and tale. Latvian written literature begins in the 16th century, mostly through the impact of the Reformation. It consists almost exclusively of religious works written by German pastors (G. Mancelius, E. Glück). Secular writing goes back to the early 18th century and to G. Stender, a typical representative of the 'age of enlightenment' and of the Latvian Protestant tradition. Till the beginning of the 19th century Latvian was written exclusively by German authors, and the first Latvians (Blind Indriķis, A. Līventāls) followed the tradition which these had established with scarcely a change of idiom. The birth of a purely Latvian literature is associated with the emotions and ambitions of national romanticism. Serfdom in the Baltic provinces of Russia had been abolished in 1816–19, and by the middle of the century Latvians were firmly established in the towns and had become literate. The organization of the first Latvian intellectuals is bound up with the patriotic activities of the poet J. Alunāns and the publicists K. Valdemārs and K. Barons in St Petersburg in the 1860s. The work of these pioneers, though in some respects significant, was excelled by a group of later writers, which included A. Pumpurs, the author of the symbolic epic *Lāčplēsis*, Auseklis (M. Krogzems), the author of many patriotic lyrics, and the brothers R. and M. Kaudzīte, who jointly wrote the earliest Latvian novel *Mērnieku laiki* ('The Times of the Surveyors'). The reaction to the realism of this work and especially to the naturalist movement of the end of the century came from representatives of neo-romanticism, among whom were the greatest names in Latvian literature (J. Poruks, J. Rainis, Aspazija) as well as a number of 'decadents'.

By 1918, when Latvia became independent, she already had a large body of writers, who had made distinguished contributions to poetry, the short story and the drama (R. Blaumanis), and it is in their work that the remarkable florescence of creative writing in the period of independence (1918–40) is rooted. Established authors (Rainis, Aspazija, A. Brigadere, K. Skalbe) were gradually joined by younger authors (J. Medenis, A. Eglītis) who had been brought up in an atmosphere of national liberty. Contacts with Europe were close and European literary fashions found adherents. The Soviet annexation of Latvia in 1940 led to the imposition of the levelling doctrine of socialist realism. This was reaffirmed after the Russo-German war (1941–45), the outcome of which led to a mass migration of Latvians from their country. Since 1945 Latvian literature has had a centre outside the U.S.S.R., and this has been by far the more original of the two.

Latgalian literature, founded mainly by Polish Roman Catholic clergy in the 18th century, has been little more than an offshoot of Latvian, although it has had a different focus and been exposed to different influences.

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Law relating to literature: see Censorship and Law.

Lazarillo de Tormes (*La vida de Lazarillo de Tormes y de sus fortunas y adversidades*), Spanish picaresque novel, published Burgos, 1554. This famous and amusing book is the first picaresque novel. A poor boy recounts his adventures with various masters: blind beggar, priest, gentleman, until he becomes town-crier of Toledo. The satire is directed against avarice and hypocrisy; its anti-clericalism seems medieval rather than Erasmian. Several of the incidents are derived from literary sources, others resemble folk-tales, and the hero's name is that of a traditional fool. Its realism therefore is doubtful. The style is vigorous and pungent. It has been attributed to Diego Hurtado de Mendoza. An uninteresting sequel was published in 1555, a better one in Paris, 1620.

La vida de Lazarillo de Tormes, ed. J. Cejador (1926), H. J. Chaytor (1922); *The plesaint historie of Lazarillo de Tormes*, tr. D. Rouland (1586; repub. 1924).

F. C. Tarr, 'Literary and Artistic Unity in *Lazarillo de Tormes*', in Pub. Mod. Lang. Assoc., 42 (1927); M. Bataillon, *Érasme et l'Espagne* (1937); A. González Palencia, *Del 'Lazarillo' hasta Quevedo* (1946). E.M.W.

Learning and Literature. The scientist and scholar on the one hand and the literary artist on the other have quite distinct purposes. However, they share a common world and at two points their contacts may be very close indeed. First, it has frequently happened that men of learning have sought to convey their material and arguments in artistically compelling forms. Secondly, a few distinguished scholars have contributed to general literature fresh concepts, new critical attitudes, symbols that replace existing pictures of the world and society, and sometimes even a novel stylistic method. The impact of new knowledge and notions on literature and life is naturally sharper if it is transmitted in aesthetically satisfactory ways, and there have been occasions when men of scientific genius have established both contacts at once by embodying highly original work in great literature. These distinctions may be illustrated from the contemporary world. The first connexion between scholarship and literature may be seen in historians like R. H. Tawney and A. J. Toynbee whose researches are conveyed in good prose and with an eye to the most agreeable manner of presentation. The influence of the discoveries of Freud and other psychologists on fiction, poetry and drama is an example of the second point of contact. A recent example of a writer and scholar who succeeds in creating a work of art in the process of explaining profoundly original reflections on society is Henri Bergson. The relations between 'science' and 'art' have not been uniformly stable at all times and in all places. The idea that the two are antithetical is nevertheless of relatively recent date.

The liveliness and actuality of any literature is intimately connected with the amount of experience it comprehends. For many centuries in the history of Europe, and until almost our own day in the writings of the rest of the civilized world, the composition and enjoyment of literature has been confined for the most part to a very small section of the total population. Though Greek writers of the best period commanded a fairly wide public, Roman writers usually prepared their works, literary or learned, for a leisured class and, especially in the empire, the language of polite society and of writing became progressively less comprehensible to the ordinary 'Roman', whose debased tongue was already veering towards dialects which under the impulse of the invasions were to crystallize later as Italian, Spanish and French. The restricted public, and later the restricted language, doubtless go far to explain the superficial quality of much Greek and Roman literature. But there are advantages in a cultivated *élite* and also in an esoteric language. In such a situation nearly all literary men are, in a sense, scholars: and when wielded by highly trained writers the language of literature was a comparatively easy vehicle for startling, profound or intractable material. It is therefore hardly surprising that so much 'science' in ancient times is also 'literature'. The philosophical writings of Plato, for example, achieved artistic greatness of the highest order. The learned writings of Cicero were presented with the very closest regard for literary propriety. Lucretius, indeed, in his *De Rerum Natura* expounded the atomic system of Epicurus in the form of a poem. Equally the cultivated coteries of the small cities in the Greek and Roman world were quick to appropriate and exploit fresh scientific and philosophical advances in their literature: Lucretius and Epicurean doctrine is a case in point; the diffusion of Platonism and Stoicism bears it out as does the remarkable achievement of Aristotle in dominating ancient physical speculation. The very eclecticism of a writer such as Cicero illustrates the facility with which knowledge circulated in antiquity among the intellectuals. The rapid stultification of Greek mathematics and natural science is thus to be explained otherwise than by its inaccessibility. By the 2nd century A.D. originality is not to be found in the learned literature of the Hellenistic world. There is, however, a remarkable though temporary flowering of Christian scholarly writing from 250 to 450; the three greatest names being Origen, Augustine and Jerome. But after Constantine, Christianity was an official religion and, paradoxically, Christian writing tended to be less 'popular' after persecution ended.

The Hellenistic world was replaced, during the four centuries pivoting on A.D. 600, by a new society, Christian, hierarchical and profoundly decentralized in political controls. The medieval period in Europe was characterized from our point of view by an intensification of the same division between popular and cultivated literature which had marked its predecessor: the vast bulk of the population spoke Teutonic and Romance dialects, while written literature from 800 to 1300 was mainly in Latin; the only noteworthy exception being Anglo-Saxon, in which king Ælfred may be claimed as an important scholar and which was the language of some versions of the *Anglo-Saxon Chronicle*. Among the many consequences of this was a continuation of the earlier identification of the scholar and the man of letters. The 'liberal arts' were derived, like the language in which they were studied and written, from Rome: the *trivium* (grammar, rhetoric, dialectic) and the *quadrivium* (arithmetic, geometry, astronomy and music) were taught by priests to priests, at first in the schools attached to monasteries and bishops' palaces, later in the universities which grew up at Bologna, Paris, Oxford and elsewhere from the middle of the 12th century. In this environment a didactic purpose naturally informed nearly all Latin writing: the Bible—in the Latin version of St Jerome, the 'Vulgate'—dominated 'literary' studies. The creation of literature as such, the pursuit of science or knowledge as such, were hardly the avowed aims of medieval scholars. If the church allowed a loop-hole for the study of pagan literature and scholarship it was only because they were thought to illustrate the divine dispensation: and there remained a constant suspicion of both science and belles-lettres down to St Francis and beyond. Yet in admitting the validity of a study of some pagan writers and indeed in adopting the language of Rome for liturgical purposes, the church was compelled to tolerate and at times positively to encourage the mastery of the ancient tongue: hence the tremendous importance of the grammarians Donatus, Macrobius, Priscian and their successors. And if allegory and anagogy ran riot, the cult of ancient writers never quite died out; Ovid was read, even if it was an *Ovide moralisé*. In any case scholars concentrated voluntarily on philosophy and theology, using the question-and-answer form or the gloss on an accepted text, so that artistic composition of scholarly works was not encouraged in either form or substance. Nevertheless some notable works of scholarship and literature were produced by philosophers from Anselm to Abelard and Thomas Aquinas; by political thinkers like John of Salisbury; above all by mystics and moralists like Peter Damiani in the 11th century and Bernard of Clairvaux in the 12th, men whose burning zeal for reformation produced moving and eloquent prose—even when they were engaged in pouring scorn on the very idea of 'humane' studies.

One other medieval genre of learned composition is also noteworthy from the literary point of view, the chronicle. Here again there are some outstanding performances among early Christian writers: Eusebius in Greek and in the Latin version of Rufinus, Orosius and above all the *Ecclesiastical History* of the Venerable Bede, the finest historical composition of late antiquity. Saints' lives became numerous in the dark ages, and in the 9th and 10th centuries the chronicle proper emerged from the brief entries written on Easter tables. By the 11th century many monasteries encouraged the regular composition of annals and by the 12th some of these writings are full, racy and fairly widely dispersed, as we know from the large number of surviving MSS. Otto of Freising's *Two Cities* (*c.* 1146) is an example of mature chronicling, unusual only in the fidelity with which it reflects a philosophical view of human society. Even more attractive are the less loftily conceived chronicles produced in the two great centres of Saint Denis (north of Paris) and St Albans (north of London). At St Albans in the mid-13th century Matthew Paris compiled many historical works in French and Latin, but his *Great Chronicle* is perhaps the chief monument of medieval historiography. We must also remember that the chroniclers were responsible for providing romantic story-tellers with some of their basic plots: the 'pseudo-Fredegarius' and *Gesta Regum* (French, early 8th century) were the sources of the myths concerning the Trojan origins of European races (Francus and France, Brutus and Britain etc.) while the 'scholar' Geoffrey of Monmouth gave the world the raw material of the Arthurian cycle of romances.

The comparatively restricted Latin reading and Latin writing groups of the middle ages proper were highly susceptible, like the literary circles of the Hellenistic world, to the diffusion of new learned notions. At first the source of such notions was the fusion of Greek, Roman, Jewish and specifically Christian concepts achieved in the patristic period and constantly reinterpreted in the following centuries. Here the scholar whose influence was greatest in the west was Augustine; his philosophical views profoundly influence literature until the 18th century. It was largely through Augustine that many of the notions of Greek thought percolated into medieval Europe, though Boethius in his *Consolations of Philosophy* and Isidore of Seville in his *Etymologiae* also transmitted much ancient learning to the stock of scientific knowledge available during the first Christian millennium. During the 12th century fresh contact with the intellectual achievements of antiquity was provided by the infiltration of Aristotle's works through Moslem Spain and later through the south of Italy, places which had closer connexions with the Orient than other parts of western Europe. The impact of Aristotle and other Greek philosophers on the intellectual and literary scene was tremendous, all the more so since at first these works arrived in versions which had been interpreted by the tolerant scepticism of Islamic scholars, the greatest of whom was Averroes. For the first time in eight centuries an intellectual position potentially antithetical to Christianity was put before Christians. Men of learning could and did develop attitudes which by their detachment and occasional cynicism provoked the bitter hostility of the church, already on the alert because more popular heresies were spreading rapidly in the later 12th and 13th centuries. The gradual provision of accurate and uncontaminated Latin texts of Aristotle, the fierce persecution of Averroists in the 13th and 14th centuries, even the brilliant philosophical synthesis of Aristotelianism with traditional Christian thought accomplished mainly by St Thomas Aquinas, did not eradicate the influence of the pernicious doctrine. The results of the tensions thus created were soon reflected in the vernacular literature which was growing up rapidly in the 14th century, as may be seen from the *Roman de la Rose*.

From 1300 to about 1700 a curious dichotomy is found in European literature: the vernaculars emerge at last from their long chrysalis in oral tradition and soon fly to great heights; yet the bulk of scholarship, and much avowedly literary writing besides, is still composed in Latin. There seems to be a twofold explanation for this. For many centuries serious literature had been written in Latin and addressed to an audience which, though small, was international: vernacular literature, stories in verse and prose, lyrics, sermons and so forth, were relegated to the ephemeral side of life; such a tradition naturally died hard, especially when study of the 'modern' languages was at first hampered by lack of grammars and dictionaries. Yet the cultural dominance of Latin would scarcely have continued had a revival not taken place in that language. This revival or renaissance of letters begins with Petrarch in 14th-century Italy and, be it observed, his inspiration was in large part a desire to combat the Paduan Averroists. As they deepened their control over the texts of Greek and Roman antiquity and mastered the language of the ancients, renaissance Latin writers provided Europe as a whole with a language which, compared with contemporary vernaculars and the 'Low Latin' of the schools, was rich, reliable and flexible. The progress of the movement was rapid. By about 1500 northern European countries had their native humanists; soon the Latin taught in school and university was thoroughly 'classical'; and the printing press encouraged the process. These developments were at first opposed by the older universities, which, especially in Protestant countries, play a relatively small part in the intellectual history of the 15th, 16th and 17th centuries.

So great was the prestige of Latin that the old identity of the scholar and the man of letters continued, and new philosophical and scientific advances were thus readily assimilated into literature. Dante, traditionally excluded from the 'Renaissance' because he hankered after a dying culture, gathered up the most unlikely material (Thomism, Averroism, current physical science) into his *Divine Comedy* in Italian, while he composed treatises on political thought and literary composition in Latin. Petrarch's serious works were in Latin and so was Boccaccio's *De Genealogia Deorum*. In France the vernacular poets of the renaissance period divided their attention almost equally between Latin and vernacular literature; the same is nearly as true of many English writers from Skelton to Donne, Dryden and even Pope. Even when these men wrote little in Latin they had been educated in its discipline and were saturated in the concepts of antiquity. Classical scholarship and learning provided them with the inspiration of legendary material, the canons of literary taste, the example of the prose and verse forms of the ancients and, above all, the example of a fixed orthography and a regular syntax. It was in these ways that the classical die impressed its effigy on the molten metal of the vernaculars.

The 15th- and 16th-century scholar *par excellence* was a classical scholar. The recovery of ancient MSS, the understanding of ancient authors and the mechanical but exact learning of emendation and lexicon-making absorbed the energy of some of the finest intelligences; Petrarch, Poggio, Guarino, Erasmus, the two Scaligers, Casaubon are the brighter lights of a brilliant galaxy, to which, belatedly, England contributed in Bentley 'the greatest scholar that England or perhaps Europe ever bred' (A. E. Housman). With the classical scholars we must group the historians. True, from Bruni onwards they imported much unnecessary rhetoric into their art, but their increasingly sceptical attitude lends permanent weight to the work of Valla, Flavio Biondo, Platina and their emulators in the northern countries who began the recovery of medieval civilization: Peutinger and Beatus Rhenanus in Germany, Pasquier in France, archbishop Parker, Stow and Camden in England. It is not too much to say that classical scholarship made these developments possible, just as it determined the matter and the manner of much of the writing of the Reformers and counter-Reformers. The religious controversy was, in fact, largely over the character of primitive Christianity, and Protestants and Catholics alike devoted their best energies to mastering the dead languages; their polemical theology was usually in good style though often in shocking taste. The Reformation did not therefore alter the importance of Latin letters, though it added Hebrew to the list of learned languages and deflected much literary work into confessional channels: in other times perhaps Melanchthon and Calvin might have been studious professors. One exceptionally important influence of scholarship on literature must be noticed at this point—the translations of the Bible into the vernaculars. There had been a few earlier vernacular versions, but those which were to have the greatest literary influence were produced in the 16th, 17th and 18th centuries: in England Tyndale and the Jacobean scholars who produced the Authorized Version, in France a long line of scholars from Lefèvre d'Étaples to Le Maistre de Saci, and in Italy writers like Brucioli in the 16th century and G. Diodati in the 18th, by providing translations of high merit, were to enable the Scriptures to continue as the most vital single source of inspiration for imaginative and artistic writers. Above all, Luther's translation had a profound influence not only on German literature but also on the evolution of the German language.

But beneath the surface during the period of Reformation and counter-Reformation intellectual currents were moving which were in the long run to overthrow the supremacy of the classics and much else besides. From the work of Copernicus, Galileo and Newton a new cosmos took shape; mathematics, and especially geometry, awoke from a thousand-year slumber in the works of Gassendi, Descartes and Pascal. The new empiricism, which may be traced like so much else to some of the earlier Averroists, even found a philosopher in Bacon. These writers composed their works for the most part in Latin, just as Spinoza and Leibniz did a little later on; Descartes though he wrote his *Meditationes* in Latin, used the vernacular for his *Discours de la méthode* and thus created a classic of French as well as of philosophy.

Equally significant of this period, when Latin and the vernaculars stood on an equal footing, is the transference from Latin writers to vernacular authors of the sense that scholarship should be accessible to a wide public, to the *honnêtes gens*, still doubtless a small minority but much more numerous than the minute proportion of persons who had interested themselves in intellectual matters during the medieval period, and the true spiritual descendants of the Latinizing merchant coteries in 15th-century Italy. The artistic consciousness thus stimulated in vernacular scholars naturally found expression more readily in moral or philosophical speculation than in pure or applied science. From Machiavelli's *Prince* in the early 16th century onwards there were several expositions of political philosophy which were important as literature: Hobbes's *Leviathan*, Locke's *Essay of Government* and Montesquieu's *Esprit des lois*. Religious speculation was perhaps less productive of fine literature if we exclude from consideration the splendid pulpit oratory of the 17th century, but in their very different ways Hooker's *Ecclesiastical Polity* and Pascal's *Lettres provinciales* are masterpieces of both thought and expression. The historians also contributed to great literature and did so relatively early, perhaps because of the strength of the medieval chronicling tradition in Latin. The Italian chroniclers and historians, the Villanis, Machiavelli, Guicciardini, are notable prose writers. In France Froissart gave the brief period of chivalrous historiography characteristic form in his *Chronicles*. In England the Tudor chroniclers from Hall to Holinshed furnished many of the ideas and much of the vocabulary of Shakespeare and other dramatists. Among the literary classics must also be numbered the writers of memoirs, particularly strong in French from Commynes and Brantôme to de Retz and Saint-Simon, but found elsewhere, as in England with Clarendon. Finally, in Bossuet's *Discours sur l'histoire universelle*, a specifically Christian historiography had perhaps its grandest literary expression.

The finest flowering of this 'popular' scholarship came towards the end of the 17th century and in the first half of the 18th. By this time Latin was almost dead as a literary medium, but the spirit of universal knowledge associated with it was never stronger. In institutions like the Royal Society (1662) and the Académie des Sciences (1666), which were copied in other countries, men of wide culture met to discuss the latest work in philosophy and natural science; the great dictionaries of Moréri and Bayle led on to the *Encyclopédie* of Diderot and his collaborators, inspiring similar works outside France. These works set out to make the sum of human knowledge available to the cultivated layman. In this period even the most abstruse developments in the new Newtonian physics were widely diffused. Fontenelle, who was responsible for much of this, is perhaps the first conscious representative of that brilliant tradition of 'vulgarization' which is one of the glories of French scholarship. Scepticism, deism, the new psychology of Locke and his school thus reached an ever-widening public, helped over the linguistic boundaries of Europe by the dispersion of French Huguenot scholars, following the revocation of the edict of Nantes in 1685, who constituted a large body of highly trained translators and interpreters. Significantly enough the dialogue form which ancient writers had used for works of scholarship was popular: in it Galileo expounded his theories, Boyle wrote his *Sceptical Chymist* and Fontenelle his *Plurality of Worlds*. Another way of disseminating critical matter, especially useful when the political censorship was active, was the collection of letters or the memoirs of fictitious foreigners: Montesquieu's *Lettres Persanes* are a case in point. All these and many other devices were employed by the greatest 'vulgarizer' of this or any other period, Voltaire. It is highly significant that Voltaire lives today as one of the greatest of French writers far less because of the expressly 'literary' poetry and drama on which his contemporary fame was first based and far more because of his *romans* (*Candide*, *Zadig* etc.), which were tracts for the times informed with savage moral indignation, his *Philosophical Dictionary*, his *Lettres sur les Anglais* and his historical works. These last, the *Essai sur l'histoire universelle*, *Siècle de Louis XIV* and *Charles XII*, were to inaugurate a novel type of historical scholarship, sceptical and critical, yet aimed at a wide public. The most important writer in the tradition thus established was Edward Gibbon, whose vast *Decline and Fall of the Roman Empire* was a best-seller. Two British contemporaries of Gibbon also had a European reputation: Hume, with his *History of England* and W. Robertson, the author of histories of Scotland, America and the emperor Charles V. Some natural scientists, such as Gilbert White of Selborne, Lavoisier and Michael Faraday, also continued the literary tradition of the Enlightenment.

These works were all designed as both scholarship and literature. By the end of the 18th century there were already emerging forces which were to be inimical to this close association. The French Revolution first encouraged and then exacerbated national sentiment in all countries, and the unity of European letters began perceptibly to weaken. A marked growth of literacy meant that the 'general reader', for whom so much popular scholarship had been designed in the past, was perhaps less capable of sustained application; though it must be stressed that the 'industrious artisan' of the early 19th century often displayed a lust for universal knowledge reminiscent of the Enlightenment. The increased reading public meant that authorship became for the first time genuinely professional, tying the man who depended on it for a livelihood to the tastes of his public. Besides these influences, the development of romantic values in poetry, drama and the novel made it increasingly difficult to express scientific argument in forms which were artistically compelling to contemporaries of Schiller, Wordsworth and Hugo. Above all, scholarship itself in nearly every field acquired a specialist character which made it difficult of access even to students of related topics. The universities of Europe, which had been moribund for some four centuries, came to life again, displaying first in Germany and then everywhere an intellectual vigour surpassing even their own liveliness in the 13th and 14th centuries. The university renaissance produced many great scholars, but they and their students were usually content to be masters of ever-narrowing 'subjects'. In the very field of literature itself a scientific approach made the higher criticism hard to express in attractive forms: philology and comparative philology dominated the scene at first; soon the 'critical edition' concentrated on the vernacular 'classics' of Europe all the textual fastidiousness and verbal ingenuity which earlier scholars had reserved for ancient Greek, Roman and scriptural works; and the history of literary influences was studied more and more to the exclusion of questions of taste.

While the direct composition of literary masterpieces became in these ways largely restricted to 'literary men', scholarship had never before been as influential in the second of its two points of contact with literature: the provision of novel concepts of nature and of life. The new dilemmas were mainly in two matters: the purpose and justification of society and the place of God in human affairs. The challenge to oligarchy was presented, quite practically, by the growing power of the urban middle class and the discontents of what was to be called the industrial proletariat, but it soon had its theorists of social liberty. Rousseau, Bentham, Mill, Saint-Simon, Marx urged the claims of 'the people', though they differed in defining the term; the apologists of tradition from Burke and de Tocqueville onwards fought a shifting battle in which the bastions of aristocracy were gradually abandoned for the towers of bourgeois constitutionalism. It did not, of course, need the theorists to provide social themes for writers like Dickens and George Eliot, Balzac and Zola, the Russian novelists or Ibsen, but the doctrines argued by abstract thinkers frequently became creeds to their disciples: radicalism, socialism, communism and even the various brands of conservatism were invested with quasi-religious qualities and became creeds for which men were prepared to suffer and die; this clarity of purpose is reflected in artistic works by an added pointedness and poignancy. The other great debate was between 'religion' and 'science'. It was precipitated mainly by the geologists, who established that Creation could not possibly have taken place in 4000 B.C. or even (on archbishop Ussher's hypothesis) in 4004 B.C., but must have occurred many millions of years prior to these dates based on the Bible; this was supported also by biological evidence; and the prehistorians soon added their mite to the 'scientific' position. Newtonian physics had no doubt prepared the way for this, though the fact had not been realized at the time; had not Newton himself regarded the elucidation of biblical chronology as his main task? The new scholarship, while it did not attempt to deny a divine dispensation, rapidly made much of the Old Testament myth instead of history. Many capable attempts were made to defend the literal truth of Genesis. Their failure to command support tells its own story. The weightiest contribution to the general stock of literary notions made by these proceedings was the theory of evolution, which quickly established itself as the main source of explanation and analogy in the artistic works of the late 19th century.

The original scholarship involved in this political, philosophical and scientific work was, in the very nature of things, seldom good literature: we must remember how much learned writing at this time went into technical journals or reviews. Even works of a directly political and polemical character, designed to inspire action and arouse social indignation, are often indifferent from a literary point of view, though they are often stirringly urgent, like Rousseau's *Contrat Social* and the Marx-Engels *Communist Manifesto* of 1848. Rousseau was, of course, a great writer. Marx too was capable of passages of sustained literature. Some other political writers, notably Mazzini, had a high regard for form and style But the later 19th century was not propitious to political writing of literary merit. The stimulation of the masses into political activity led only too easily to the cliché and the parrot catchword or slogan, a development intensified by cheap journalism in the late 19th and early 20th centuries.

Yet by accident and by design some great literature was produced by the theorists and researchers themselves. One thinks of de Tocqueville's *Ancien Régime* and *Democracy in America*, and of Bagehot in his economic and constitutional writing. Among the philosophers Nietzsche's brilliance and William James's admirable simplicity have earned each a place in literature irrespective of their intrinsic contribution to thought. Darwin, the father of evolutionary theory, wrote a masterly prose and almost as compelling as an author was his contemporary T. H. Huxley. The bulk of original scientific work in all fields nevertheless conformed to the general tendency and lies buried in learned volumes (often published on a subscription basis by specialized societies of scholars) which have virtually no claim to literary value. Chemistry, physics and even the applied sciences became, in addition, increasingly mathematical in the 20th century; mathematical concepts and techniques invaded philosophy; 'political economy' was transformed into 'economics'; the learned writings of thinkers like Russell and Whitehead are written in a language special to their purposes which at once removes it from appreciation by the general reader.

In no sphere of intellectual activity was this drift away from literature so marked as in historiography. For obvious reasons the human past is capable of literary expression more easily than the abstract or applied sciences, and the combination of literature and scholarship which distinguished the 18th century did not pass away at once. It was indeed possible to demonstrate romantic attitudes in historiography (Michelet, Schiller, Carlyle) in a way precluded to physicists or physicians; there was even a curious phase when some historians emulated the novelists like Walter Scott, as Barante (†1866) did in his *Histoire des ducs de Bourgogne* (1824–26). Irrespective of romanticism the historians occasionally produced prose work of a high order. Macaulay's *History of England*, Fustel de Coulange's *Cité antique*, Francis Parkman's *Conspiracy of Pontiac* and other histories and many of the works of Ranke, but perhaps chiefly his *History of the Popes*, stand on their own merits as works of art, where the historical content gains compulsion and definition from the accomplished style of exposition; Ranke's successor H. von Treitschke was also a brilliant stylist. Belated nationalism in the Balkans and east Europe did, it is true, sometimes fire an historian into high literary craftsmanship at quite a late date, as in the case of the Czech historian count Lützow; and it is possible to name isolated historians in the '90s who had a mastery of language to match the amplitude of their intelligences, like Lord Acton (especially in his *Lectures on Modern History* and *on the French Revolution*) and above all F. W. Maitland, some of whose essays are gems of prose, witty, moving and tense. But in Europe generally the most important work from the point of view of pure historical scholarship goes into inaccessible introductions to volumes of the *Monumenta Germaniae Historica*, the 'Rolls Series' and similar collections of basic texts, and into reviews: the *Historische Zeitschrift* (from 1859), the *Revue historique* (1876), the *English Historical Review* (1886), the *American Historical Review* (1895) and many more. The great historians of these decades, bishop Stubbs, Th. Mommsen, L. Delisle (†1910) are in general not easily read and did not contemplate a wide public for their books. What is true of historiography is almost equally true of studies in literature and art themselves, where, even more than with history, one might have expected the creation of good writing. Specialism soon made the high literary distinction of a Ruskin or a Taine outmoded not to say suspect, although works such as J. Burckhardt's *Kultur der Renaissance in Italien* and J. A. Symonds's *Italian Renaissance* had claims to the attention of a relatively wide audience because the subject had infected their treatment with its humanism: it was difficult to write about art entirely without artistry. Indeed most of Burckhardt's books are worth reading for literary enjoyment.

When one considers the scholarly literature of the last generation in Europe and in the lands overseas where European values have taken root, the same two connexions between learning and literature are apparent, as indicated in the opening paragraph of this article. But there is nowadays some evidence that the drift of the scholar away from literature has been checked, if not reversed, and there is a distinct tendency for specialists to undertake personally the vulgarization of their own researches. To account adequately for this would lead us far afield, but some of the causes seem fairly clear. First, an intellectual public has emerged which, though restricted in numbers, is yet large enough and sufficiently stable to encourage publishers to risk the marketing of serious books at comparatively modest prices; the 'general reader' of the early 20th century had, or at any rate was supposed to have, very little capacity for solid reading and at that time 'non-fiction' in the circulating libraries meant predominantly the reminiscences of great men and travel books; perhaps the emergence of a more intellectually athletic audience is a belated product of educational reform, reinforced by the great increase in the numbers attending universities during the '30s and in the period after the second world war. A second group of influences derives from the internal development of philosophy and natural science, where points seem to have been reached which enable, if they do not positively demand, the diffusion and discussion of certain basic assumptions. The concepts of the contemporary astronomer or physicist are perhaps intrinsically no simpler than those of earlier theorists, but they seem often to require for their exposition analogies and attitudes which are derived from life itself in its more obvious manifestations. Physical science is, in short, more tentative, mobile and undogmatic than it has been at any time since the 17th century, while the different sciences themselves appear to be more united, the specialists themselves being ready to profit from the methods and results of studies which fifty years earlier would have seemed remote and irrelevant. Furthermore in works of criticism and in educational theory there is today a marked retreat from the rigid opposition between 'science' and 'art' which preoccupied our grandfathers. The growth of the view that the two spheres of intellectual activity are distinct and antagonistic awaits its historian. Doubtless the natural scientists did not consciously arrogate to themselves the exclusive right to the study of 'science', a word which in earlier times denoted all or any scholarship of a precise kind. But they tended to justify their activities on their utility and so drove apologists of the 'humanities' into equally unreal arguments. The division did much harm and no one can regret that there is little current interest in maintaining it. A final factor may perhaps be the scattering of European scholars over the whole globe during the pogroms and persecutions of the late '30s; this has accelerated the dispersal of specialists and made for the extremely rapid exchange of ideas in somewhat the same way as the Huguenot *diaspora* of the 1680s.

In consequence of these and other influences a number of works of learning have been composed which are important as scholarship and have been deliberately put forward in literary form. Among the English scientists we may instance James Jeans, Arthur Eddington and E. T. Whittaker. Among historians the Belgian Henri Pirenne has written a classic in his *History of Europe*, comparable in importance, though different in its approach, to Croce's historical works. Croce's philosophical writing is also significant as literature, though the philosophers as a whole have not yet taken advantage of the new psychology and physics as they might have been expected to do. There are, however, philosophical writers who are able to please as well as illuminate. Bertrand Russell in his *Problems of Philosophy* and certain other writings designed for a non-specialist reader displays a singular prose ability; the case of Bergson has already been mentioned. In existentialism a philosophical approach has been developed which, so some adherents of the 'school' claim, can only present its case in the form of works of art: certainly Kierkegaard, from whom much of this type of speculation is supposed to derive, wrote his mystical theology with a poetic brilliance.

The dissemination of recent advances in science and learning has been rapid even where it has not been helped by works of the literary quality of those just mentioned. Many interpreters have been available to translate abstruse thought into the language of every day if not into the language of greatness. Hence the second relationship between scholarship and artistic composition has perhaps never been closer than it is at present. It is almost impossible to read a volume of stories or verses without finding in the terminology, the analogies and even in the formal shape, reflections of fashionable scientific hypotheses. Relativity, probability, the concepts of atomic physics, psychology and biology are promptly metamorphosed in contemporary poetry, plays and novels.

The above discussion has been mainly confined to European literature. A similar survey of other cultures would need expert knowledge and cannot be attempted here. Some slight indication of the importance of Moslem literature will have been evident from what has been said of its effects on developments in the west, and it is clear that from the viewpoint of world literature as a whole the contributions of India, China and Islam would all claim attention. In particular the learned writings of India and China, which are found much earlier than comparable works in Europe, have often been of the highest merit. To the layman it seems likely that some of the relationships between science and literature which we have discerned in the evolution of European letters would find close parallels in oriental literatures. However, the advance in the physical sciences during the last century, with all its consequences for literature in the narrow sense, is as yet imperfectly acclimatized in Asia.

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D.H.

Legend. The word 'legend' is derived from the medieval Latin *legenda*, 'something to be read', and originally referred to the story of the life of a saint which could be read either at divine service or during meals in the refectory of a monastery. From referring to a single story of this kind the word became applied to collections of such stories and even to the book in which these were written; probably the most famous example of this is the *Legenda Aurea* or 'Golden Legend' of Jacobus de Voragine, a 13th-century archbishop of Genoa. Chaucer had this meaning in mind when he wrote his *Legend of Good Women*, a collection of stories about famous women of classical antiquity — Cleopatra, Dido, Thisbe, Lucrece and others—who suffered or died out of devotion to their lovers and who are therefore regarded as saints or martyrs in Cupid's calendar; the section devoted to Cleopatra, for example, is headed '*Incipit legenda Cleopatrie, Martiris, Egipti regine*'. The entire work has been called 'a cross between the *Heroides* of Ovid and the *Legenda Aurea*', and is a striking example of the adaptation of Christian ideas and institutions to the affairs of love.

Since the main purpose of the reading of a saint's life was the edification of the hearer, it was perhaps inevitable that the emphasis should be placed not so much upon historical fact as upon the miraculous and marvellous events which came to be associated with a particular saint—for example, the power of St Cuthbert or St Francis over birds and animals, the temptations of St Margaret by the devil in various forms and her eventual miraculous overthrow of him, the wonderful survival of Juliana in the face of the most incredible tortures. This tendency probably explains to some extent the weakening of meaning in the word 'legend' so that it gradually came to include, as it still does, any unauthentic or non-historical or partly historical story, especially one handed down from early times by tradition and popularly regarded as historical. So the word is applied to those apocryphal stories concerning biblical characters which were frequently kept alive only by their inclusion, either for entertainment or for edification, in more popular forms of literature; the Cornish Mysteries (q.v.) for example, include the story of Seth's return to the Garden of Eden where he is shown the child who was to redeem the world from Adam's sin, and is given a message of comfort to take back to his dying father; similarly the Coventry plays (q.v.) preserve the story of the suspicious Joseph being put to shame by the cherry tree which bowed itself at Mary's approach, while the York Cycle (q.v.) tells how the banners in Pilate's court bowed themselves as Christ entered, in spite of the soldiers' efforts to keep them upright.

Legends, in the broader sense of the word, also grew up about the Devil (q.v.) and about the semi-gods and heroes of mythology (q.v.). These have their roots partly in history, partly in folk-lore, partly in religion, for it was considered desirable by Anglo-Saxon historians, for example, that they should be able to trace the descent of their kings by hook or by crook back to Adam through the figures of the Old Testament and the ancient gods themselves, and this process in itself would lead inevitably to the creation of new legends by way of justification.

Worthy of notice are the legends which grew up concerning visits by mortals to the underworld. Beside the well-known story of Orpheus there is the story which exists in several versions and probably goes back to a Greek original of the 4th century of a visit to hell by St Paul, accompanied by St Michael, where he sees the souls in torment. There is too the legend of a similar visit by a great sinner, Sir Owayn, who goes by the great pit, *St Patrick's Purgatory*; in hell he is tormented, but escapes to Paradise as a result of his prayers and ultimately returns to earth as a holy man. More widespread, existing in Latin, French, English, German and Icelandic versions, is the legend of the wicked Irishman Tundale, who is stricken unconscious at a meal, taken to hell where he is cleansed of his sins through torment, and thus brought to repentance.

Outside hagiography and mythology are legends about individual figures whose genesis is extremely difficult, if not impossible, to trace. Such include the great 'sinners', Faust, the Flying Dutchman and the Wandering Jew (qq.v.), the strange and lonely figure of Hamlet (q.v.) whose treatment by Shakespeare comes at the end of a long and involved line of descent. At all points these stories show the constant interaction of conscious literary effort and the unconscious development in oral tradition of anything which contains a trace of the marvellous, the miraculous or the supernatural.

It is possible to see something of this process more clearly in the development of legends concerning national heroes such as Arthur of Britain (q.v.) or Charlemagne of France (q.v.). Both these figures attracted to themselves stories and motifs which originally had nothing to do with them at all, as, for example, the notion that they would return from the dead in the hour of their countries' need. Both show very clearly how the popular imagination and the imagination of poets would seize upon the slightest trace of the romantic or unusual in history and proceed to clothe it with legendary material from all sources.

The process of legend growth and development is a continuous one, and outstanding personalities much nearer to us in time than any previously mentioned have already attracted to themselves the nucleus, if not more, of what will become the legends of the future.

G. H. Gerould, *Saints' Legends* (1916); H. Waddell, *Beasts and Saints* (1934); H. R. Patch, *The Other World according to Descriptions in Medieval Literature* (1950); S. Leslie, *St Patrick's Purgatory: A Record from History and Literature* (1932). A.Br.

Leich. Medieval German lyric form (*c.* 1200–1350) distinguished from *liet* (sg.=stanza, pl.=song) in that it has unequal stanzas determined by the (non-repetitive) pattern of its melody. Few examples seem adequate to us as poems (see ULRICH V. GUTENBURG, HEINRICH V. RUGGE). The 13th-century 'Tanzleich' is freer (see ULRICH V. LICHTENSTEIN, ULRICH V. WINTERSTETTEN) and recalls its origins: Old High German *leich* means *inter alia* 'dance'.

A. Heusler, *Dt. Versgeschichte* (3 vols, 1925–29); Otto Paul, *Dt. Metrik* (1930); G. Ehrismann, *Gesch. d. dt. Lit. . . . des MAs.*, I (1932) and *Schlussbd* (1935); W. Steller, 'Das Leich Walthers v. d. V.', in Paul u. Braunes Beitr., 45 (1922). F.P.P.

Leonine, applied to Latin verse of the middle ages consisting of hexameters or alternate hexameters and pentameters, of which the final word rhymes with the word preceding the caesura, as

> His replicans *clare* tres causas explico *quare*
> More *Leonino* dicere metra *sino*;

hence applied to English verse in which the middle and last syllables of a line rhyme. In French verse applied to rhymes on the last 2 or 3 syllables of a line. C.T.O.

Letters: see BIOGRAPHY.

Libel: see CENSORSHIP AND LAW.

Library. Libraries, in the broadest sense of the word, have existed almost as long as written records themselves. The instinct to preserve, the passion to collect and the desire to serve have been the determining factors in their establishment, maintenance and development. From the 'record room' at Nineveh to the Public Record Office, from the library of Aristotle to that of Sir Leicester Harmsworth and from the library at Alexandria to the Library of Congress these qualities have been constantly at work.

In the earliest times there can have been little distinction between a record-room and a library: books and documents, papyri in Egypt, wooden tablets in China and clay tablets in Assyria, had the same outward form and required the same arrangements for their preservation. Libraries were connected usually with temples or with royal palaces, and their officials were of the priestly caste. The description 'librarian' occurs in the graves of two priests excavated in the vicinity of Thebes in Egypt, and in the Ramesseum, the temple of Rameses II at Thebes, considerable archives of papyri have been found. In the Babylonian town of Nippur a temple dating back to the latter half of the 3rd millennium B.C. had a number of rooms filled with clay tablets which suggested a well-stocked archive or library. There was a considerable collection of Assyrian clay tablets—the Babylonian language being the *lingua franca* of the time—at Tell-el-Amarna under Amenhotep III (1412–

1317 B.C.) and Akhenaten (1380–1362 B.C.). Interesting survivals from this time are royal *ex-libris*, blue faience labels, containing the name of the king and queen, their honorific titles and the title of a book, intended, it is thought, to be inlaid in the lid of a box containing a papyrus roll. In rather later times, the archive or library of king Assurbanipal (668–626 B.C.) at Nineveh contained some 22,000 tablets. This library was apparently founded by Assurbanipal's grandfather Sargon II, but was largely developed by Assurbanipal himself. In it he systematically collected transcripts of texts from the various towns and temples of his kingdom. His name is given on the majority of the tablets and some of them contain the statement that the king had 'edited' them and assembled them in his palace. Long texts occupy several tablets —sometimes as many as a hundred—and in these cases the last says how many the work consists of.

There is little to suggest that the ancient Greeks before Aristotle accumulated libraries, though there is a passage in the *Frogs* of Aristophanes which suggests that Euripides was known as a collector of books. Aristotle, a pioneer here as in so many other fields, was known in antiquity as the earliest systematic book-collector, though the extent and arrangement of his library are not known. He bequeathed his books to his successor Theophrastus. The latter's library after going through the hands of several collectors was seized by the Roman general Sulla and taken to Rome, where it was later used by Cicero, one of the greatest bibliophiles in Rome.

Aristotle's library is said by Strabo to have been the model for the famous library at Alexandria, planned by Ptolemy I Soter (305–283 B.C.) and developed by his son Ptolemy II Philadelphus (285–257 B.C.). Greek scholars were established in a new temple of the Muses, called the Mouseion, which was modelled on the Peripatetic School at Athens. Here the great Alexandrian library was set up; there was also a smaller library in the Serapeum, or temple of Serapis. It appears to have been the aim of the founders of the library to include in it the whole of Greek literature in the best available copies and to arrange them in systematic order and to publish commentaries on them. In its heyday the library is said to have contained several hundred thousand papyrus and vellum rolls. Its librarians, a list of whom is given in a papyrus of the 2nd century A.D. (Pap. Oxy. 1241), included many famous writers and scholars, such as Callimachus, Eratosthenes the philosopher, Aristophanes of Byzantium and Aristarchus of Samothrace, the foremost critical scholar of antiquity.

In the city of Pergamum in Asia Minor a library was founded in the reign of Attalus I (241–197 B.C.) and was developed by Eumenes II (197–159 B.C.) into a great institution rivalling that at Alexandria. The development of vellum or parchment (charta Pergamena) as a writing material is said to have taken place at Pergamum, to counteract the action of Ptolemy Philadelphus in forbidding the export of papyrus from Egypt: Eumenes is also said to have tried to entice the librarian of Alexandria to Pergamum (as a consequence of which the librarian was thrown into prison, to ensure his remaining in Alexandria!). The truth behind these tales may well be that the library at Pergamum was felt to be a serious rival of that at Alexandria. The library contained four rooms, a large exhibition and reading room and three side rooms probably intended for storage rooms. Bequeathed by Attalus III with the rest of the kingdom to the Roman people in 133 B.C., its 200,000 books remained *in situ* until they were given to Cleopatra by Antony and incorporated in the Alexandrian library.

There are no records of libraries in Rome before the middle of the 2nd century B.C., but after that an ever-increasing number are known—many of them acquired as war-booty. The first of these is that of Lucius Aemilius Paulus, acquired as a result of his victory over Perseus of Macedon at Pydna (168 B.C.). Aristotle's library, taken by Sulla in 84 B.C. as booty from Apellicon of Athens, has already been mentioned. From Mithridates, king of Pontus, came the famous library of Lucullus (*c.* 109–56 B.C.). Lucullus, who was one of the richest men of the ancient world and had a reputation for luxurious living, made his library at Tusculum (now Frascati) in the Alban Hills freely available for all—a tradition of public generosity which was carried on by his family, as we know from references in Cicero's letters. Many other private libraries at Rome or in Italy, including those of Cicero himself, his friend Atticus, Persius the satirist and Seneca, are known from literary references. Indeed the possession of a library seems to have become the fashion, for Seneca in one of his dialogues castigates book collectors who know nothing except the outsides of their books. Excavations at Herculaneum and at Rome have revealed what were undoubtedly library-rooms in private houses, one at Herculaneum being fitted with bookcases round the walls.

Julius Caesar included in his programme of public works at Rome the building of a library. He entrusted the planning of it to Marcus Terentius Varro, who incidentally wrote a treatise, now lost, on libraries, *De bibliothecis*. Caesar's death put off the realization of his plan and the first public library in Rome was built by Asinius Pollio in the temple of Liberty in 39 B.C. The emperor Augustus set up two large libraries, one in the temple of Apollo on the Palatine Hill and the other, the Octavian Library, in the Portico of Octavia in the Campus Martius.

Describing Pollio's work, Pliny in his *Natural History* uses the striking phrase *Ingenia hominum rem publicam fecit* ('He made men's talents public property'). Libraries were also set up by Tiberius, Vespasian, Trajan and many of the later emperors. The Bibliotheca Ulpia, set up by Trajan about A.D. 100, which existed until about the 5th century, had separate Greek and Latin departments. It was also the Public Record Office of Rome, where the public acts of the Senate and the records of state officials were kept. In all there were said to have been 28 public libraries in Rome, most of them attached to temples or to other public buildings such as baths; they were meeting places for literary men; remains of some of them still exist. The imperial library at Byzantium set up by Constantine the Great in the 4th century was an important centre for Christian literature, but it also played a part in the preservation of the literature of Greece and Rome. The Roman conception of the library lived on in such libraries as those of pope Damasus (366–84), which preserved the official documents of the Latin church until they were removed to the Lateran in the 7th century, of St Gregory (590–604) and of Isidore of Seville (600–36). It has been suggested that the ideal of a Roman library is realized in the great hall of the Vatican library: the library room was used for no other purpose, was decorated with inscriptions and portraits, the books (rolls of papyrus or vellum, and codices of vellum) being kept in presses such as are displayed in the mosaic above the tomb of the empress Galla Placidia at Ravenna and in the Codex Amiatinus in the Laurentian Library at Florence. At the destruction of the Roman empire its libraries, both public and private, went up in flames, but fragments of the rich heritage of Greece and Rome were preserved in Christian churches and monasteries.

There are many allusions in the Church Fathers to church libraries. It seems possible that they contained no more than service books and books of religious instruction, but these might well form the nucleus of a more general library. The library at Caesarea in Palestine founded by Origen or his pupil Pamphilus in the middle of the 3rd century contained most of the works of Origen and the MSS used by him when preparing his Hexapla; it was used by St Jerome.

The preservation of the literary heritage of the past, however, was very likely due to the monastic communities set up as early as the 2nd century, though little is known of this side of their activities. Books were found to be a necessity of the spiritual life and their use is provided for in rules laid down for various monasteries and orders, such as those of St Pachomius (292–345) for his monastery in Upper Egypt and those of St Benedict (6th century) for the order which he founded. In the latter, stress is laid on the importance of reading and study, and mention is made of a library—probably in early times no more than a single press—and of its use under the supervision of an official, usually the precentor, one of whose duties it was to look after the books and issue them to the brethren and make an annual check. The original collections would probably consist of liturgical and biblical books, the Fathers and such classical authors as were used for educational and other practical purposes, but these were no doubt gradually increased by gift, exchange, bequest and above all by copying in the monasteries themselves. Most monasteries had scriptoria where the work of copying was done. The obligation to produce and preserve manuscript copies was most strictly observed in the Benedictine monasteries, and many of these—Monte Cassino (529) and Bobbio (612) in Italy; Luxeuil (*c*. 550) in France; Reichenau (724), Fulda (744) and Corvey (822) in Germany; Canterbury (597), Wearmouth (672) and Jarrow (682) in England—were famous centres of this work. Great value was placed upon the books, as is evident from the rules laid down for their use and from the curses laid upon any who might make off with them: it seems likely, however, that books were lent to other monasteries and even to the secular public, against adequate security. The monasteries were in a way the public libraries of the time.

The cloister was the part of the monastic building set apart for study and reading. Sometimes narrow reading alcoves, or carrels, were provided, formed by wooden or stone partitions, such as are still preserved in Gloucester cathedral. Books were kept originally in a press recessed into the inner wall of the cloister, but as the number of books increased, they were accommodated in detached wooden presses, or—a custom which originated with the Cistercian order—in a room adjoining the cloister specially set aside for books. The number of books was not large: the house of St Riquier near Abbeville for example is known to have had in 830 some 250 volumes, representing some 500 works. By the 12th or 13th century it was common for a library to have several times as many, accommodated in a number of places about the building (e.g. at Durham where the 14th-century catalogue enumerates four or five different receptacles). This unsatisfactory state of affairs seems to have led to the provision of a separate room for the library. In 1414–43 archbishop Chichele constructed a library over the prior's chapel at Canterbury and libraries were constructed about the same time at Durham, Winchester, Gloucester and elsewhere. Lectern desks, such as can be seen in the library at Trinity Hall, Cambridge, were probably used; to these the books were attached by chains, a fixed bench being provided for readers. Slightly later, upright book-cases with three or four shelves with a reading table attached were used, the books being chained to metal rods running the length of the shelves. An example of this arrangement can be seen in Hereford cathedral library. The fittings in these libraries are closely paralleled in the secular libraries such as those of the universities when these were established from the 13th and 14th centuries onwards. The book stock of these monastic libraries probably did not differ much from place to place: the Scriptures and the Fathers, and commentaries thereon, chronicles and histories such as that of the Venerable Bede, the philosophical writings of St Thomas Aquinas and Roger Bacon and possibly some secular literature such as the works of Virgil, Horace and Cicero. When the universities were founded, however, in the 13th century, monkish students may well on their return have deposited their notes on Aristotle and Plato, law and medicine, in their own libraries.

Until the late middle ages the monastic libraries and those of the newly founded universities were the main centres of the study of books, for books themselves were very dear and beyond the means of any but a few wealthy people. Philip the Good, duke of Burgundy, Louis IX and Charles V (who may be looked upon as the founder of what is now the Bibliothèque Nationale) were great collectors of books, as were such princes of the church as Richard of Bury, bishop of Durham (1287–1345), the author of a book in praise of books, *Philobiblon*, first printed in 1473. In the 14th and 15th centuries, however, with the growth of commerce and the revival of learning and later the invention of printing, the circle of book-collectors was greatly extended. Wealthy merchants built up collections of books in their own vernacular, books of law and medicine, herbals, books of hours and other devotional works; and Italian humanists like Petrarch collected and copied MSS of classical writers. Petrarch's followers, Cosimo de' Medici, Niccolo Niccoli and Poggio Bracciolini ransacked Europe and the Near East for manuscripts of the authors of ancient Greece and Rome. The creation of private libraries was not confined to Italy: famous collections were made, for example, by Diane de Poitiers, mistress of Henri II of France, by the French official Jean de Grolier, who had the legend 'Grolerii et amicorum' incorporated in the distinctive bindings of his books, by John Tiptoft, earl of Worcester, by Henry VIII of England and many others. Petrarch intended that his collection should pass into the possession of the city of Venice and become a public library. This did not come about and it was the Medicis who put Petrarch's idea into effect. In 1441 Cosimo de' Medici set up, with the books of Niccolo Niccoli as the basis, the Bibliotheca Marciana in Florence in the convent of San Marco: his adviser was Tommaso Parentucelli (later pope Nicholas V), who compiled a model catalogue of humanistic literature for the purpose. Parentucelli was himself an ardent book-collector: his collections of manuscripts formed the basis of the Vatican library. The rich library of Lorenzo the Magnificent (1449–92) also became a public library. Michelangelo designed for it a beautiful room which still exists. It was opened to the public as the Bibliotheca Laurenziana in 1571, but was amalgamated with the Marciana to form the Biblioteca Mediceo-Laurenziana in 1808. The many other princely libraries formed at this time include the short-lived library of Mathias Corvinus in Buda. Corvinus, like the Medicis with whom he was in direct contact, employed agents in the Levant for the purchase of manuscripts and also bought from the famous Venetian manuscript dealer Vespasiano da Bisticci. His library was destroyed when Buda was overrun by the Turks in 1526 and few of his books remain. The library of the Escorial, Madrid, was founded by Philip II in 1557 from his own collections and finally the Vatican library was founded by Sixtus IV.

At the dissolution of the monasteries in England no organized steps were taken, despite appeals by John Leland and John Bale, to preserve their rich collections. Archbishop Matthew Parker, Sir Robert Cotton and other Elizabethan collectors saved what there was of the wreck. The books collected by archbishop Parker, a large number of them pre-13th century and pre-conquest, went largely to the library of Corpus Christi College, Cambridge; a few went to the Cambridge University Library; those of Sir Robert Cotton, who had at one time proposed the establishment of a public library in London, were transferred to the nation in 1702 and subsequently incorporated in the foundation collections of the British Museum. The Oxford and Cambridge colleges and the libraries of the cathedrals survived the Reformation, but the university library at Oxford, of which Humphrey, duke of Gloucester, had been a considerable benefactor, was destroyed at the hands of the commissioners of Edward VI in 1550. The library was, however, re-founded by Sir Thomas Bodley and opened again to students as the Bodleian Library in 1602. One of Bodley's notable achievements was to conclude an agreement with the Stationers' Company by which they granted to the library a copy of every book printed in the country. The university library at Cambridge was founded at the beginning of the 15th century: its greatest benefactor was Thomas Scott of Rotherham, archbishop of York.

A number of private collections were formed in the 16th and 17th centuries in England: about one half of the entries in Edward Bernard's *Catalogi librorum manuscriptorum Angliae et Hiberniae* (1697) came from such libraries. The 17th century saw also the beginnings of parochial libraries, private foundations attached to the churches and intended chiefly for the use of the clergy. One of the earliest, that at Grantham, founded 1598, retains some of its original chained books; the library at Langley Marish near Slough (1623) has remarkable painted decoration on the cupboards which house the books. Parish libraries were founded in Manchester and Bolton by a Manchester merchant, Humphrey Chetham, who also set up in Manchester one of the earliest town libraries in England. This, Chetham's library, is still housed in its old collegiate buildings.

On the continent, also, the period of the Reformation was bad for the contents of the monastic libraries, particularly in Germany and the northern countries. Martin Luther, however, was a great believer in libraries and in his letter *An die Ratherren aller Städte* (1524) insists that no pains or money should be spared in setting up libraries or book-houses, particularly in the big towns. Many of the great town libraries in Germany, such as those of Augsburg (1532) and Hamburg (1529), date from this time. These libraries and those of newly founded universities such as Königsberg, Jena and Marburg were built up on the collections of the monasteries. A similar process took place in Denmark where books from churches and monasteries were incorporated in the new university library. German libraries suffered severely in the Thirty Years' war. The famous Bibliotheca Palatina of the university of Heidelberg (founded 1386) fell as the spoils of war to Maximilian I of Bavaria and was offered to pope Gregory XV in 1623. Gustavus Adolphus sent whole libraries home to Sweden, most of them to enrich the library of Uppsala university, founded by him in 1620. Other war spoils came to Sweden during the reigns of queen Christina and Charles X to enrich the royal library at Stockholm. In the countries where the Roman faith remained unshaken, in France, Italy, Austria and southern Germany, the old libraries remained and new libraries were set up by the Jesuits for educational purposes.

A significant feature of the 17th and 18th centuries was a wide-spread craze for book-collecting, particularly in France. While there were many who collected books to keep in the fashion, the enthusiasm of men like Richelieu, Mazarin and Colbert was of great significance for library development. Cardinal Mazarin's library was built up under the direction of Gabriel Naudé, author of the first treatise on library economy, *Advis pour dresser une bibliothèque* (1627); it was opened to the public in 1645. On the fall of Mazarin in 1649 the library was scattered, to be re-created on his return in 1661. It was opened again to the public in 1691 in a new building and remained one of the great libraries of Paris until it was incorporated in the Bibliothèque Nationale.

The foundation of several court libraries which developed later into national libraries is due to the same enthusiasm for book-collecting. For example, August, duke of Brunswick (1579–1666), established a library in 1604 which later became the Herzog August Bibliothek at Wolfenbüttel and at the time of his death was one of the finest in Europe; the philosopher Leibniz was its librarian, 1690–1716. The private library of the Elector Friedrich Wilhelm of Brandenburg was opened to the public in 1659 and later became the Prussian State Library. The activities of English book-collectors brought about in 1753 the foundation of the British Museum which from the start was regarded as the national library. In 1757 the Royal Library, containing books collected by the kings of England from Henry VII to George II, was added. Other national libraries were notably augmented during this period, including the Bibliothèque du roi in Paris (founded by Charles V and largely reorganized in the 15th century by Louis XII): the famous bibliophile J. A. de Thou was librarian for a time and the statesman-bibliophile Jean Baptiste Colbert superintended the reorganization of the library after its transfer from Fontainebleau to Paris.

The 18th century saw a great enthusiasm for subscription and circulating libraries and reading clubs. In France a number of libraries were set up in provincial towns (Besançon 1694, Dijon 1701, Orléans 1714) by associations of professional men in the interest of various scholarly, professional or religious bodies. These were available not only to members but also to the public. The earliest known subscription library appears to have been founded in Berlin in 1704 by an immigrant French book-binder, but the main centres of the development of this kind of library were England and America. One of the most famous was the Library Company founded by Benjamin Franklin in Philadelphia in 1731. The Bristol Public Library was a subscription library from 1773 to 1848. Many of these libraries were very large; in the 19th and the early part of the 20th centuries they were able to exercise considerable influence with publishers and authors because of the size of their purchases (as much as 75 per cent of the whole edition of a popular novel was at one time taken up by the circulating libraries). The circulating library founded in London in 1842 by Edward Mudie was the largest in the world; it bought as many as 2,400 copies of certain popular works. Other proprietary libraries, providing a scholarly reference and lending collection for their members, were set up in the 18th century in the large towns including Liverpool, Leeds, Manchester, Birmingham and Bristol. The greatest library of this kind, the London Library, was founded by Gladstone, Carlyle and others in 1841. It is still in existence and has over half a million books available for loan to its members. The growth of the public libraries has had the effect of diminishing the number of subscription and circulating libraries, but in the decade before the second world war there was an extraordinary revival in the form of weekly subscription libraries providing light literature and fiction.

At the end of the 18th century those monastic libraries which had survived previous onslaughts were largely secularized, and national and court libraries received considerable accessions from this source. Thus the Bavarian royal library in Munich (founded by Albert V of Bavaria in 1558) was enriched by the contents of over 150 of these libraries. In France the libraries of religious establishments were declared public property in 1789 and the books were collected in the main towns of the departments in so-called *dépôts littéraires*. In 1792 the libraries of aristocratic families were also confiscated and added to the *dépôts*. The difficulties of dealing with the vast numbers of books thus brought together resulted in many losses but the plan of co-ordinating library resources throughout the country was carried through. Books were distributed to the Bibliothèque Mazarine, the royal library (now state property and re-named Bibliothèque Nationale) and other libraries in Paris, the Bibliothèque Nationale receiving over 300,000 volumes; libraries were also established in the main cities in the provinces. For a time the Bibliothèque Nationale was further enriched with the choice contents of libraries in Germany, Austria, Italy and Spain, carried off as booty by Napoleon, but after the treaty of Vienna most of these books were returned.

A real change in the scope and the spirit of the work of libraries came about in the course of the 19th century. Apart from a gradual and to some extent haphazard increase in size due to natural growth, there had been remarkably little change in the methods or services offered by libraries over the last hundred years. The philosopher Leibniz had clearly enunciated the idea of a modern library service a hundred years earlier, but his ideas had had little effect. Administration was still rudimentary and funds were totally inadequate for any developments; the post of librarian was not regarded as a full-time one; new books were not systematically acquired nor were they catalogued promptly or according to carefully thought-out principles. There were of course a few exceptions, the most notable being the library of Göttingen university (founded 1735). C. G. Heyne, librarian from 1763 to 1812, increased the stock of the library from 60,000 to 200,000 volumes; he built up a fine collection of English and American books and aimed at making complete the collection of books on mathematics and the natural sciences.

About the middle of the 19th century a completely new conception of the purpose and scope of libraries took shape and in the course of a few years transformed the picture of library service. One of the pioneers in this development was Sir Anthony Panizzi, an Italian political refugee, who became Keeper of Printed Books and later Principal Librarian of the British Museum, 1837–66. Panizzi discarded the idea of a library as a storehouse or museum of books and aimed at making it an active instrument of scholarship and research, both academic and practical. This new conception was to reform every department of the library's work, the equipment, the lay-out, the purchase of books, the construction of the catalogue and so on. Panizzi made a complete break with traditional library planning. In the 17th century the long narrow rooms with the books arranged on lecterns or in stalls, which had been usual in the later middle ages, began to be replaced by long, lofty, often elaborately decorated rooms, the walls of which, sometimes divided by a gallery, were lined with presses stretching up to the ceiling. One of the finest examples of this type of library architecture is to be seen in the national library in Vienna; the King's Library in the British Museum is also designed on the same principle. Panizzi now set out to provide first a room designed specially as a reading room with several hundred seats, with an adequate reference library round the walls, and second a bookstack outside the reading-room but easily accessible from it, in which the maximum use was made of the space by careful planning. He also planned the printing of a general catalogue of the printed books, which was carried out after his retirement. The ideas propounded by Panizzi have dominated library thought in this field down to the present and have achieved their fullest expression in the Library of Congress in Washington.

Another striking development in the 19th century was the growth of public libraries. As a result of the activities of Edward Edwards and William Ewart, an Act of Parliament was passed in 1850, enabling local councils to levy a rate for the provision of free reading facilities. From that time onwards there has been a continuous growth in the type and extent of the services offered to the public and in the use which is made of the public libraries for recreational and instructional reading. The development of the public libraries has been confined largely to the United Kingdom and the United States of America. In Europe the large town and university libraries have always been looked upon as 'public' institutions and from the 18th century there have been local libraries and reading groups which have provided to some extent for popular instructional reading. However, until comparatively recently they have been lacking in the vitality and social purpose which have been the characteristics of the public libraries in England and America.

The great developments in scientific research, and the increase of specialization have presented new problems. The need for rapid and easy access to information has led to the establishment of 'special' libraries designed to cover intensively small fields of knowledge. These libraries are often attached to institutions or establishments where special work is carried on. The duties of the special librarian are not confined to the provision of books; he is expected to provide bibliographies and references on specific subjects and also to draw the attention of his clientele to material likely to be of use to them.

Modern library services, though differing greatly in scope and comprehensiveness, tend to approximate to the same pattern. There is usually a national library, financed from national funds, receiving by copyright deposit copies of all books printed in the country and acquiring books from foreign countries by exchange and purchase; university and research and municipal libraries in the large towns serving the interests of scholars and research workers, and finally a more or less developed system of public libraries for recreational reading. It is common but by no means universal for learned as well as public libraries to lend books for reading away from the library. There is also as a rule a system, again at various stages of development, of inter-library loan, by which the contents of all the libraries collaborating in the system are made available at all points. The enormous increase in the volume of printed material on all subjects and in all languages, however, and the insistent demand from research workers, particularly in science, technology and industry, for quick access to relevant information from all sources are new factors which will certainly lead to changes, if not to the complete disturbance of this simple pattern. It is becoming more difficult for the large library to make its resources readily available, to acquire all the books and periodicals necessary to maintain its traditional balance, and to store its material in a readily accessible manner. On the other hand, modern methods of communication make close co-operation between libraries easier and simpler. Central storage depots for little-used material and for the centralized acquisition of expensive or 'difficult' material are being constructed in the United States of America by several different groups of libraries. It is early as yet to say if this method of meeting modern problems is likely to be successful, and it is not possible yet to see fully what new difficulties this development itself may cause; it is clear, however, that only by co-operation and collaboration of this kind will libraries be able to develop the type of service required of them by the community.

The national library of England is the British Museum (founded 1753, opened 1759). The basis of the new library was the collection of Sir Hans Sloane with the collections of MSS of Sir Robert Cotton (bequeathed to the nation in 1702), the MSS of Robert and Edward Harley, earls of Oxford (bought in 1753) and the royal library founded by Edward IV (added in 1757). Later additions include the collections of the Rev. C. M. Cracherode (1799), King George III (1823) and Thomas Grenville (1846), the Wise collection of English literature, especially of the 19th century (1936) and the Hirsch Music Library (1946).

Sir Anthony Panizzi envisaged the British Museum as the national library; he aimed at making it pre-eminent in English literature and the best library of the literature of any country outside that country. Under him the right to receive books by copyright, which came to the Museum with the Royal Library, was vigorously upheld; extensive purchases were also made. Under the Copyright Act of 1911 the Museum is entitled to a copy of every book, periodical and newspaper printed in the United Kingdom. Its stock of printed books and periodicals numbers about 6,000,000 vols, including 10,000 incunabula and 120,000 oriental; in addition there are 100,000 vols of MSS including 2,400 papyri and 50,000 oriental, and a large collection of prints and drawings. A complete catalogue (excluding MSS and orientalia of which separate catalogues exist) was published 1881–1905 (rev. ed. 1931 ff.). The natural history collections were transferred in 1880 to the British Museum (Natural History) and a library of books in connexion with them has been built up (250,000 vols; printed catalogue, 1903).

There are several national 'special' libraries such as the Science Library attached to the Science Museum (300,000 vols), the Patent Office Library (300,000 vols) and the art library of the Victoria and Albert Museum (200,000 vols and 250,000 photographs). Britain has no national medical library but considerable collections of medical books are to be found in the Royal Society of Medicine (120,000 vols), the Royal College of Surgeons (100,000 vols) and the Wellcome Historical Medical Museum (200,000 vols).

Besides the British Museum there are five other libraries which receive books by copyright: the National Library of Scotland in Edinburgh, originally the Faculty of Advocates' library (founded 1682; nearly 2,000,000 vols and a large collection of MSS), the National Library of Wales in Aberystwyth (founded 1907; about 1,000,000 vols and 25,000 MSS), the Bodleian Library, Oxford (over 1,500,000 vols and 12,000 MSS), the Cambridge University Library (1,500,000 vols and 12,000 MSS), and the library of Trinity College Dublin (500,000 vols). There are also university and reference libraries in all the large towns; the John Rylands library in Manchester has important collections of early printed books and MSS.

In France the Bibliothèque Nationale, originally the Bibliothèque du roi, is one of the richest libraries in Europe especially in MSS (130,000 including 35,000 oriental); it has some 5,000,000 printed books and periodicals and 3,000,000 prints and engravings; it receives copies of French books and periodicals by legal deposit. There is an 'Author Catalogue of Printed Books' (begun 1847, completed as far as STAG, 1950). The other great libraries of Paris are the Bibliothèque de l'Arsenal (founded 1757, especially rich in belles-lettres; 1,000,000 vols, 11,500 manuscripts), the Bibliothèque Mazarine (300,000 vols, now part of the Bibliothèque Nationale) and the Bibliothèque Ste Geneviève (founded 1624; 800,000 vols) now the central library for the university of Paris. The French university libraries except Paris go back only to 1875, those existing at the Revolution having been confiscated and the books placed at the disposal of the municipalities. The largest are those at Paris, the Sorbonne (1,500,000 vols), and Strasbourg (1,300,000 vols). Municipal libraries in the provinces, set up at the time of the Revolution, are centrally controlled but lack the effectiveness of the large public library systems as exemplified in England. There are, however, many small libraries, often founded by private individuals or societies, which are open to the public and receive grants from the state.

In Belgium the Bibliothèque Royale at Brussels (founded 1838 with the library of the dukes of Burgundy as its basis; 2,000,000 vols) is the national library and is also the centre of the library system. A regular lending service is maintained with the university libraries and the large town library at Antwerp, which also lend between themselves. The smaller public libraries of which there are a number, have enjoyed great success since the first world war.

The national library of the Netherlands, the Koninklijke Bibliotheek at the Hague, founded 1798, has 700,000 vols and 30,000 MSS. Public university libraries at Leyden, Amsterdam, Utrecht and Groningen and a number of ancient town libraries date from the 16th and 17th centuries. The public library movement on the English or American model, which, though based on private enterprise, is backed by state and municipal aid, is proving very successful.

Italy, owing to its historical development, possesses several 'national' libraries, the chief being the two central libraries, the Biblioteca Nazionale Centrale Vittorio Emanuele II at Rome (founded 1875; 1,900,000 vols) and the Biblioteca Nazionale Centrale at Florence (founded 1747; 3,400,000 vols). The latter receives by copyright deposit copies of all books published in Italy. The other 'national' libraries are at Milan (700,000 vols), Naples (1,400,000 vols), Palermo (360,000 vols), Turin (400,000 vols) and Venice (560,000 vols). There are 36 state libraries under the control of a central libraries commission and there is a system of co-operation between them; local popular libraries are in receipt of state grants. The Vatican library is pre-eminent among the libraries of the world both for its MSS and early printed books and for the magnificence of its buildings; it has now 60,000 MSS and 700,000 printed books.

Switzerland has many libraries of great age, the largest being the university and town library at Basle (founded 1461; 1,400,000 vols). The Swiss national library at Berne (founded 1894; 850,000 vols) is devoted to works published in Switzerland and foreign publications by Swiss authors or about Switzerland. The services of the small popular libraries and the bibliothèques scolaires are supplemented by the Bibliothèque pour Tous, founded in 1920 with headquarters in Berne; this institution serves the smallest parishes through seven regional depots.

The main libraries in Denmark are the three copyright libraries: the Kongelige Bibliotek (founded *c.* 1661; about 1,000,000 vols) and the university library (founded 1482; 750,000 vols) in Copenhagen, and the university library at Aarhus (founded 1902; 400,000 vols). The public library system is carefully organized, each district has its own central library. There are, in all, about 850 public libraries.

In Sweden each county has its own central library. The number of local libraries is considerable, totalling over 1,200 rural and 100 municipal libraries and over 4,000 small collections of books for study circles. The largest libraries are the royal library, Kungliga Biblioteket (about 650,000 vols and 1,500,000 pamphlets), in Stockholm and the university libraries at Uppsala (over 1,000,000 vols) and Lund (over 800,000 vols), each receiving Swedish books by copyright. There are also important libraries at Gothenburg and in Stockholm's Högskola.

In Norway the university library (1,100,000 vols) at Oslo is also the national library and receives Norwegian books by copyright. There are in addition large collections in the Deichmanske Bibliotek, the municipal library, at Oslo, and the Bergen municipal library. Apart from these there are about 300 local libraries and a number of small collections in parish halls and the like.

The largest library in Spain is the Biblioteca Nacional in Madrid (previously the royal library, founded 1712; over 1,500,000 vols). There are other large libraries, chiefly those of learned institutions and government departments in Madrid and those of the universities of which the largest is that at Madrid (600,000 vols). Catalonia has a system of public libraries on the American pattern. A circulating loan system is operated in the provinces from the university towns.

A characteristic feature of the German library system before 1939 was the importance of the state or provincial libraries and the lack (until recent times) of an accepted national library. The Preussische Staatsbibliothek (founded 1659; after 1945 the Öffentliche Wissenschaftliche Bibliothek), however, partly owing to its position as the head of a well-developed system of inter-library lending, partly to its situation in Berlin, became recognized as the national library, being by far the largest in Germany (2,800,000 vols; 68,500 MSS) and the copyright deposit library for Prussia. A union catalogue of books in Prussia, Munich and Vienna designed to facilitate the inter-library loan service was begun in 1931; there are also union catalogues of periodicals. Copyright privileges within the various 'states' were enjoyed by the state libraries. The greatest of these was the Bayerische Staatsbibliothek at Munich (founded 1558; nearly 2,000,000 vols including 16,000 incunabula and 50,000 MSS). Another important library was the Herzog August Bibliothek at Wolfenbüttel (409,000 vols; 8,000 MSS). As is often the case in Europe, the university libraries are frequently 'public' libraries; the larger municipal libraries have stocks upwards of 500,000 vols. The Deutsche Bücherei in Leipzig (founded 1916 at the instance of the German Publishers' Association) receives copies of all German books from 1913 and is a centre of information on modern German book production.

The Austrian national library at Vienna, formerly the imperial library founded by the Hapsburgs in the 15th century, now has nearly 1,500,000 vols including many fine MSS. There are also important libraries in the university towns and before the war there was a vigorous popular library movement.

In the U.S.S.R. the existing libraries in Moscow, Leningrad, Odessa, Kharkov and Kiev have since 1917 become large central libraries, and new central libraries have been set up in the capitals of the constituent republics. The All-Union Lenin library at Moscow (11,000,000 vols; 2,500,000 MSS) and the library of the Academy of Sciences at Leningrad (4,000,000 vols) receive copies of all new publications. In all, 38 copies of each new book are deposited in the Moscow book-chamber and distributed to the appropriate libraries. Popular libraries number upwards of 35,000, including town and country public libraries, workers' and technical research and university, school and army libraries.

Before 1939 there were public libraries in the large towns in Czechoslovakia, that in Prague having over 1,000,000 vols, and there were a large number of small popular libraries serving rural communities and small towns. The national and university library in Prague (founded 1348) has over 1,500,000 vols. The national library in Warsaw (founded 1930) had some 450,000 books and MSS: and there were also university and special libraries in Poland including the famous Jagellonian library in Cracow (founded 1364; 630,000 vols) and many privately controlled popular libraries.

The earliest libraries in the U.S.A. were proprietary libraries (such as that founded by Franklin in Philadelphia) and one or two town libraries supported by voluntary taxation. The first large public library was the Boston Public Library (1854). There are now between 6,000 and 7,000 public libraries, offering, besides the loan of books for home reading, library services on a most generous scale: long hours of opening (usually from 9 a.m. to 9 p.m.), excellent reference and information services, comprehensive catalogues, advice on reading, continually changing exhibitions of books, children's libraries and educational activities of many kinds. On the whole American libraries have enjoyed greater financial support and employ larger staffs than those in Great Britain, but, largely because of geographical features, service in the country districts has lagged behind, and even in 1948 a quarter of the total population was without any public libraries. In many states some measure of assistance is given to local libraries by the state library commissions.

The Library of Congress in Washington was established in 1800 for the use of members of Congress but has now developed into the national library. It has developed to an outstanding extent the services it offers and has won an outstanding place by its efforts to meet the needs of scholars and seekers of information. Its services include central cataloguing, a union catalogue of books in a number of American libraries (now comprising 18,000,000 cards) and loan and photo-duplication services: it has special divisions for many subjects and a large legal reference service inaugurated for the use of members of Congress, and it is also the copyright deposit library. Its collections are now very large: 7,500,000 books; 1,500,000 maps; 1,600,000 pieces of music and an estimated 7,000,000 separate pieces of MSS. General and special reading rooms are provided. The card catalogue was issued in volume form by photolithographic process in 1946.

Important government libraries in Washington include the Army medical library (founded 1836; 600,000 vols; printed catalogue) the largest of its kind in the world, and the libraries of the departments of agriculture and the geological survey. The New York Public Library (founded 1895) has collections rivalling those of the Library of Congress in many subjects; it has, in addition to its 45 branch libraries, a reference collection of 2,250,000 volumes.

Several of the American university libraries have a stock of more than 1,000,000 vols. Harvard University library is the oldest in North America and has over 4,000,000 vols in its seventy-odd separate libraries, including the fine Law Library and the Houghton library of rare books. The collections at Yale number 3,500,000 vols. American libraries have benefited greatly from private benefactions, the following important foundations among others being the creation of private individuals: the Newberry Library, Chicago (early printed books), the Pierpont Morgan Library in New York (MSS and incunabula), the Henry E. Huntington Library at San Marino, Cal. (incunabula and early English books and Americana), the William L. Clements Library at Ann Arbor, Mich. (Americana), the John Carter Brown Library at Providence, Rhode Island (Americana) and the Folger Shakespeare Library at Washington.

The largest library of Central America is the national library in Mexico (founded 1857; 1,000,000 books, pamphlets and MSS). The national library of Cuba at Havana (founded 1901) now has 250,000 books and MSS. The national library at Buenos Aires has nearly 600,000 books and MSS; there are also public libraries in the large towns of Argentina and a number of popular libraries. In Brazil there are many public libraries and semi-public libraries, the national library in Rio de Janeiro having over 1,000,000 books and MSS.

In Canada, whose library services are much influenced by those of the U.S.A., the older states of the eastern sea-board have the larger libraries. There are the public library (690,000 vols) and the university library (450,000 vols) in Toronto, besides several other large libraries in Ontario. The libraries of the province of Quebec include McGill University (450,000 vols) at Montreal and Laval University (250,000 vols) at Quebec, the latter, founded in 1661, being the oldest in Canada. The parliamentary library in Ottawa (founded 1849; 500,000 vols), was formerly the national and copyright deposit library. A new national library is to be set up.

The South African Public Library, the oldest and largest library in South Africa, founded in 1818, has a stock of some 250,000 vols; the state library in Pretoria is only slightly smaller and there is also a large collection in the library of the university of Pretoria and there are public libraries in most of the large towns.

The capital cities of the various states of Australia have large public libraries with numerous branches and there is an active inter-library lending system. The Commonwealth National Library at Canberra, the most recently founded of the large libraries in Australia, has 175,000 vols and is the copyright library for Australia. There are large public libraries in the capital cities of the various states, the largest being those at Sydney (Public Library of New South Wales, founded 1826; 530,000 vols), Perth (Public Library of Western Australia, founded 1887; 200,000 vols) and Adelaide public library for South Australia (founded 1884; 225,000 vols).

Efforts are being made to improve library provision in India and in Pakistan. The largest library is that at Calcutta (formerly the Imperial Library, founded 1903; 400,000 vols) and several of the university libraries, including Allahabad, Calcutta, Dacca, Madras and the Punjab, have more than 100,000 vols. One of the most active library systems is that of Baroda where there are several substantial libraries and the central library has over 130,000 vols.

The development of libraries which took place after the foundation of the Chinese Republic in 1912 was due entirely to American aid and organization. Many local public libraries were set up. The largest and most up to date before 1939 was that of Peking, opened 1912, stock of half a million. Since the war the National Diet Library has been set up in Tokyo, largely on American lines.

Lexikon des gesamten Buchwesens, ed. C. Loeffler and J. Kirchner (1934–37; contains general articles on libraries under the various countries, and on individual libraries under the towns in which they are situated); E. Edwards. *Memoirs of Libraries* (1859); *Handbuch der Bibliothekswissenschaft,* ed. F. Milkau (2nd ed. 1950 ff.); A. Hessel, *Geschichte der Bibliotheken* (1925); A. Esdaile, *National Libraries of the World* (1934); J. Vorstius, *Grundzüge der Bibliotheksgeschichte* (2nd ed. 1936); M. Burton and A. Esdaile, *Famous Libraries of the World* (1937); J. W. Clark, *The Care of Books* (2nd ed. 1902; excellent survey of ancient and medieval libraries). F.C.F.

Libretto (Italian: 'little book'), a term used in English since 1742 in the special sense of the text of an opera. Since the libretto to the first opera—Peri's *Dafne* of 1597—was printed at Florence in 1600, their publication is estimated to have reached the astonishing total of at least 30 thousand, excluding the texts of musical comedies. For all practical purposes a libretto is a stage play which is cast in a mould suitable to the needs of a musical setting. While the differences between the two have varied considerably in the course of time, the radical change took place in the 17th century when recitative, aria and chorus crystallized into basic musical forms, which to some extent governed the course of the action and so made special demands upon the technique of the librettist. History has shown that it is hardly possible to define exactly the qualities essential to a successful libretto. If, as is not infrequent, the poetical or literary excellence of the text is small, both composer and performer can do much to restore the balance. The great composer can seize imaginatively upon verbal suggestions of a dramatic or emotional idea and bring it to life. By means of dramatic interpretation the singer can shed new light upon both text and music combined, so that the deficiencies of the former may pass almost unnoticed. Two of the most desirable qualities in a librettist are dramatic insight and a knowledge of stagecraft. An outstanding example of this occurs in Schikaneder's unjustly maligned text to Mozart's *Zauberflöte*. Though unpoetic, it is ingenious and full of life; it expressed ideals dear to the composer and thus helped to inspire him to write profound and noble music.

There are many notable instances of close co-operation between composer and librettist. In their several epochs and styles, the following deserve mention: Lully and Quinault; Gluck and Calzabigi; Mozart and Da Ponte; Verdi and Boito; Sullivan and Gilbert; Richard Strauss and Hofmannsthal; Bliss and Priestley. Occasionally two librettists have worked together. The texts for Puccini's *Madama Butterfly*, *La Bohème* and *Tosca* were all supplied by L. Illica and G. Giacosa. For Bizet's *Carmen* Meilhac and Halévy produced a brilliant adaptation of Mérimée's novel, a feat of a kind often attempted but rarely done with success. The personal influence exercised mutually by composer and librettist has on the whole been more productive of good than harm. At the other extreme there has flourished a type of libretto conforming to a stock pattern, set by musicians of successive generations, often working in complete isolation from the author. Two of the more prolific were Goldoni and Metastasio. The score or so of the former's most popular texts have been used many times between 1743 and 1936; the latter wrote 27 full-scale opera libretti which have been set over a thousand times in all, by nearly 50 composers, between 1723 and 1840. (This shows incidentally that the comic libretto as written by Goldoni has outlived by nearly a century Metastasio's stately but rather lifeless classical tragedies.) In a small but very select group are found those composers who themselves for various reasons preferred to write or adapt texts for their own operas. Such were Berlioz, Wagner, Charpentier and Borodin.

Catalogue of Opera Librettos printed before 1800, prepared by O. G. Sonneck (Library of Congress, 1914); R. Wagner, *Oper und Drama* (1851); E. Schuré, *Le drame musical* (1875); P. Lohmann, *Über die dramatische Dichtung mit Musik* (1886); E. de Bricqueville, *Le livret d'opéra français de Lully à Gluck* (1888); W. Barclay Squire, 'The Libretto of the Future', in *Studies in Music*, ed. R. Grey (1901); F. Lindemann, *Die Operntexte Phil. Quinaults* (1904); H. Pfitzner, *Zur Grundfrage der Operndichtung* (1908); E. Istel, *Das Libretto* (1914); H. Pfitzner, *Vom musikalischen Drama* (1915); M.Ehrenstein, *Die Operndichtung der deutschen Romantik* (1918); R. Gerber, *Der Operntyp Metastasios* (1922); E. Istel, *The Art of writing Opera Librettos* (1922); A. Loewenberg, *Annals of Opera, 1597–1940* (1943) and *Early Dutch Librettos and Plays with Music in the British Museum* (1947). A.H.K.

Lieh-tzŭ, title of a probably fictitious Chinese 'ancient worthy'. The book, *Lieh-tzŭ*, shows a close affinity to *Chuang-tzŭ*; it probably originally formed part of a corpus of *Chuang-tzŭ* texts in the 3rd century B.C. The content and style of the present book are very unequal. One chapter gives a rather adulterated account of the teaching of the 4th-century B.C. philosopher, Yang Chu.

Liä Dsi, das wahre Buch vom quellenden Urgrund, tr. R. Wilhelm (1911); *Taoist Teachings from the Book of Lieh Tzŭ*, tr. L. Giles (1912). A.R.D.

Limerick. The origin of this kind of verse epigram is obscure. It is said to be derived from lines sung with a chorus 'Will you come up to Limerick?' by veterans of the Irish Brigade returning from France in the 18th century. The rhyme scheme is more or less that of

'Dickory, Dickory, Dock', the French version of which runs

Digerie, Digerie, Doge,
La souris ascend l'horloge;
L'horloge frappe
La souris s'échappe,
Digerie, Digerie, Doge,

though the short lines in the nursery catch are entirely inadequate to sustain the pattern of the limerick. A collection of limericks, published by John Marshall about 1822, contains several which are still well known, for instance

There was a fat man of Bombay,
Who was smoking one very hot day.
A bird called a snipe
Flew away with his pipe,
Which vexed the fat man of Bombay.

It cannot be doubted that Edward Lear's inexhaustible series of nursery limericks is based upon these.

But the commoner form demands that the anecdote should be continued in the last line, and by long tradition continued indelicately; although there may be a polite as well as an impolite version of the affair. Arnold Bennett, asked to contribute his favourite limerick to a book of them, replied that he did not know any that were printable; but this was too unkind a criticism. Limericks have been composed on every kind of topic, including philosophy and religion.

There was a young man who said 'God
Must think it exceedingly odd
To find that that tree
Continues to be
When there's no one about in the quad'.

But the majority are topographical, at least in the opening line, as in

There was an old man of Khartoum
Who kept two tame sheep in his room:
'For', he said, 'they remind me
Of one left behind me,
But I cannot remember of whom'.

or

There was an old farmer of Melton
Who forgot to put braces or belt on,
So his trousers came down,
And the joke in the town
Is still everlastingly dwelt on.

Much ingenuity has been exercised in the discovery of place-names which are not pronounced as they are spelt, in order to give the verses a quaint appearance to the reader's eye.

The lifeboat that's kept at Torquay
Is intended to float in the suay:
The crew and the coxswain
Are sturdy as oxswain
And as smart and as brave as can buay.

But by far the greatest number of limericks have an oral and not a written currency. For this reason it is important that the statements they make should run as easily and lightly as possible. See also NONSENSE; CLERIHEW; HUMOUR AND WIT. E.V.K.

Lira, Spanish stanza form, and a special form of the *canción* (*canzone*). A combination of 5 11-syllable and 7-syllable lines which rhyme: aBabB. The name comes from Garcilaso de la Vega's fifth *canción* in which this combination occurs, and of which the first line reads: 'Si de mi baja *lira*'. Some combinations of 6 lines are also sometimes described as *liras*. E.M.W.

Lithuanian Literature. The history of Lithuania with its mainly Polish and Roman Catholic connexions has isolated Lithuanian literature from those of the other three East Baltic peoples, except in the modern period of independence. Lithuanian was not used for writing till the 16th century. In Polish Lithuania its use was associated with the counter-Reformation; in Prussian Lithuania with the activities of Protestant German pastors. The two Lithuanias, unlike the two Latvias, remained separated in culture till modern times. Lithuanian literature consists of an oral literature of folk-songs, folk-tales and other varieties of folk-lore. The songs are of two types—the older *giesmës*, which are ballad-like, and the *dainos*, which are lyrical and represent individual sentiment. Lithuanian written literature begins with translated catechisms, hymnals and homilies, reflecting both Jesuit and Calvinist points of view. In the 16th and 17th centuries the Jesuits (M. Daukša, K. Širvydas) combined preaching with propaganda for the vernacular, which resulted in the compilation of grammars and dictionaries. In 1735 a complete translation of the Bible was made. To the 18th century too belongs the classical poem *Metai* ('Seasons') by the Prussian Lithuanian K. Duonelaitis. In the romantic period and under Polish influence Polish Lithuania became a focus of literary activity but the writing was done mainly by Poles and in Polish. The only significant Lithuanian author of the period was S. Daukantas and his work belongs to almost the middle of the 19th century. Bishop A. Baranauskas's symbolic poem *Anykščių šilelis* ('Anykščiai Grove') came even a decade later. The majority of Lithuanian speakers at this time were serfs and this restricted the Lithuanian authors' scope and dictated their attitude. Serfdom was abolished in 1861 but the cultural advantages this brought were counteracted in 1865 by a Russian ban on the use of the Latin alphabet. For the next 40 years literature made little advance in Polish Lithuania. In the middle of this period the monthly Aušra ('Dawn') appeared in Prussian Lithuania as the first symptom of national awakening. Aušra was followed in the 1890s by a series of other periodicals. In 1904 the ban was lifted in Polish Lithuania and a Lithuanian press and literature came quickly into being. The two currents of realism and neo-romanticism both had prominent adherents but it was the latter, in alliance with patriotic idealism, which attracted the more talented authors (e.g. J. Maironis). Realism, anticipated in the 1860s by bishop M. Valančius, was represented by several authoresses, among them Žemaitė, a peasant woman who began to write at almost 50. From the establishment of an independent Lithuania in 1918 till 1940 Lithuanian literature reached the peak of its achievement in both quantity and quality. Literary creation was sensitive to west European influences and in the course of a generation passed through all the contemporary European phases. The most outstanding work was done in poetry (Vydūnas, Krėvė, Putinas, Sruoga). In complete contrast to the individualism of this poetry is the socialist realism which has dominated Lithuanian literature since the Soviet annexation. Since then Lithuanian literature has been artificially divided against itself, with some of the best authors (e.g. Krėvė) living in exile.

S. Čiurlionienė, *Lietuvių literatūros istorijos konspektas* (1918); M. Biržiška, *Lietuvių dainų literatūros istorija* (1919) and *Mūsų raštu istorija 1547–1904* (1925); A. Jakštas, *Mūsų naujoji literatūra 1904–1923* (2 vols, 1923–24); J. Gabrys, *Lietuvių literatūros apžvalga* (1924); J. Tumas (Vaižqantas), *Lietuvių literatūros paskaitos* (8 vols, 1924–25); A. R. Niemi, *Liettualainen kirjallisuus* (1925); Z. Kuzmickis, *Lietuvių literatūra*, IV–V (1933–34); V. Mykolaitis (Putinas), *Naujoji lietuvių litératūra*, I (1936); J. Mauclère, *Panorama de la littérature lithuanienne contemporaine* (1938); A. Vaičiulaitis, *Outline History of Lithuanian Literature* (1942). W.K.M.

Ljóðaháttr, Old Norse Edda metre consisting of stanzas of two long lines with caesura alternating with two three-stress lines without caesura, as

Deyr fé, deyja frændr, / deyr sjálfr it sama; / ek veit einn es aldri deyr: / dómr of dauðan hvern.

C.T.O.

Lohengrin. The earliest literary form of the swan-knight legend occurs in French, where a prologue to the *Chanson d'Antioche* (see Graindor), tracing the ancestry of Godefroi de Bouillon back to the swan-knight Helias, seems to have been in existence by the second half of the 12th century. In the *Chevalier au Cygne* (early 13th century; ed. C. Hippeau, 1874–77), the story of the *enfances* (youthful exploits) of Godefroi is preceded by the story of Helias who appears at Nymwegen in a boat drawn by a swan to champion the duchess of Bouillon's right to her land against the duke of Saxony. Helias marries Beatris, the duchess's daughter, and forsakes her after 7 years when she transgresses his command not to ask about his origin. Their daughter Ida becomes the wife of Eustache of Boulogne and mother of Godefroi de Bouillon. This story is prefaced by the tale of the children changed into swans, one of whom never regains his human shape and always accompanies his brother, the swan-knight. Completing and explaining the Helias story, the swan-children theme forms an integral part of the French Godefroi de Bouillon legend, and occurs in several versions (in the epic *La Naissance du Chevalier au Cygne*, ed. H. A. Todd, 1889; in the *Gran Conquista de Ultramar*; and, unconnected with, but probably based on, the Godefroi poems, in the *Dolopathos* of Johannes de Alta Silva).

In Germany the swan-children story does not appear, but the Helias story figures in a drastically revised form in Wolfram's *Parzival* (818, 24 ff.). Here, Parzival's son, Loherangrin (i.e. Garin le Loherenc, see Chansons de Geste), comes to Antwerp and marries the orphan princess of Brabant, whom God has destined to be his bride. The boat drawn by the swan, the forbidden question and the hero's departure to his own mysterious land (here Munsalvaesche, the Grail castle) are retained, but the heroine's mother, the judicial combat with the duke of Saxony and the illustrious descendants of the swan-knight disappear from the story. Konrad von Würzburg's *Schwanritter* (*c.* 1260; ed. F. Roth, 1861) follows the *Chevalier au Cygne* without substantial change. The hero is anonymous, the duchess of Bouillon here being duchess of Brabant and her descendants counts of Cleves and Geldern. The *Lohengrin* epic (completed 1283–90; ed. H. Rückert, 1858) starts as an imitation of the second part of the *Wartburgkrieg*: the opening 600 lines, by a Thuringian poet, makes Wolfram tell how king Arthur sent Lohengrin to rescue Elsa of Brabant, the remaining 7,000, by a Bavarian, work out a plot based on *Parzival* and the *Schwanritter* (Elsa's adversary now being Friedrich von Telramunt), but add long crusading episodes based on Wolfram's *Willehalm* and the account of the wars of Henry I against the Hungarians from the Repgau chronicle. This is the version used by Wagner.

F. Panzer, *Lohengrinstudien* (1894); P. Paris, 'Le Chevalier au cygne', in *Hist. litt. de la France*, 22; G. Huet, in Romania, 34 (1905); A. L. Frey, *The Swan Knight Legend* (1931); A. G. Krüger, *Die Quellen der Schwanritterdichtungen* (1936); W. Krogmann, in Herrigs Archiv, 171 (1937). F.W.

London Chronicles, several series of civic annals for London compiled over a considerable period. The earliest surviving one, generally ascribed to Arnold Fitz Thedmar, is the Latin *Liber de Antiquis Legibus* (1274) covering the period 1188–1272. There are others, in Latin (e.g. for 1194–1330) and French (e.g. for 1259–1344). The earliest surviving English annals date from the 15th century, many of them dealing with contemporary events. No doubt many others have been lost.

A Chronicle of London from 1089 to 1483 (limited ed. for the Common Council of the City of London, 1827; apparently ed. N. H. Nicolas and E. Tyrell); *The French Chronicle of London*, ed. G. J. Aungier (1844); *Liber de Antiquis Legibus*, ed. T. Stapleton (1846); 'Annales Londonienses (1194–1330)', ed. W. Stubbs in *Chronicles of the Reigns of Edward I and Edward II* (1882); *Chronicles of London*, ed. C. L. Kingsford (1905); *The Great Chronicle of London*, ed. A. H. Thomas and I. D. Thornley (1938).

C. L. Kingsford, *English Historical Literature in the 15th Century* (1913). R.W.B.

Long Metre (L.M.), the metre of a stanza consisting of four four-stress lines, much used in church hymns, e.g.

'Forty days and forty nights / Thou wast fasting in the wild;
Forty days and forty nights / Tempted still, yet undefiled.' C.T.O.

Ludwigslied, German stanzaic poem in Rhenish dialect, commemorating the victory of the Frankish king Louis III over the Normans at Saucourt (881); composed before, but recorded (in a unique MS., Valenciennes) after, Louis' death in 882. Louis' career and his battle are reduced to a stylized sequence in which God tests him in adversity and exacts penance of the sinners amongst the Franks. The same subject appears in the Old French poem *Gormond et Isembart*.

Ed. W. Braune–K. Helm, *Althochd. Leseb.* (1942); C. C. Barber, *Old High German Reader* (1951); W. Schwarz, 'The *L.*', in Mod. Lang. Rev., 42 (1947); R. Harvey, 'The provenance . . .', (*L.* written in France ?) in Med. Ævum, 14 (1945). F.P.P.

Luxemburg Literature. While French and German are the official languages of the Grand Duchy, the mother tongue of the Luxemburgers is a Middle Frankish dialect with many foreign admixtures reflecting the chequered political and cultural history of the country. This dialect is also the language of the more notable literary production which has developed since the beginning of the 19th century. It is a genuine branch of 'regional art' (*Heimatkunst*) mainly with popular plays and lyrics, expressive of the conservative love of local life in all its varieties. The greatest achievement, so far, is Michael Rodange's *Renert oder de Fuuss am Frack an a Mansgresst* (1872), a picturesque adaptation of the Reynard story full of topical satirical allusions. Other poets of rank are Michel Lentz (1820–93) and Edmund de la Fontaine, called Dicks (1823–91).

N. Welter, *Mundartliche und hochdeutsche Dichtung in Luxemburg* (1929) and *Das Luxemburgische und sein Schrifttum* (1938). A.B.

Lyric, (i) a short poem intended for singing, usually to the accompaniment of a lyre or other instruments; (ii) a short poem expressing personal feeling.

These two definitions show at once that lyric is a kind of poetry within which great varieties may exist and indeed that there is contrast and even opposition among the varieties. Poetry intended for singing must have something in it of a 'public' quality, for the very act of singing is an act of open utterance, and even when the poet himself is also the singer, it implies a willingness to be overheard, if not a strong desire to reach an audience. It has in it no suggestion of self-communing or of low-voiced private confidences between individuals. Usually therefore poetry for singing embodies matter which seems fit for publication and, except among remarkably uninhibited persons, such matter rarely includes highly individual or unusually intense personal emotion. The customary themes of song poetry are: celebrations of public events; descriptions of aspects of the natural world likely to arouse emotions of delight, awe, regret or thankfulness in any normally sensitive person; and expressions of situations or emotions common in human experience. The personality of the author is present only to that degree which will ensure conviction that the emotion was truly experienced (which is a question of art, and not of 'sincerity' in its most obvious sense); and even when the personal emotion has been intense and individual, it is made fit for singing by approximation to the generally appreciated and understood forms of the emotion. This approximation can be effected by the wording in general and the imagery in particular. The very form of song lyric is another reason for its tending to the generalized and familiar in its matter, for words which are to be followed by a listener who is also following melodic and rhythmical (and sometimes harmonic) structures at the same time must be readily understood. Therefore words conveyed in singing have usually been either simple in association and grammatical construction, as in popular song, or familiar, as in settings of the Mass or of biblical material in oratorios. Often they are both simple and familiar. Finally the very structure of the poetry is affected by the needs of the singer, for the speech-sounds chosen must be 'singable', the phrase-lengths must be related to easy breathing and the use of speech-sounds must not be so rich and subtle in itself as to make it impossible to pay adequate attention to the music. That is, song poetry tends to the anonymous, the general and the intellectually simple in its matter, and to the frankly formal in its manner. All this is certainly true of a large part of the poetry we call 'lyric'.

Yet the other definition of lyric is important; how important we may see when we find that Ruskin says 'Lyric poetry is the expression by the poet of his own feelings' and that a French historian of literature can define lyricism as '*toute poésie dans laquelle le poète, consciemment ou non, nous confie ses sentiments intimes, son expérience particulière*', without reference to music or any formal qualities. Poetry of this kind, far from concealing personality under anonymity, relating individual experience to the general, or choosing easy and familiar imagery and phrasing, seeks often every means of insisting that the embodied emotion is unique, peculiar to rare temperaments, perhaps even to the poet alone, and that the communication of the emotion is only to the fit audience, however few. The tone is often that of soliloquy or of confession. In order to achieve this effect, situations and scenes of rare occurrence may be suggested, emotions evoked which deliberately deny the 'stock response', images used which can be associated only with the one given situation and may even, at the extreme, have associations for no one but the poet, and language so handled as to suggest that formalism is remembered only to be broken and that words and phrases are responsive to nothing but the shifts and turns and interruptions of feeling barely guessed at by the conscious mind. The 'music' is made entirely by exploitation of the sensuous qualities of speech sounds (pitch, duration, intensity and timbre), and the formal structure is often felt to be precariously maintained against the attacks of impulsive emotion, or even to be merely a kind of seismograph of emotional disturbance. That is, lyric which is not strictly song poetry tends to the personal, the particularized and the emotionally-complex or rare in its matter, and to the speech-like and wayward-seeming in its manner. All this is certainly true of some lyric in many periods, and to the great majority of lyrics written since the end of the 18th century. It is a curious fact that the only spontaneous use of the etymological sense of 'lyric' in reference to contemporary verse occurs when the songs, or the words for the songs, of musical comedies or revues are called 'the lyrics'.

It might appear that kinds of poetry capable of such sharp contrasts as these ought not to be yoked together by one term. But the contradictions are not so sharp in all lyrics, for there are poems at once song-like and personal, or impersonal and yet full of the subtleties of speech lyric; and the very contradictions themselves indicate the real connexions between the two kinds. The shortness and simplicity of the song usually necessitated singleness of theme; and singleness of theme usually meant singleness of emotion. This naturally led to dwelling on emotion and heightened interest in its complexities. This in its turn led to examination by poets of the singularities of their own emotions. Further, musical utterance tends to heighten and intensify any emotion expressed, so that the simplest and most common of feelings may seem strangely poignant in singing. Song poetry could therefore lead to interest in, and cultivation of, sheer intensity of feeling. Finally, that music which simultaneously added its own sensuous beauty to the expression of feeling and seemed to deepen while it expressed the feeling itself has never been forgotten by those lyrists who do not write for singing, for of all poets they have perhaps gone furthest in developing the musical qualities of unaccompanied speech, and have made of its rhythms, rimes, assonances, chimes and consonantal harmonies a sensuous medium comparable in its mode of expression to the singing and accompaniment of song poetry. The two kinds of lyric, for all their disagreements and anomalies, remain integrally related, and the history of lyric poetry may show how both the relationships and the disagreements develop.

There are some grounds for believing that all poetry is lyrical in origin, as the only poetry known among some primitive peoples is the body of 'purpose' songs, used to arouse the appropriate emotional responses on occasions of war, triumph, marriage, religious pleas or rejoicings and the like. It may be that the mnemonic power of rhythmical utterance, empirically observed, was the cause of its being used for teaching morality and history and so growing into other early kinds of poetry such as the epic (q.v.) and the didactic (q.v.). A distinction, however, is early recognized; the verse in *Ecclesiasticus* (xliv, 5) 'Such as found out musical tunes, and recited verses in writing' has been explained as referring to lyric and epic poets.

In Europe the earliest known lyric poetry is that of Greece, and it is certainly musical in origin. It attained great variety of richness, splendour, delicacy and subtlety of form, all developed within two main types, choric and monodic. References in Homer to choric song suggest that a leader and chorus sang with the accompaniment of instruments and dancing. The songs are 'occasional', including dirge, paean etc., and belong to the kinds practised by Greek lyric poets from the 7th century B.C. onwards. References are made to the occasion, to the god or hero honoured and to the persons involved in the celebration, and a myth is used to provide references to the gods or a source of moralizing. Processional songs and dithyrambs and encomia clearly follow the main types closely. Choral songs were written by poets otherwise famous, such as Aeschylus and Sophocles, but the best-known choral lyrists were Bacchylides and Pindar. The latter has inspired veneration and attempted imitation in generations of the modern era (note particularly the 'Pindaric' craze of the late 17th and 18th century in England) and his work embodies all the features of Greek choral song at its most characteristic and at its most sublime. It uses a great variety of metrical forms, highly organized and closely followed, and a copious language. Religious feeling is natural to Pindar in celebrating men and their affairs, and he has a nobility as well as a depth of feeling that seems to be the experience of a natural 'high-mindedness'.

The great and splendid choral songs developed side by side with the smaller monodic lyric, which seems to have drawn some of its inspiration from folk-song and folk-themes. The most famous writers of this lyric, Sappho and Alcaeus, also used great variety of metres, usually short stanza forms, but their material was the emotion in fully human lives, and they appear to call upon their personal individual experiences, writing with clarity and frankness of human relationships and seeking direct melody in expression. Anacreon added conviviality to their lyric themes.

All the types of Greek lyric continued for generations after the great lyrists, and were partly renewed in their influence on Latin lyric which, without Greek inspiration, showed little sign of life and even with it never approaches the richness and freedom of Greek lyric. The native Saturnian songs and hymns seem to be lyric in the original sense, in being intended for singing, but they were of no great artistic value; the following of Greek influence meant that most Latin lyric was consciously 'literary', so that the song-like feeling was largely lacking. Naevius introduced Greek models to Latin literature, and this introduction was more important than his poetry itself. Catullus wrote a number of short lyrics and two longer wedding-hymns, in a variety of metres drawn from the Greek; his subjects are similar to Sappho's, and he uses natural imagery and direct diction in giving expression which has the ring of sincerity to both passionate and tender feeling. It is Horace however, who, though he does not often reach Catullus's strength of passion, is the great glory of Latin lyric. In the *Carmen Saeculare*—a choric hymn to Apollo and Diana to be sung on the occasion of games—he produced a lyric in the original sense, and in the *Carmina* he makes references (probably conventional) to musical accompaniment, while all the *Carmina* have an occasion, often a public one, and frequently address a person or power or object. The matter ranges from the lightly personal to the gravely statesmanlike and freely uses both nature and mythology in reference, imagery and description. That is, Horace can use with ease the methods of apparently contrasted types of lyric; and his range of subtle sensibility, his delight in both sensuous pleasure and its discipline, and his combined sophistication and felicity in verbal and metrical technique, readily account for the mingling of respect and affection in which he has always been held.

European lyric in the centuries after the classical periods is still partly Latin, for it is best known to us in the poetry of Romanized Europe, where both memories of the empire and the influence of the Christian church spreading from Rome led to the use of the language of Rome for learned and even to some extent for popular poetry. During these centuries Latin verse changed its structural principles, arrangements of stresses replacing the quantitative verse of the classical era. Many Christian hymns and some secular lyrics were written in accentual Latin verse, and many of these were known throughout most of Romanized Europe. Prudentius is the first great Latin Christian poet, St Bernard of Clairvaux perhaps the most famous among Latin hymnodists, and the great 'Dies Irae' of the 13th century probably the best-known individual poem.

Meanwhile, however, vernacular and macaronic lyric had been developing in many countries, from origins unknown to us. There must have been popular poetry, probably for singing, now lost to us, and this was ready for fertilization by Latin and ecclesiastical traditions. Nothing that can be called lyric in any formal sense remains to us from the Anglo-Saxons, but lyric feeling is apparent in a poem like 'The Wanderer' where, though the theme of sorrow in exile is a heroic commonplace, the expression suggests a personal outpouring of emotion. Certainly lyrics must, to judge from the number which survive, have been common in England from soon after the conquest; a native lyric was common in Germany, disseminated by the 12th-century minnesingers; in France, where *trouvères* and troubadours in the 11th–13th centuries sang love-songs as well as the *chansons de geste* and where Provençal lyric had reached extremes of metrical subtlety and dexterity; in Spain, which had its watchmen's songs and trade-songs before Provençal lyric crossed the border with its *mystique* of love; and in Italy, where the 8-line *rispetti* handled the subjects common to lyric in all countries. These subjects in the late middle ages were mixed. In England, for instance, there is not only a large body of religious lyric, including addresses from the Cross, musings on the transience of earthly things and songs of yearning to Mary and her son, but also secular celebrations of the life and fairness of earth, as in the famous 13th-century 'Sumer is i-cumen in'. There is, too, a remarkable use of religious and earthly awareness to cast light on each other, as in the poem where Christ's birth is imaged in the cool clear stillness of April dew, or in the implied Cross-references of the little poem:

> Now goeth sun under wood;
>   Me rueth, Mary, thy fair rood.
> Now goeth sun under tree;
>   Me rueth, Mary, thy son and thee;

where the natural phenomenon becomes almost a pun on the meaning through the juxtapositions and the hinted punning in the words.

It was in Italy that vernacular lyric, both popular and courtly, first stirred with what it is still convenient to call the Renaissance. Dante's discussion, in *De Vulgari Eloquentia*, of lyric metres indicates that from the early years of the 14th century lyric was to be taken seriously by the greatest poets, and his handling of Tuscan to establish it as the literary language of his country meant that Italian rather than Provençal forms would be developed. Petrarch developed Italian lyric with power, boldness and delicacy in his *canzoni*, and the influence of Italian lyric grew strong in other countries largely through the great reputation of Petrarch and his singing of his country and his Laura. Boscán introduced Italian metres to Spain for further use by Garcilaso, Fray Luis and Herrera; and in France the 16th century saw an immense outburst, at once learned, serious and delightedly enthusiastic, of interest in lyric. There had already been in Villon a French lyric poet whose power and individuality in *ballades* and *rondeaux* as well as in the *Testaments* seem to some modern readers to be those of a 'renaissance' figure, but the conscious renaissance, with its passionate delight in an old learning which is to make a new poetry, came to lyric with the Pléiade, whose members both wrote and theorized about poetry. Joachim du Bellay in his *Défense et illustration* (1549) issued the manifesto of a movement to raise French as a poetic language to the glorious level of Greek and Latin, by loving and enlightened study of the ancients, close attention to form and, particularly in Baïf and Ronsard, learning from the methods of music. Ronsard was the greatest lyrist of the group, and his tender feeling, melancholy love of nature, transparent diction, flowing yet controlled rhythms and clear imagery make his work a model of lyric where it holds the balance between formal and emotional inspiration. The simple '*Mignon, allons voir*' shows how fresh the commonplace can be in this kind of poetry. He is the last great lyrist of France till the 19th century, and still one of the greatest.

Italian influence reached England, partly through French examples, partly direct, in time to be a cross-fertilizer with native influences in the work of Sir Thomas Wyatt, whose songs seem to derive mainly from the native tradition though his Italian interests are clear enough from his sonnets. From him and his admirer Surrey springs a great line of English song-poets, whose work is one of the glories of a brilliant age. Nearly all the lyrics of this time are literal song poetry, and have its characteristics. Even the evident strong personal feeling in Wyatt is disciplined, often most movingly, to the demands of song forms, and in dozens of songs freshness is given to hackneyed themes of love purely by their formal brilliance. Many of the writers were anonymous, but great poets like Spenser and Shakespeare found time for lyric, and Campion must be named for his perfect understanding of the needs of song; he was himself a composer. He serves also as an example to show how learned theorizing could flourish without inhibiting free creation, for he supported the many critics who suggested that English should adopt unrimed classical quantitative measures and yet wrote enchanting rimed verse in English stressed metres, and one poem, the exquisite 'Rose-cheekt Lawra', which is constructed on classical theories and runs with the fluency of native song. It is clear from the simultaneous flourishing of critical theory and free creation that an intense vitality informed lyric in 16th-century England and this vitality gave birth to prolific generations of lyric poetry: in fact no other European country has had such continuity in lyric writing. In France, for instance, La Fontaine alone has something of the lyric note between the 16th and the 19th centuries.

The 17th century in England saw a continuation of song lyric in the 'love and good life' songs of Cavalier lyrists like Suckling, Carew and Lovelace, with the celebrations by Herrick of country occasions as well as love, and also the rapid development of personal expression, from the *Songs and Sonets* and religious poems of Donne through the religious lyrics of Herbert, Vaughan and Crashaw. No lyric poet conveys more strongly than Donne the conviction that personal feeling is the essential impetus in his best poetry, or is more dependent on this conviction if he is to hold interest. The doubts and revulsions of love, the self-tormenting questions of faith, are more frequent in him than affirmations, and his diction and imagery move us less by their own beauty than by their seeming essential to his self-expression. His methods interested his successors, though they did not dominate them, and Herbert conveys his humble obedience to faith and Vaughan his moments of white vision by techniques derivative from, but ultimately independent of, Donne's.

Personal revelation seems to fail for a time, and for this reason it has been held that the 18th century is a period lacking in lyric. In fact, however, the songs in Dryden's plays maintained the tradition of song poetry which continues into the patriotic and popular songs of the century which produced 'Rule, Britannia' by Thomson and the songs of *The Beggar's Opera* (1728) and *Polly* (1729). This is, too, a great century of hymn-writing, with Watts and John and Charles Wesley. It is therefore perhaps less surprising than at first appears that this century should produce the wonderful lyrics of Blake, for they have the true singing note and great clarity of imagery, for all the mysteries in their image associations, and of Burns, who captured the direct pathos of folk-song.

The current was setting strongly towards romantic free expression. The German 'Sturm und Drang' had the lyrics as well as other writings of Schiller as part of its expression, and Goethe had restored to German poetry both music and sensibility to the natural world in songs like the 'Wandrers Nachtlied'. His sense of classical form gave song-quality to the expression of romantic sensibility. Hölderlin, too, shows the power of the mingled rebellious passion and longing for classic clarity of the German 18th century to produce lyric.

The early 19th century saw that renewal of full lyrical impulse which is part of the romantic movement throughout Europe. Wordsworth, Coleridge, Byron, Shelley and Keats in England, Eichendorff and Heine in Germany, Lamartine, Hugo, de Vigny and de Musset in France, Leopardi in Italy, Espronceda in Spain and Pushkin in Russia all wrote lyrics which may be called 'romantic', in no sense more truly than in their differing from each other and rejoicing in their individuality. Perhaps one of the most striking features of romantic lyric is the curious fact that it is used with equal eagerness for intensely personal outpourings and for meditations on social and political questions. It often expresses enraptured response to nature and seeks to seem free and spontaneous while in fact exploring every means of using language to be as sensuously pleasing and emotionally suggestive as care can make it.

Lyric of the later 19th century received its two consciously 'new' impulses from France, though one comes indirectly from America. Parnassians like Leconte de Lisle and Sully Prudhomme set out to achieve universality by strict descriptive objectivity, and much of Tennyson's and Browning's work shows traces of this idea. Baudelaire, however, responding with astounding fervour to the poetry of Edgar Allan Poe, went further than any romantic predecessor in giving lyric expression to intensely personal states of feeling, though often in symbolic forms. He was followed by the symbolists, who tried to give the musical echoes of personal experiences of feeling often without any direct statement of the experience itself. Verlaine and Mallarmé began by contributing to Parnassian publications, but ended by leading symbolism. Poe's influence on this movement was the first time in history when American poetry affected European.

Since that day hardly a serious lyric poet in Europe has escaped some influence of the symbolists, though there has been a marked desire to return to closer concern with the affairs of common men than seemed possible to Mallarmé. Verhaeren, Laforgue, Valéry in French, Hopkins, Eliot, Auden in English, Stefan George and Rilke in German, Manuel and Antonio Machado in Spanish are a few among very many who show, by pursuit or reaction, the strong effects of 19th-century French influence. America therefore, because of Poe, has been a source of modern lyric, though her poets from Anne Bradstreet onwards had till recently followed fairly traditional models. Now, however, lyrical experiment in America is parallel to that in Europe.

Lyric outside Europe and America resembles European lyric more closely than might be supposed. (The Psalms, of course, have become part of the European tradition). In India, lyric developed early in Sanskrit, showing, like Greek lyric, a very early mastery of complex rhythmical forms, to which imaginative names like 'leap of the deer', 'play of the tiger', 'chain of lightning', 'slender-limbed', 'maiden of tender glances' were given as early as the first centuries of the Christian era. The Krishna tradition of relating the sensuous to the spiritual has given rise to a persistent symbolism, often used for mystical poetry in which erotic imagery symbolizes spiritual experience, exactly as it has been used in Europe. Courtly lyric by poets dependent on royal patronage, lyric of a broad erotic tradition, with emphasis on fleshly beauty and physical details in wedding-songs, and religious lyric have all used similar imagery so that it is not always easy, without a key, to know whether a poem is simply sensuous or symbolically religious. The use of conventionalized conceits for certain emotions increased the similarity between the different kinds. Both imagery and rhythmical forms have continued for centuries, which indicates a sense of the importance of a given form, yet personal feeling has always supplied much of the matter of Indian lyrics as, for instance, in the *Meghadūta* (Cloud Messenger) of Kālidāsa. Indian lyric has remained song—it is possible to this day to be greeted by a specially composed song of welcome.

Omar Khayyám, Sa'di and Hafiz show in their singing of the transient beauty of roses and wine and love the kinship of Persian lyric to much in Europe.

Chinese lyric also had a strong continuous tradition through many centuries. It has celebrated friendship as much as love and shown a Horatian delight in recording the delicate pleasures of the good life. It knows humour. Where it has a secondary meaning, it is more likely to concern politics than spiritual aspiration. Imagery has been clear and precise, drawn with fine true lines. At some periods, imagery was systematized, so that poets could use a kind of thesaurus of images appropriate to given subjects. Rime, quantity (in a general sense) and tone have all been highly organized to form metres which, with natural variations in different periods, have been carefully followed. From anonymous songs of the 6th–5th centuries B.C. till the end of the Ming dynasty (*c.* 1640) the tradition was unbroken, though naturally certain poets left a stronger mark of their individuality than others, as did for example, Po Chü-I, whose work retained a strong influence in China and found imitators in Japan. A 6th-century poem, 'Western Wind' (in Arthur Waley's translation), shows how close Chinese poetry can be to European:

> My bed is so empty that I keep on waking up:
> As the cold increases, the night-wind begins to blow,
> It rustles the curtains, making a noise like the sea:
> Oh that those were waves which could carry me
> back to you!

Lyric of the indigenous peoples of the southern hemisphere has till now been the province of the anthropologist rather than the literary critic. Settlers there have developed European traditions.

Protean in nature, lyric has been less at the mercy of fashions in thought than any other poetry. It is always essential; for it satisfies more immediately than other poetry the two human needs of expressing feeling, and dignifying feeling by giving it form.

H. W. Smyth, *Greek Melic Poets* (1900); G. Thomson, *Greek Lyric Metre* (1929); C. M. Bowra, *Greek Lyric Poetry from Alcman to Simonides* (1936); J. P. Postgate, *Prosodia Latina* (1923); E. Courthope, *History of English Poetry* (1910); O. Elton, *The English Muse* (1933); J. M. Gibbon, *Melody and the Lyric* (1930); B. Pattison, *Music and Poetry of the English Renaissance* (1948); C. M. Ing, *Elizabethan Lyrics* (1951); R. Findeis, *Geschichte der deutschen Lyrik* (1914); F. Grimme, *Geschichte der Minnesänger* (1892); P. Champion, *François Villon, sa vie et son temps* (1914); C. A. Sainte-Beuve, *Tableau de la poésie française au XVI^{e} siècle* (2nd ed. 1838); P. Laumonier, *Ronsard poète lyrique* (1909); P. Champion, *Ronsard et son temps* (1925); F. Strowski, *Tableau de la littérature française au XIX^{e} siècle et au XX^{e}* (1925); F. Brunetière, *L'Évolution de la poésie lyrique au XIX^{e} siècle* (1894); C. M. Bowra, *The Heritage of Symbolism* (1943) and *The Creative Experiment* (1949); S. N. Das Gupta and S. K. De, *A History of Sanskrit Literature*: I, *Classical Period* (1947); S. Imbault-Huart, *La Poésie chinoise du 14e au 19e siècle* (1886); H. St. Denys, *Poésies des Thang* (1862); A. Waley, *170 Chinese Poems* (1918). C.M.I.

Mabinogion, The, the name given by Lady Charlotte Guest to the old Welsh stories translated by her into English. The word *mabinogi* (of which *mabinogion* is a questionable plural) properly applies only to four of them, called 'The Four Branches of the Mabinogi'. Its original sense was probably a story about the youth of a hero. The central figure in the Four Branches is Pryderi, son of Pwyll, prince of Dyfed (roughly Pembrokeshire), but his story has been combined with so many other themes that in places it almost disappears. In the first Branch, 'Pwyll, prince of Dyfed', is related the birth, mysterious disappearance and recovery of Pryderi; in the second, 'Branwen, daughter of Llyr', the tragic fate of Branwen, her ill-treatment by her husband, Matholwch, king of Ireland, and the consequent war between Ireland and Britain, in which all the people of Ireland perished except five pregnant women, from whom were descended the inhabitants of the five provinces of Ireland. Here Pryderi appears merely as one of the seven British survivors. The third Branch, 'Manawydan, son of Llyr', is the story of a spell laid upon Dyfed, the disappearance of Pryderi (probably a variant of that in the first Branch), and his recovery; the fourth, 'Math, son of Mathonwy', the story of a war between Gwynedd (North Wales) and Dyfed, in which Pryderi was killed, the birth of Lleu Llaw Gyffes, and the misfortunes brought upon him by his mother, Aranrod, and his wife, Blodeuwedd. The Four Branches are undoubtedly the work of a single author, perhaps a native of Dyfed, and were probably written about the middle of the 11th century, though with some later additions, but the legends they contain are of great antiquity, and several of the characters were originally gods of the Celtic pantheon. The Mabinogi ranks among the masterpieces of medieval literature; the mingled dignity and liveliness of its style, its gift of vivid dialogue, its power of restrained but effective pathos and its narrative art have rarely been excelled.

The other tales fall into various classes. 'Culhwch and Olwen', which shows in its style a marked resemblance to Irish prose stories, is also a striking work, but is not equal to the Four Branches; the style lacks their restrained force, and the writer loves fanciful and humorous exaggerations and long lists of people or things. The theme is the winning by Culhwch, aided by Arthur and his heroes, of Olwen, daughter of the giant Ysbaddaden Pencawr.

'Lludd and Llefelys' and 'The Dream of Macsen Wledig' deal with pseudo-historical material. The former, drawing in part on Geoffrey of Monmouth, contains the story of the three plagues which afflicted Britain in the time of Lludd, the eponymous hero of London. It is inferior in literary merit to the second, a true masterpiece of story-telling. Embodying traditions of Maximus, the Roman general proclaimed emperor in 383, and Helena, mother of Constantine the Great (confused with a legendary Welsh heroine, Elen Luyddog), this relates how the emperor Macsen fell in love with Elen, whom he saw in a dream, sent to seek her, and when she was found in Arfon led his army to Britain and made her his empress.

'The Dream of Rhonabwy' differs from the others in being in part a deliberate parody of the heroic tales and the bards. A *terminus post quem* can be assigned it, since it mentions Madog ap Maredudd, prince of Powys, who died in 1160. In its structure and style it is the most consciously literary of all the stories.

The other three, 'The Lady of the Fountain', 'Peredur, son of Efrawg' and 'Geraint, son of Erbin', belong to the Arthurian cycle and are clearly related in some way to three poems of Chrétien de Troyes, *Yvain*, *Perceval* and *Erec et Enide*; but what is the connexion is still in dispute. They reflect the same world of medieval romantic chivalry, but with Welsh characteristics. Attractive enough as romantic tales, they lack the clarity and sharpness of outline which characterize the others and their atmosphere is one of romantic vagueness.

These stories are contained in two ancient manuscripts, the White Book of Rhydderch (*c.* 1300–25) and the Red Book of Hergest (*c.* 1375–1425), portions of them in yet earlier manuscripts. To her renderings of them Lady Charlotte Guest added a further tale, 'Taliesin'. Taliesin was an actual poet of the 6th century some of whose poems survive, but his legend, which perhaps originated in the 9th century, has no relation to facts. The surviving version is comparatively modern, but it embodies early poems and probably preserves the main outlines of the tale.

First complete tr., Lady Charlotte Guest (3 vols, 1838–49; 1 vol. ed., 1877); text repr. A. Nutt, with slight additions and corrections (2nd ed., 1904); T. P. Ellis and J. Lloyd (1929, new and more accurate tr. from a better text); G. Jones and T. Jones, *The Golden Cockerel Mabinogion* (1948, new and improved tr. from a crit. text, based on the White Book; repr. in Everyman's Library, with a longer intro.); W. J. Gruffydd, *Math vab Mathonwy* (1928; text and tr., with a lengthy discussion of its legendary and mythological origins); Sir John Rhys, *The Text of the Mabinogion and other Welsh Tales from the Red Book of Hergest* (1887) and Gwenogvryn Evans, *The White Book Mabinogion* (1907 [1909]), both diplomatic eds pub. privately; J. Loth, *Les Mabinogion du Livre Rouge de Hergest avec les variantes du Livre Blanc de Rhydderch* (1913).—Individual tales with commentaries: Ifor Williams, *Pedeir Keinc y Mabinogi* (1930; the most important), *Breuddwyd Maxen* (1908) and *Cyfranc Lludd a Llevelys* (1910); K. Meyer, *Peredur ab Efrawc* (Leipzig, 1887); J. Le Roux, *Le Roman de Pérédur* (1923). H.I.B.

Mahābhārata ('Great War of the Bhāratas'), Indian epic. The *Mahābhārata* is based on ballads about the adventures of the Aryans on their arrival in the Gangetic plain in the post-Vedic period. It is a poem of the type known as *itihāsa* (narrative) and belongs to the same class as the *Purānas* (stories of the gods). It is traditionally ascribed to the sage Vyāsa; but in its present recension it is in classical Sanskrit and apparently belongs to the Vaishnava revival of Hinduism, between A.D. 300 and 500. It is a vast poem of 100,000 couplets, so much overlaid with didactic matter that it is an encyclopaedia of Indian legendary lore rather than an epic.

The scene of the story which forms the kernel of the original epic is laid at Kurukshetra, the plain of Kuru, not far from the modern Delhi. Here, at the capital of Hastināpura, dwells the old blind king Dhritarāshtra, with his hundred sons, the Kauravas, and their five cousins, the Pāndavas. Owing to a quarrel, the Pāndavas set out for the land of the Panchālas, where the lovely princess Draupadī is holding a *swayamvara* (maiden's choice), at which the neighbouring princes compete for her hand. The Pāndava prince Arjuna wins her in an archery contest, and she becomes the co-wife of the five brothers. They then return and found the city of Indraprastha (Indarpat near Delhi). But the wicked Kaurava Duryodhana, the villain of the piece, tempts Yudisthira, the eldest of the Pāndavas, to a gambling match, in which they lose all their possessions, including Draupadī herself, whom her new owner grossly insults. Once more the Pāndavas retire to the forest, but this time to plot revenge. They assemble an army from all quarters, and a fierce battle on the plain of Kurukshetra ensues which lasts for eighteen days, at the end of which the Kauravas are all put to the sword. Yudisthira ascends the throne of Hastināpura in triumph. But in the course of time he decides to abdicate in favour of the grandson of Arjuna. The five brothers, accompanied by Draupadī and their faithful hound, set off on their last pilgrimage to Mount Meru, the Indian Olympus, where they are received into everlasting bliss.

The *Mahābhārata* contains a large number of *upakhyānas*, or episodes, some of which are small epics in themselves. One of them is the story of Nala and Damayantī. At the *swayamvara* of Damayantī the gods themselves take part; but Damayantī sees through their disguises and picks out her true love, the handsome prince Nala. Nala, however, like Yudisthira, loses his wife through his propensity for gambling, and it is only after a fresh series of adventures in the jungle that the lovers are at last reunited. Equally famous is the story of Sāvitrī and Satyavahan. When

Yama, the god of death, appears to claim her husband, Sāvitrī, the Indian Alcestis, follows him to the gates of hell and by offering her own life succeeds in obtaining his reprieve.

Most important of all, however, is the disquisition known as the *Bhagavad Gītā* (Song of the Lord). On the eve of the battle, prince Arjuna is smitten with remorse at the prospect of the slaughter of his kin. He is comforted by his charioteer, the god Krishna in mortal guise. Krishna propounds to him the doctrine of the *dharma*, the divinely appointed duties of the four castes. The *dharma* of the warrior is to fight; the body is an illusion—the temporary garment of the undying reality, the soul, which is untouched by death. Finally Krishna reveals himself as the lord, and Arjuna, reassured, goes forth to battle with a light heart.

E. W. Hopkins, *The Great Epic of India* (1901) is the leading work. Condensed verse tr. of *The Rāmāyana and the Mahābhārata* by R. C. Dutt (1910). For the *Bhagavad Gītā*, see E. Sénart, *Le Bhagavgita* (1922). The best tr. is still Sir Edwin Arnold's *Song Celestial* (1885). H.G.R.

Málaháttr, an Old Norse Edda metre consisting of stanzas of four long lines, being extended forms of the five normal alliterative types of Germanic verse. C.T.O.

Malay Literature. Except for histories and village poetry (*pantun*), Malay literature is one of translation. Of literature in script of the Hindu period (A.D. 400–1400) none is extant: versions of the *Rāmāyana, Mahābhārata* and a Javanese (*Panji*) tale-cycle being in Perso-Arabic script and done *c.* 1450 in Malacca, greatest Malay literary centre except for the 17th-century theology of Acheh. The metre of 15th-century poems, *Ken Tambuhan, Bidasari* etc., occurs on a Pasai grave of 1380. Becoming Moslem, Malays loved Indian romances, medleys of Hindu mythology, Persian epic and Arab legend. One plot is that of 'All's well that ends well': another is borrowed in Voltaire's *Zadig*. From Persian were translated the romance of Alexander, the Tales of a Parrot and the story of Amir Hamza, and there are several versions of Bidpai's fables and the Bakhtiar cycle, one from the Arabic with an episode found elsewhere only in a Zanzibar MS. of the *Arabian Nights*. From the Persian the Malay got his *Book of the 1000 Questions*, the fullest version known of the first account of Islam to reach Europe. The skill with which from the 15th century onwards writers without a vocabulary of abstract terms handled Islamic dogma, law and mysticism shows great intellectual ability. The excellent *Malay Annals* or history of early Singapore and Malacca (compiled *c.* 1500–20) was a model for many chronicles, including the *Kedah Annals*, a Perak (*c.* 1750) history the *Misa Melayu*, and the *Tuhfat al-Nafis* on Riau and Johore by Raja 'Ali Haji (1865). Munshi 'Abdullah (1796–1854) of Indian and Arab parentage, who taught Raffles Malay, wrote the first Malay autobiography and accounts of a journey up the east coast of Malaya and of his pilgrimage to Mecca. The 20th century has produced mainly schoolbooks and fiction inspired by Egyptian models.

R. O. Winstedt, 'A History of Malay Literature', in Jour. Roy. As. Soc., Malayan Branch, 17 (1940) and *The Malays* (1950). R.O.W.

Male or **masculine,** applied to rhymes (originally in French verse) between lines ending in a tonic syllable; hence extended to rhyme on a single stressed syllable; e.g. French *festins / destins*; English *withdrew / knew*; German *aufs Herz / in Scherz*. C.T.O.

Manx Literature. Manx first appears as a separate literary dialect in a translation of the Book of Common Prayer by bishop Phillips (1610), published in 1895. There is no literature of any account. A single Ossianic poem and a few ballads and 'carvels' (Christmas carols) have been preserved.

H. Jenner, 'The Manx Language: its grammar, literature and present state', in Trans. Phil. Soc. (1875); L. C. Stern, in *Die Kultur der Gegenwart*, I. XI. 1 (1909). M.D.

Manyōshū ('Collection of ten thousand leaves [or, ages]'), Japanese poetical anthology, containing 4,516 poems in 20 books, by about 450 poets, collected some years after 759. Its compilation is sometimes ascribed to Tachibana no Moroe, but usually to Ōtomo no Yakamochi, who certainly played a large part in arranging the poems; but the circumstances of the compilation are not clear, and the order of the poems, although partly systematical, shows signs of incomplete editing. There are 262 *nagauta*, long poems, and almost all the remainder are *tanka*, short poems of only 31 syllables. Although the long poems appeal more to western readers, the *tanka* developed into the standard Japanese verse form. Some of the poems may date as far back as 400, but the majority belong to the period 650 to 750. Of several outstanding poets, those traditionally considered the best are Kakinomoto no Hitomaro and Yamabe no Akahito; Ōtomo no Yakamochi was also excellent. The poems are lively, frank, vivacious and spirited: their manner is direct and simple, sometimes even naïve. They may be considered as belonging to the golden age of Japanese poetry, whereas the *Kokinshū* (q.v.), the next anthology, and subsequent anthologies are its silver age, in which technique superseded emotion and elegance replaced plain beauty. The themes of the poems are very varied; this also is in contrast to later anthologies, in which tradition came to impose a rigid limitation on what themes could be used. The position of women in the *Manyōshū* is prominent, both as poets and as characters in poems. The *Manyōshū* is undoubtedly the finest work in Japanese literature. Apart from its literary value, it is a mine of information for Japanese philology, history and mythology.

Tr. J. L. Pierson, *The Manyôśû*, I–VII (1929–49); long poems only, F. V. Dickins, *Primitive and Medieval Japanese Texts* (1906); T. Okada, *300 Poems from the Manyōshū* (1935); Nippon Gakujutsu Shinkōkai, *The Manyōshū, One Thousand Poems* (1940); A. Miyamori, *Masterpieces of Japanese Poetry* (1936). E.B.C.

Maori Literature: see POLYNESIAN.

Marienklage ('Plaint of the Virgin'), a Middle High and Low German Miracle play preserved in three versions. The High German Wolfenbüttel and Trier manuscripts, closely related to each other, are far eclipsed by the one named from the Holstein monastery of Bordesholm. The Low German Bordesholm Marienklage is not only the most substantial version, preserving the lyrical character of its sources and concentrating on the Holy Virgin, but is also outstanding for its musical score. The MS. adds interesting details about the staging and performance.

Sündenfall und (Wolfenbütteler) Marienklage, ed. A. Schönemann (1855); G. Kühl, 'Die Bordesholmer Marienklage', in Niederdt. Jahrb., 24 (1899). G.C.

Mariken van Nieumeghen, Dutch Miracle play from Nijmegen or Antwerp, transmitted as a chapbook, originated *c.* 1500. The heroine is a girl who lives with the devil for seven years and is then converted by witnessing a pageant. When the devil tries to destroy her she is miraculously saved by the Virgin. The play was—perhaps by way of a complete prose version—translated into English (Antwerp, Jan van Doesborch, 1518 or 1519).

Ed. A. Saalborn (1947); complete biblio. W. v. Eeghem in Versl. Med. Vlaamse Ac. (1942). —On the Eng. chapbook see A. J. Barnouw in Germ. Rev., 6 (1931); Mod. Eng. tr. by H. M. Ayres, *A Marvelous History of Mary of Nimmegen* (The Hague, 1924; intro. A. J. Barnouw). J.J.M.

Masque is a dramatic genre which reached its zenith in 17th-century England at the hands of Inigo Jones, Ben Jonson and William Davenant. According to Jonson, masques were formerly called disguisings. The disguising derived from three principal sources: primitive religion, romance literature and decorative spectacle. The first contributed not only the chief occasions for general merrymaking (in the Christian calendar, Christmas and Easter), but also the ideas of disguise and dance. The *trouvères*, by developing the arts of song and story-telling, provided the subject matter. Finally, with the coming of political and social stability sufficient to permit the indulgence of display, scenic background was added to decorate both dances in masquerade and mimed romances. These contributory factors were welded into a single entertainment during the late 13th and early 14th centuries. John Lydgate wrote seven such entertainments, variously entitled 'mummings', 'mummings by way of disguisings' or simply 'disguisings' (in the period 1427–35), which are the first specimens of the genre that have survived and also indicate the transition in nomenclature.

The result closely resembles the contemporary tournament and civic pageant: but whereas these were outdoor entertainments, the disguising was invariably an indoor, evening recreation. The structural formula is simple. An explanatory prologue introduces a group of actors, known to the audience, who enter disguised and riding either in or on some decorative vehicle. The entry is followed by a debate which is at length resolved in song and dance. A further change in nomenclature took place in the early 16th century. The term 'maske' or 'masque' derives from the Italian word *maschera* meaning that part of the disguise which covered the face. The first recorded use of the title 'maske' occurs in Hall's *Chronicle* under the year 1512. His coupling of this word with the phrase 'after the manner of Italie' has led many historians to suppose that the English masque was a direct importation from renaissance Italy. In fact the phrase applies to a minor innovation: the disguised persons on this occasion (and subsequently) took partners for the final dancing from the audience instead of from their own numbers as hitherto.

Throughout the Tudor epoch masques normally accompanied all festive occasions. Towards the end of Elizabeth's reign the poetic element began to take precedence over all others except the dancing. For this, Gascoyne and Daniel were largely responsible. Ben Jonson perfected the genre under the patronage of James I and with Inigo Jones to design his settings, his costumes and ultimately his auditorium. Although lacking this degree of spectacle, Milton's *Comus* may properly be called a masque since it conforms to the ancient structural formula. In Jonson's opinion 'only Fletcher and Chapman could write a mask' besides himself: but other contemporaries regarded Campion, Shirley and Davenant as equally capable. Whatever the comparative literary merits of the many Stewart masques, all are important to the theatre historian; for these entertainments, due largely to the influence of Inigo Jones, developed and successfully established in England the techniques of proscenium staging which have dominated the drama and the theatres that have contained it ever since. This was only accomplished at vast expense. Further development of the genre was prohibited by the outbreak of the civil war. In exile the court acquired a taste for French dramatic forms and this, together with recollections of a masque's cost, probably accounts for the fact that revival was not attempted after the Restoration.

H. A. Evans, *English Masques* (1900); R. Brotanek, *Die englischen Maskenspiele* (1902); P. Reyher, *Les Masques Anglais* (1909); R. Withington, *English Pageantry. An Historical Outline* (2 vols, 1918–20); E. K. Chambers, *The Elizabethan Stage*, I (1923); L. B. Campbell, *Scenes and Machines on the English Stage* (1923); E. Welsford, *The Court Masque* (1927); A. Nicoll, *Stuart Masques and the Renaissance Stage* (1938); A. H. Gilbert, *The Symbolic Persons in the Masques of Ben Jonson* (1948).

G.W.

Mastersingers. From the middle of the 13th century there were individual German poets who used the title 'master' (see KONRAD VON WÜRZBURG, DER MARNER and FRAUENLOB)—a claim equally to virtuosity as poets and to erudition in *artes* and musical theory. It is to the 'craft' of the 'masters' that the later guilds ('schools') of mastersingers claim to be the heirs. W. Stammler sees the origins of these guilds in 'fraternities' of lay choristers trained by the clergy in the rudiments of learning and music, who sang in church and at public and private functions (including funerals, as paid mourners). Composition by individual members was restricted to fitting new words to *Töne* (*Ton*=metre and melody) attributed to the 'masters'. Only subjects from Christian religion and Bible story could be treated 'in school' (virtually 'church') at the *Schulsingen*; at the *Zechsingen* (members' meetings, in taverns or elsewhere) secular subjects were allowed. The guilds claimed Frauenlob, the first of the 'twelve masters', as founder of the craft and evolved the notorious code (*Tabulatur*) governing subject matter, composition, versification and enunciation. Hans Folz (†*c.* 1515) fought—unsuccessfully in Worms, successfully in Nuremberg—for the right to invent new melodies and treat a wider range of subjects. He put at least some life into 'Meistergesang'. Competitive composition and singing thereafter governed progress through the grades *Schüler*, *Schulfreund*, *Singer*, *Dichter* to *Master*. (There is much to remind one here of Eisteddfod and brass-band competition—e.g. the tented judges.) Richard Wagner's satirical picture of the *Mastersingers of Nuremberg* in Hans Sachs' day is, though based mainly on J. Chr. Wagenseil's *Buch von der M. holdseligen Kunst* (1697), fair enough; he is wrong merely in according them such general, patrician and popular, approval; their craft was always esoteric; genuine compositions were not published. The mastersingers used the forms they had evolved for all purposes. The material of naturally longer genres was accommodated by the use of a series of *Töne*, e.g. Hans Sachs' *Tristan*; others treated the adventures of Eulenspiegel or the tales of the *Decameron*. About 1620 the intervention of town councils 'saved' the craft (and the guilds) from reformers. Its last lease of life was 'baroque', with coloratura singing. The guilds lingered on to the French Revolution. The last 'school', in Memmingen, was dissolved in 1875—it consisted of a cobbler and two tailors, professional mourners. Geographical distribution: first Mainz, Worms and Strasbourg; then the towns of the Main-Danube line into Austria; Silesia and the Sudeten districts. In North Germany there were no guilds, but individual mastersingers.

H. Folz: Meisterlieder, ed. A. L. Mayer (1908); *Die Meisterl. d. Kolmarer Hs.*, ed. K. Bartsch (1862); P. Runge, *Die Singweisen der*

K. Hs. (1896). Manuscripts listed in K. Goedeke, *Grundriss* I, 248 ff. and II, 308 ff.

A. Taylor, *Literary Hist. of Meisterges.* (1937); *id.* and F. H. Ellis, *A bibliogr. of Meisterges.* (1936); W. Stammler, 'Meisterges.', in P. Merker-W. Stammler, *Reallexikon*, and 'Die Wurzeln des Meisterges.', in Dt. Vierteljahrsschr., I (1923); C. Mey, *Der Meisterges. in Gesch. u. Kunst* (1901). F.P.P.

Maxim: see APHORISM.

Meistersinger: see MASTERSINGERS.

Melodrama (Greek μέλος, a tune, and δρᾶμα, action). Originating in the 18th century as an operatic term to indicate music accompanying either dialogue or mime, melodrama became in the 19th century the accepted name for a well-defined type of play in which action and spectacle dominated. Its introduction to England was by way of the gothic strain attempted by Goethe and Schiller and fully developed by Kotzebue, whilst Mrs Radcliffe popularized the gothic novel before Matthew Lewis gave *The Castle Spectre* to the stage in 1797. In France melodrama was closely linked with the political scene, and Pixérécourt's work for the theatres of the Boulevard du Temple embodied the spirit of the Revolution. But whereas later French dramatists, like Hugo and the two Dumas, gave greater substance to Pixérécourt's mould, melodrama in England remained the province of sensation and spectacle. The two elements can be usefully distinguished: spectacular melodrama employed all the resources of the Victorian theatre—gas-lighting, elaborate settings, aquatic and equestrian spectacle—and spread from such Surreyside theatres as Astley's and the Coburg to Drury Lane and Covent Garden. Sensation drama, more modest in scale, favoured native settings, as in Douglas Jerrold's *Black-Ey'd Susan* (1829), and regularly exploited such *causes célèbres* as Maria Marten's murder in the Red Barn or the activities of Sweeney Todd, the Demon Barber of Fleet Street, relying on extravagance of sentiment rather than presentation. Spectacular melodrama found its most skilled exponent in Dion Boucicault. Such plays as *The Corsican Brothers* (1852) or *The Colleen Bawn* (1862) were admirably contrived to deploy stage machinery to the full. Many of the novels of Scott and, later, Dickens, Charles Reade, Wilkie Collins and others found their way to the stage in the form of melodrama in this age of mob-rule in the English theatre. Subsequently the adaptation of such novels as *Lady Audley's Secret* (1863) and *East Lynne* (1874) provided a strain of society melodrama for the fashionable audiences which slowly began to return to the theatre in the 1860s, whilst Henry Irving's repertory at the Lyceum included at least two popular melodramas: *The Lyons Mail* and *The Bells*. French melodrama, tamed by Scribe and turned to sociological purpose by Augier, the younger Dumas and Sardou, provided the model for many late Victorian dramatists, Grundy, Wilde, Jones and Pinero amongst them, whilst sensation drama lingered on at the Adelphi theatre under William Terriss (and elsewhere) until finally ousted by the film.

R. C. G. de Pixérécourt, *Le Mélodrame* (1818), *Dernières réflexions sur le mélodrame* (1843); E. B. Watson, *Sheridan to Robertson: A Study of the 19th-Century London Stage* (1926); A. E. Wilson, *Penny Plain, Two Pence Coloured* (1932); B. Evans, *Gothic Drama from Walpole to Shelley* (1947); M. W. Disher, *Blood and Thunder: Mid-Victorian Melodrama and its Origins* (1949); A. N. Vardac, *Stage to Screen: Theatrical Method from Garrick to Griffith* (1949). G.R.

Memoirs: see BIOGRAPHY.

Metaphysical is the term used of a number of English verse writers of the first half of the 17th century, notably Donne, Carew, George Herbert, Crashaw, Henry Vaughan and Marvell. This term, apparently first used by Drummond of Hawthornden in a letter to Arthur Johnston (*c.* 1630) and echoed by Aston Cockayn (*Small Poems*, 1658), Dryden (*Discourse concerning Satire*, 1693) and Johnson (*Life of Cowley*, 1781), probably arises not merely from the religious subjects treated by the poets of this 'school', but also from their expression, often in compressed but striking imagery, of their awareness of the relationship of the sublunary world and the rest of the cosmos as conceived of before the new science of the 17th century. What to them was literal seems fantastic to those with minds closed to such beliefs, whose expression has thus helped to identify the term 'metaphysical' with another 'fantastic', used of the habit of these poets of compressing into their imagery other relationships not immediately obvious to the unpoetic mind. They excel in developing complex themes in few words and in maintaining a colloquial air in complex versification; and include in their ranks men as diverse as Ben Jonson, Milton, Chester and Chapman.

J. Bennett, *Four Metaphysical Poets* (1934); Sir H. Grierson, *Metaphysical Lyrics and Poems* (1921); J. B. Leishman, *Metaphysical*

Poets (1934); R. Tuve, *Elizabethan and Metaphysical Imagery* (1947); H. C. White, *Metaphysical Poets* (1936). B.L.J.

Metre, poetic rhythm or 'measure' determined by succession and grouping of feet or stresses and marked by definite recurrence of ictus (see Prosody). Sometimes used for metron; compare the compounds dimeter, trimeter, hexameter, tetrameter etc. C.T.O.

Metron, in Greek prosody (*μέτρον*), a metrical unit consisting of one foot (e.g. a dactyl), or of two feet (e.g. two iambs, two trochees, two anapaests), according to the character of the rhythm. C.T.O.

Minnesingers, the composers of the words and melody, in many cases doubtless also the actual singers, of *Minnesang*—the conventional aristocratic love lyric, which from *c.* 1170 to 1230 flourished in the courts of south and central Germany. An emperor (Henry VI), nobles and *ministeriales* were its first practitioners; burgher poets later shared it with the nobility. For the earlier period we may adopt the characterization of the Provençal *canso d'amor* (see Troubadour). Minnesang was preceded, at least in Austria, by a native aristocratic love lyric of great beauty, simpler in form, more manly and free from school formalism; it is sparsely but surely attested in the songs of der Kürenberger (see also Dietmar v. Eist and Meinloh v. Sevelingen); with it we can associate the 'trûtliet' of which the moralist, Heinrich v. Melk, disapproved. In the north, Heinrich von Veldeke's lyrics are influenced, but not inspired, by Romance models. In the songs of the Rhenish knight Friedrich v. Hausen the Provençal pattern of themes and forms (e.g. the tri-partite division, a a b, of stanza) is almost suddenly established; it is assimilated and perfected to the point of near-decadence in the work of the Viennese court poet, Reinmar v. Hagenau, whose mirror of love is beyond the range of wit and passion. Within the narrow limits of the genre thus stabilized only the Thuringian Heinrich von Morungen succeeds in expressing a generous range of real feeling. Albrecht v. Johannsdorf, Walther v. d. Vogelweide and Wolfram v. Eschenbach found strict minnesang cramping; Walther—with what encouragement from Latin lyric and folk-song we do not know—gave substance to the conventional threat to 'bestow his service elsewhere' and sang of his affection for a young woman of his own (or more humble) standing; Wolfram's preference for the 'Tagelied' is a refusal (endorsed in *Parzival*) to be a mere minnesinger. Why did Gottfried v. Strassburg, the most eloquent of all who extolled 'minne', not write minnesang; was 1220 too early for a burgher poet to attempt it? After Neidhart von Reuenthal's drastic innovations 'minne' could be treated in genres, particularly the *ballade*, not restricted to the courts. Thereafter the burgher poets and the nobility alike still wrote on occasion 'as of old'; but they generally preferred to enliven their treatment of 'minne' with a new conceit, to spread it thinly in excessively intricate stanzas, or to fit its commonplaces to lighter loves, to tripping lines and refrains and gayer melodies; or to parody the whole convention. (See Konrad von Würzburg, Steinmar, Gottfried v. Neifen, Tannhäuser, Ulrich v. Lichtenstein, Ulrich von Winterstetten, Hugo von Montfort, Oswald von Wolkenstein.) The Minnesinger manuscripts date from the late 13th and 14th centuries (see Hadlaub). The period of rediscovery begins with J. J. Bodmer's edition (1758–59). Richard Wagner's *Tannhäuser* (1845) combines two medieval German legends: that of the poet Tannhäuser and that of one Heinrich v. Ofterdingen (see Novalis), the reputed victor in a contest of minnesingers at the court of Hermann of Thuringia; both belong to the province of the folk-lorist.

Des Minnesangs Frühling, ed. K. Lachmann-C. v. Kraus (1944); *Dt. Liederdichter*, ed. K. Bartsch-W. Golther (1928); *Frühe dt. Lyrik*, ed. H. Arens-A. Hübner (1935; excellent intro. for the general reader); C. v. Kraus, *Dt. Liederdichter d. 13. Jh.* (1951); *Lyrik des späten MAs.*, ed. H. Maschek (*Dt. Lit. in Entw.-Reihen*, 1939). Modern: F. Wolters, *Minnelieder* (1922); W. v. Scholz, *Minnesang* (1919). —*Old German Love Songs*, tr. F. C. Nicholson (1907); J. Bithell, *The Minnesingers* (1909).

G. Ehrismann, *Gesch. d. dt. Lit. . . . des MAs.* (Schlussbd. 1935), later biblio. in J. Körner, *Bibl. Handbuch* (1949); M. F. Richey, *Essays . . med. German Love Lyric* (1943); G. Rosenhagen in P. Merker-W. Stammler, *Reallexikon*; E. Wechssler, *Kulturproblem des Minnesangs* (1909); H. Brinckmann, *Entstehungsgesch. des Ms.* (1926); Th. Frings, *Minnesänger u Troubadours* (1949); A. Moret, *Les débuts du lyrisme en Allemagne* (1951); H. Besseler, *Die Musik des MAs. u. d. Renaissance* (1935); T. Gérold, *La Musique au Moyen-Age* (1932). F.P.P.

Minstrel. The minstrel (*jongleur, Spielmann*) of medieval documents is a vagrant (instrumentalist, tumbler etc.), the descendant of the *mimus* of antiquity. He cannot at the same time be the author, say many critics, of e.g. the *chansons de geste* (q.v.), the *Nibelungenlied*, the inheritor of the aristocratic poet of the heroic age. Is the answer to recognize more kinds of 'clerics'? Is it not better to distinguish various levels of minstrels, of whom some, by their outstanding success as entertainers of the aristocracy, rose above the class (and earned immunity from the name)? Minstrel, then: a medieval poet who is not clearly cleric or aristocrat, but a professional entertainer; his work, mainly the re-creation of known tales, is distinguishable from contemporary aristocratic and clerical writing by its brisk pace, simple and vivid characterization; further by something of the pavement-artist's view of high-life (and approving reference to generosity towards entertainers); by its use of archaic, stereotyped phraseology and familiar motif sequences. In the minor genres the minstrel is more difficult to isolate.

The epics of minstrelsy vary enormously in literary merit and interest. Outstanding in the 12th century is *König Rother*, in the 13th, *Wolfdietrich* (apart from *Nibelungenlied* and *Kudrun*, the supreme examples). The rest, a fraction of what was purveyed—*Herzog Ernst*, *Orendel*, *Oswald*, *Graf Rudolf* (12th century), the 'Dietrich Epics': *Dietrichs Flucht*, *Rabenschlacht*, *Laurin* etc. (13th century)—are of interest to the student of hero-legend, legend, fairy-tale as such. Dietrich fares better in *þiðrekssaga*, which is at least comprehensive, but best in *Hildebrandslied* and *Nibelungenlied* (qq.v.).

E. Faral, *Les jongleurs en France au Moyen-Âge* (1910); R. Menéndez Pidal, *Poesía juglaresca y juglares* (1924). The case against the minstrel s. v. 'Spielmann' by H. Naumann in P. Merker-W. Stammler, *Reallexikon*; C. Erdmann, 'Fabulæ curiales', in Zs. f. dt. Altertum, 73 (1936; the minstrel 'not a fiction').

König Rother, ed. Th. Frings - J. Kuhnt (1922), modernized G. Legerlotz (1940); *Wolfdietrich*, ed. H. Schneider (1931). For the rest see G. Ehrismann, *Gesch. d. dt. Lit. . . . des MAs.* (1922–35). F.P.P.

Miracle and Mystery Plays, the chief forms of the medieval drama in Europe. Broadly, the Mystery plays had scriptural subjects and centred on the three great themes of the Nativity, the Passion and the Resurrection; the Miracle plays were drawn from such non-biblical sources as the lives of saints or legends of miraculous interventions of the Virgin. The distinction, however, is not absolute, since many of the surviving cycles are of mixed nature. Moreover, most English authorities, following English medieval practice, call both types of play 'Miracles'. 'Mystery' is from the French word *mystère*, first found in this sense in 1374 and plausibly derived from *ministerium*=an office or function, and so a (dramatic) representation, rather than from *mysterium*=mystery. Other languages ignore these terms and speak more generally of 'sacred plays'.

The international similarities in the development of the medieval drama are due to its origins in the ceremonies and festivals of the church. In one of its main forms it can be traced back to the 9th-century *Quem quaeritis?*, a chanted dialogue introduced into the Easter service at the abbey of St Gall. Three choristers representing the three Maries walked up to the altar, which stood for the empty tomb, and were there met by a fourth who answered them in the words of the angel: 'He is not here. He is risen.' By the 10th century this had become a simple ritual play in wide use in Christian countries. Similar ceremonies represented the Christmas visit of the shepherds to Bethlehem and the Epiphany visit of the Three Kings bearing gifts to the Infant Jesus. A second source of liturgical drama was the pseudo-Augustinian *Sermon against Jews, Pagans and Arians* which was customarily read at Christmas and called rhetorically on various Old Testament prophets to testify to the coming of the Messiah. The prophets came to be impersonated by different speakers, other witnesses such as Balaam, Adam and Abraham were added and their testimonies were not only recited but acted.

The slightly later emergence of the Miracle plays can be traced to the practice of celebrating the feasts of St Nicholas and St Catharine, patrons of scholars, with plays in their honour. A play on St Catharine was prepared for acting *c.* 1100 at the monastery school at Dunstable. It is probable that by the end of the 12th century similar Latin plays were being produced in honour of the Virgin, though the great French cycle of the *Miracles de Notre Dame* (q.v.) is later.

A crucial step in the development of the Mystery plays was their separation from the liturgy and their performance outside the church by lay actors. From Latin, they came to be written in the vernacular. These changes occurred over a long period, of varying length according to the country. The Norman-French *Mystère d'Adam*, attributed to the second half of the 12th century and written in the vernacular for outdoor performance (but probably by ecclesiastics), is a significant transitional document. The process of secularization spread gradually during the 13th century and by the mid-14th century it was generally complete. The golden period was from then until the early 16th century.

When they passed from the hands of the church, the Mysteries were mounted by fraternities of laymen on the continent, by the craft guilds (as weavers, tailors, butchers) in England. They became elaborate spectacles for which an entire municipality made itself responsible. The whole biblical story from the Creation to the Resurrection was told in performances which might last several days and involve hundreds of performers. A usual English practice, paralleled in the Dutch *wagenspel* (wagon-play), was to mount the various plays composing the cycle on 'pageants' or movable stages. These were shifted from street to street and the performance repeated, so that an onlooker stationed at any one point eventually saw the whole cycle. Such plays were frequently combined with a procession and performed at Corpus Christi, which was instituted as a church festival in 1311. Other occasions were Whitsun, Midsummer Day and local fair-days having only an incidental connexion with the Christian calendar. Spectacular representation reached its height in France, where performances were in a fixed setting, rather than processional. The scenery needed for the different episodes was set up simultaneously in the market-place or some other large space and the actors played before the appropriate *sedes* or *mansion* representing heaven, hell, Jerusalem, Calvary and so on. Violence and torture were simulated and the horseplay of the 'devils' introduced a gross and sometimes humorous note. A third method of staging was followed for the Cornish Mysteries (q.v.) which were played in amphitheatres in the open fields.

The Reformation frowned on the Mystery plays and they faded as the 'regular' indoor theatre developed. Nevertheless English Miracles continued to be played in the provinces throughout Shakespeare's lifetime. A French *Mystère* is recorded in 1603, in spite of the edict of 1548 forbidding performances in Paris. The Spanish *autos sacramentales* (q.v.) were prolonged, in far more sophisticated form, by such 17th-century dramatists as Calderón. One of the best-known Mysteries, the Oberammergau Passion (q.v.), was inaugurated only in 1634 to mark the townspeople's gratitude for deliverance from plague.

Most of the surviving Mysteries (most numerous in England and France) are grouped in cycles connected with the towns in which they were performed. Many borrowings and cross-influences, some international, can be detected in them, and few clear signs of individual authorship. The Frenchman Arnoul Gréban is known as the author of the Le Mans Passion (*c.* 1450), while the *Mystère des Actes des Apôtres* is attributed to his brother Simon. The chief English cycles —Chester, York, Towneley or Wakefield, and Coventry (qq.v.)—are anonymous or of uncertain attribution. See also: MARIKEN VAN NIEUMEGHEN, REDENTIN EASTER PLAY, CHRISTUS PATIENS, MARIENKLAGE, CYPRUS PASSION CYCLE.

W. Creizenach, *Geschichte des neueren Dramas* (4 vols, 1893–1909, esp. vol. i; the best general study); E. K. Chambers, The *Mediæval Stage* (2 vols, 1903; chief Eng. authority); L. Petit de Julleville, *Les Mystères* (2 vols, 1880); R. Froning, *Das Drama des Mittelalters* (1891); A. d'Ancona, *Origini del Teatro Italiano* (2nd ed. 1891); A. W. Pollard, *English Miracle Plays, Moralities and Interludes* (4th ed. 1904; useful intro. and specimens); G. Cohen, *Histoire de la mise en scène dans le théâtre religieux français du moyen âge* (1906) and *Le Théâtre en France au moyen âge* (2 vols, 1928–31); B. H. Erné, 'Over wagenspelen', in Tijdschr. v. Nederl. T. en Lett., I (1931).
G.B.

Miracles de Notre Dame, the chief surviving cycle of French Miracle plays. The 42 plays in the cycle formed the repertory of a single *puy*, or literary and dramatic association, which was probably located in Paris. They belong to the second half of the 14th century and are the work of various authors. Their unity is in their theme—the glorification of the Virgin Mary—and in their metre, the octosyllabic couplet. Each play presents a story of human activity drawn from such varied sources as the *chansons de geste*, the lives of the saints, the courtly romances, the prose chronicles, the *fabliaux* and from Gautier de Coinci's *Miracles de la Sainte Vierge* (*c.* 1220) which were rhymed stories, not plays. Each ends with the miraculous intervention of the Virgin.

Les Miracles de Notre Dame, ed. G. Paris and U. Robert (8 vols, 1876–93); E. Roi, *La Comédie sans titre* (1902; critical interpretation).
G.B.

Mizu Kagami ('The Water Mirror'), a Japanese historical novel covering Japanese history from the mythological beginnings until 850, written by Nakayama Tadachika (†23 IV 1195), in similar style to *Ōkagami* (q.v.).
E.B.C.

Modernista Movement. The chief contribution of Spanish America to literature and a major literary phenomenon, *modernismo* consists essentially in a marked increase in poetic intimacy and in a skilful manipulation of the existing Spanish poetic forms to express it. The chief instrument in this latter aspect was the utilization of foreign literary modes, especially French; the stimulation of the former aspect also owes something, but not all, to foreign influence. *Modernismo* falls into two periods, a yearning, questing phase from Gutiérrez Nájera and Silva to Rubén Darío's *Prosas profanas* (1896); and a phase in which the several poets find fulfilment in various ways and thereby begin to break the movement up into distinct streams; Darío's work also marks the establishment of *modernismo* in Spain.

The earlier phase shows dissatisfaction with the topics of romantic inspiration and still more with the florid rhetoric of poetic expression, corresponding to Hugo, Tennyson and Zorrilla in Europe, to which the only alternative for the poet writing in Spanish was the highly original but slick and unpoetic Campoamor. At the root of the collapse of subject-matter was the fact that the inmost, religious cavity of the spirit had been emptied by the positivist and utilitarian philosophies that had dominated intellectual life in Spanish America since the end of the 18th century, and the anxiety to find replenishment of the intimacy of the self in poetry. Darío exhibits this phenomenon in his fear of the empty abyss; so does Silva in his regression to childhood, his reduction of love to a shadow and to death, and his obsession with sex. Nájera, beneath the deliberately trivial, sought to put into his poetry the *disperso átomo de mi ser*. Darío best expresses this attitude in *El reino interior*, perhaps the backbone of *Prosas profanas*. In discussing the influence of French poetry here, it must be remembered that Baudelaire, Leconte de Lisle and Verlaine made a simultaneous, not a successive impact. Other sources are Bécquer and, more remotely, Poe and Heine.

In form, the essential element of *modernismo* is the profound renovation of metrical resources; though the stimulus was from without, the language and versification were wholly Spanish, more so in fact than had been the case in Spanish poetry since the 17th century.

After *Prosas profanas*, Spanish American *modernismo* largely became a matter of the development of individual poets. Darío revived the religious spirit in his own interior life and, in his poetry, combined it with a new, lyrical humanitarianism. Only Amado Nervo can compare with him as a poet of religious feeling. Valencia expresses most fully the Parnassian and traditionalist element in *modernismo*; Lugones and Chocano, new nationalist and 'Americanist' trends of feeling; Jaimes Freyre the prosodic, and Herrera y Reissig the verbal and tropal aspects. González Martínez virtually closes the movement by forsaking its formal qualities and stressing the philosophical content of poetry.

M. Machado, *La Guerra Literaria* (1913); F. Contreras, *Les Écrivains Contemporains de l'Amérique Espagnole* (1920); I. Goldberg, *Studies in Spanish-American Literature* (1920); A. Torres-Ríoseco, *Precursores del Modernismo* (1925), *Rubén Darío, Casticismo y Americanismo* (1931), *Vida y poesía de Rubén Darío* (1944) and *La Gran Literatura Iberoamericana* (1945); R. Blanco Fombona, *El Modernismo y los Poetas Modernistas* (1929); G. D. Craig, *The Modernist Trend in Spanish-American Poetry* (1934); F. de Onís, *Antología de la Poesía Española e Hispanoamericana* (1934). E.Sa.

Molossus, in Greek and Latin prosody, a foot of three long syllables, e.g. (Latin) *antiqui*. C.T.O.

Monopody, a line of one syllable or stress-group, e.g.

'Give me a cell
To dwell
Where no foot hath
A path.'—(Herrick.)

C.T.C.

Monumenta Germaniae Historica, a collection of the original sources of German history, still in progress; G. H. Pertz was effectively the first editor (†1876). Since the appearance of the first volume in 1826 the *Monumenta* has exerted a deep influence not only in providing a training ground for German historians, but also in raising editorial standards and stimulating similar ventures in all countries.

H. Bresslau, *Geschichte der M. G. H.* (1921).
D.H.

Morality Plays. The Moralities, or moral plays, belong predominantly to the 15th and 16th centuries, developing later than the Miracle plays (q.v.), from which they are distinguished by their use of allegorical characters in place of characters taken from the Bible or from lives of saints. Though a favourite device in medieval literature since its notable use in the 13th-century *Roman de la Rose* (q.v.), allegory hardly invaded drama until the late 14th century when examples of it occurred in the English 'Paternoster plays' (as a York play of *c.* 1378) and the French *Jeu des sept vertus et des sept péchés mortels* (1390), the texts of which have not survived. The genre quickly became common to all western Europe, enjoying a particular vogue in England and France.

A favourite theme of the religious Morality is a debate or battle between forces of good and evil for the human soul. A secondary theme is man's journey through life from youth to old age. Thus in the three English plays of the Macro Manuscript, *The Castle of Perseverance* (*c.* 1425) dramatizes the struggle of the Good and Bad Angels for the soul of 'Humanum Genus' as he travels through life; in *Mind, Will and Understanding* (*c.* 1460), the enemy is Lucifer and the saviour Wisdom; in *Mankind* (*c.* 1473), the representative man is assailed by Nought, New-Guise and Now-a-days, and championed by Mercy. The most famous English Morality, *Everyman* (*c.* 1500; q.v.), which is similar to the Dutch *Elckerlijk*, deals with the journey which man must undertake at death, and on which none but Good Deeds will accompany him. The same theme of the journey, foreshadowing *Pilgrim's Progress*, inspires the French Moralities *Bien avisé, Mal avisé* (15th century) and *L'Homme juste et l'homme mondain* (*c.* 1500), in both of which mankind is represented not by one but by two actors, and the moral is more strongly stressed by the spectacle of their contrasting fates.

Like the Miracle play, the Morality lent itself incidentally to boisterous humour. The antics of the devils, as they skirmished for possession of the soul, were enlivened by explosions of the recently perfected gunpowder. The resourceful devil Tutivillus, already active in the Miracles, reappeared in such Moralities as *Mankind*. The Seven Deadly Sins (Pride, Wrath, Envy, Covetousness or Avarice, Sloth or 'Accidie', Gluttony, Lechery) were personified with no less realistic gusto. In France the Morality often merged into the farce and is usually classed there as a comic genre. In England one of its developments was towards the Interlude which, though an eclectic and loosely defined genre, often has allegorical characters and broadly humorous features.

Originally conceived in religious contexts, the Morality was also used to teach secular, though still admirable, lessons. The rich must be charitable to the poor, children must respect their parents, geography should be diligently studied (John Rastell's *Interlude of the Four Elements*). Gluttony is attacked with no religious overtones in Nicolas de la Chesnaye's *La Condemnation de Banquet* (*c.* 1500), in which Banquet and his cronies Titbit, Here's-to-you, Indigestion, Apoplexy and others are opposed to Dame Experience commanding Sobriety, Pill, Clyster and Diet.

A more significant development was in the direction of polemics and satire, to which the abstract formula of the Morality easily lent itself. Daring allusions to persons could be cloaked under generalized figures like Magnificence, Somebody or Minister, without fear that the audience would miss the point but with some hope that authority might. The great controversies of the 16th century are reflected in plays of Morality type in all countries affected by the Reformation. The Scottish *Satire of the Three Estates* (1540) by Sir David Lyndsay has a political rather than a religious intention. The two tendencies intermingle, particularly in England, as the struggle between Papists and Protestants grows in intensity. In 1526 Cardinal Wolsey had already found offence in the 20-year-old Morality of *Lord Governance and Lady Public-Weal*, acted at Gray's Inn. His successors alternately banned or encouraged plays with reformist or papist tendencies, many of which were Moralities or Interludes. But of these propagandist works none approaches the level of the simple and profoundly human *Everyman*.

After 1550 the Moralities began to disappear, superseded by newer forms of drama. They left traces of their influence in the pageant and the masque (q.v.) and in such plays as Marlowe's *Dr Faustus* (*c.* 1592), in which the Good and Bad Angels dispute and the Seven Deadly Sins are paraded across the stage by Lucifer. But their most persistent survival was in the nomenclature adopted by English comic dramatists from Jonson to Sheridan. In this sense, Sir Epicure Mammon of *The Alchemist* and Lady Sneerwell of *The School for Scandal* both descend from the 15th-century Moralities and beyond that from the Déduit (Pleasure) and the Male-Bouche (Evil-Tongue) of the *Roman de la Rose*.

E. K. Chambers, *The Mediæval Stage* (2 vols, 1903); G. Cohen, *Le Théâtre en France au moyen âge* (2 vols, 1928–31); W. Creizenach, *Geschichte des neueren Dramas*, I (3rd ed. 1920); A. W. Pollard, *English Miracle Plays, Moralities and Interludes* (4th ed. 1904).

G.B.

Movements, Literary: see SCHOOLS.

Mozarabic Lyrics. The earliest lyric poems in a Romance language are preserved in some 40 or 50 Hebrew and Arabic poems called *muwaššaḥas*, poems which conventionally end with a quotation in colloquial Arabic or in a vernacular language. The final lines of these *muwaššaḥas* are in Mozarabic Spanish; they are short lyrics which appear to be traditional and in which some Arabic words occur. The Hebrew poems have been transliterated and interpreted; some Arabic specimens are now available. Some of these lyrics are demonstrably older than the earliest Provençal poems; one at least was composed before 1042. They are to be found in the works of Judah ha-Levi, Moses ibn Ezra, Todros Abulafia etc.—poets of the 11th–13th centuries. These poems seem to be the ancestors of later Spanish and Galician *cantigas de amigo*: poems in which a girl tells her mother or her companion about her absent lover. Sometimes there are verbal similarities with Spanish poems in song-books and manuscripts of the 15th and 16th centuries. The language of the Mozarabic poems is archaic, but it can be paralleled in that of 11th-century documents. The problems of interpretation raised by Spanish texts written in unpointed Hebrew and Arabic are complex, but much progress has been made by the Spanish orientalists and romance philologists who are investigating the question. The accidental preservation of these lyrics in Spain by an Arabic or Hebrew convention raises the question whether similar poems may not have circulated in other European countries during the same or even an earlier period. The Arabs and Jews may well have preserved poems of a European type which have disappeared in other lands.

S. M. Stern, 'Les vers finaux en espagnol dans les muwaššaḥas hispano-hébraïques', in Al-Andalus, 13 (1948); Dámaso Alonso, 'Cancionillas "de amigo" mozárabes', in Rev. de Filol. Esp., 33 (1949); E. García Gómez, 'Nuevas observaciones sobre las jarchas romances en muwaššaḥas hebreas', in Al-Andalus, 15 (1950) and '24 jarŷas romances en muwaššaḥas árabes', *ibid.* 17 (1952).
E.M.W.

Mu'allakat ('suspended odes'); by this title are known 7 celebrated pre-Islamic Arabian poems by seven different poets. The choice was made by Hammad al-Rawiya, a famous rhapsodist who flourished in the latter half of the 8th century. The poems are by Imru' al-Qays, Tarafa, Zuhayr, Labid, 'Amr ibn Kulthum, 'Antara, Harith ibn Hilliza. The collection is sometimes enlarged by the inclusion of poems by A'sha, Nabigha and 'Abid ibn al-Abras. The original reason for the title is not quite certain; perhaps it means 'hung up' in a place of honour, in a metaphorical sense, i.e. distinguished. According to a legend (quite untrustworthy) they were so called from having been hung up in the Ka'ba on account of their merit and that this distinction was awarded by the judges at the fair of 'Ukaz.

The seven golden Odes of pagan Arabia, tr. Lady A. Blunt, Eng. verses by W. S. Blunt (1903).
S.M.S.

Muiderkring. The Dutch poet Hooft received his friends not only at his house on the Keizersgracht at Amsterdam but also at the castle in Muiden on the river Vecht, where he was bailiff from 1610 to 1647 and lived during the summer. Music as well as literature was practised in this circle. The members read their compositions to one another, inviting criticism. Hooft's most intimate friends were Joost Baeck, Vossius and Reael. Huygens was a rare guest, but a copious letter-writer. Tesselschade and Francisca Duarte sang, Mostaert recited, Brosterhuysen played the clavichord, van den Burgh the lute. Sweelinck and van Baerle also occasionally put in an appearance, as did Vondel from 1620 to their quarrel in 1640. The castle is now a Hooft Museum.

J. Koning, *Geschiedenis van het slot te Muiden en Hooft's Leven op hetzelve* (1827); J. F. M. Sterck, *Van Rederijkerskamer tot Muiderkring* (1928).
A.M.B.W.

Muspilli, 9th-century Bavarian poem in alliterating lines of which 103 (all, except beginning and end) are preserved in a 10th-century MS. (St Emmeram, Regensburg). It tells, with great rhetorical power, the fate of the soul immediately after death, and on the Day of Judgment. Some maintain that lines 37–62 were originally independent; they describe the fight of Antichrist with Elijah which brings about *muspilli* (the destruction of the world by fire—the word, but not the idea, is heathen). It may be treated as the counterpart to *Wessobrunn Prayer* and compared with passages in Cynewulf.

Ed. W. Braune-K. Helm, *Althochd. Leseb.* (1942); C. C. Barber, *Old High German Reader* (1951); H. Schneider, 'M.', in Zs. f. dt. Alt., 73 (1936); with caution W. Krogmann, *Ein altsächs. Lied* (1937).
F.P.P.

Mystery Plays: see MIRACLE AND MYSTERY PLAYS.

Mythology and Literature. To an anthropologist mythology means the scientific and probably comparative study of the myths of various races. But in the looser and popular sense it denotes the actual body of myths belonging to a particular people, so that one might speak of the Babylonian mythology. It seems best therefore to begin with some definition of myths themselves and then to proceed with an enquiry into their impact upon literature. A myth is a tale, and in the original sense of the Greek word *muthos* any tale would be a myth, because it would be an oral communication.

The onomatopoeic root, *mu* or *muth*, occurs frequently in connexion with speech, or communication by word of mouth. So we get in Greek *mutheomai*, to speak or tell, *muthos*, what is told, *muthologeo*, to recount a *muthos*. In later Greek *muthos* deteriorates in meaning, and implies a fabulous tale or improbable fiction. Also English 'mouth', German 'Mund', A.S. 'muth', Dutch 'mond', Latin 'mentum'=chin, with cogn. root.

In course of time however *muthos* came to mean a particular sort of tale, and it is in this special sense that we use the word today. Such a tale is not simply what the newspaper reporters call 'a story', i.e. the brief chronicle of some real event, nor is it a story in the sense of recreational fiction like, for example, John Buchan's *Greenmantle*. A myth is a story which for those who tell it and for those who receive it has a kind of cosmic purpose. It professes to relate some happening in which supernatural beings are concerned and probably in so doing to offer an explanation of some natural phenomenon. In this respect it differs somewhat from the ordinary folk-tale, which may only deal with the relations of men and animals (in fact the sort of thing that Kipling imitated when he wrote his *Just So Stories*) or merely with the romantic adventures of human beings. The myth in the strict sense of the term may include the relations of men and animals, but it is really concerned with them only in so far as they form part of a world which has to be explained in terms of the sacred or the supernatural. Thus a myth may be a folk-tale, but a folk-tale not necessarily a myth. This has led some investigators to say that a myth is a form of primitive science. We can see the justification for this if we consider the descriptions of the universe proffered by Eddington, Jeans and Hoyle in succession. These are all three of them the result of observations made with instruments of mathematical precision, co-ordinated and then employed as the basis for rational deduction. Myths on the other hand give descriptions of events in terms of what naïve and relatively primitive peoples see with the naked eye, and the interpretations of them are equally naïve, the sort of things that intelligent but untutored children might invent for themselves. There seems to be a stage in the evolution of the human race when its members in almost any part of the world are found to be creating such stories. We call this the mythopoeic age of humanity. It is so widely extended that where, as among the ancient Romans, we find little or no trace of myth-making, but only the introduction of myths from outside, we are led to suspect that we have missed something, or that we have not got all the evidence, perhaps because some of it, being oral, has perished or been driven out by the invasion of new ideas. Myths have been classified into those concerned with periodic changes and seasons, those dealing with natural objects, those seeking to explain unusual or irregular phenomena, those which deal with the origins of things and persons, whether gods, men, animals or natural objects, stories which relate transformations of men into animals and back again as the result of supernatural influence, stories about families and divine heroes, explanations of social institutions and inventions due to supernatural agency, such for instance as the origin of fire, stories about demons and monsters (the bad sacred), and finally stories with an eschatological significance, professing to give information about the next life and the state of the dead.

Broadly speaking it may be said that some myths have an historical basis, although strict history is the opposite of myth. Nevertheless history may contain mythical accretions, and in some stories it is not easy to be sure whether the divine beings are gods who have become human, or human beings who for their outstanding qualities have had divinity attributed to them or have in process of time come to acquire divine honour.

We are now in a position to consider the relation of mythology to literature. It is obvious that for many ages myths were transmitted orally. This transmission, however, had its effects on the language in which they were couched. Indeed the mythopoeic phase in man's development must have done much to prepare the way for the growth of a standard form of speech, and for the emergence of a corpus of standard literature as soon as it was possible for it to be written down. Memorizing and oral repetition must have not only fixed the form of the myth, but also have done something to develop a standard form of pronunciation. At the same time there were no doubt variant renderings of the story, so that when eventually it came to be written down, if more than one version was made, these versions tended to vary slightly.

The literary treatment of myths may be said to fall into three classes. First there is the written recording of the archaic oral story, either by persons who believe it, as in the case of the early *Rāmāyana* in India, or by interested observers, as in the case of the transcripts of African folk tales from Uganda and the West Coast (R. Baskerville, *The King of the Snakes*, 1922; and W. H. Barker, *West-African Folk-tales*, 1917). Secondly, there is the elaboration of the original myth by a later poet or tale teller, as in the case of the later *Rāmāyana* of Tulsī Dās, or the versification of the story of Genesis by John Milton, or the story of the Magi by T. S. Eliot. Thirdly, there is the use of the story as the material for a work of art, without reference to its truth, as in the case of Rupert Brooke's poem on the Annunciation. It seems hardly likely that the author of *The Fish* can have been actuated by any pious motives in his delineation of the mother of Christ, but as a *jeu d'esprit* his poem is a genuinely artistic production. We get the same detached treatment of a religious theme in Keats's *Endymion*. Nobody supposes that Keats really believed in the story, but his genius has enabled him to tell it with a vividness and beauty which appeal to us, even if we regard it as based on something which has no foundation in historical fact.

However, we must direct our attention first to the principal pieces of early literature in which the actual myths of mankind have found written expression and are recorded verbatim.

The oldest of these are probably to be found in the Middle East and in Egypt. Outstanding among them are the crude, ancient and naïve religious dramas of Egypt and Syria and the epic poems of Mesopotamia and its neighbouring peoples. In the dramas the mythologies of Ras Shamra-Ugarit and of Egypt are set out in a form which was acted, and it was no doubt believed that the dramatic reenactment of certain events in which supernatural beings were concerned would promote the proper sequence of the seasons, and the health and prosperity of king and country. Closely akin to these dramas are the fertility plays which occur throughout Europe, from Macedonia to Britain: but these have usually been handed down orally and have had little direct effect upon literature. In eastern Europe, however, the early dramas of the Mediterranean borderlands would seem to have been the parents of the greater Greek drama and later still of the Christian Mystery and Miracle plays. Such a work as the *Prometheus Vinctus* of Aeschylus has not only a religious significance but is a magnificent work of developed art; yet between it and the strange drama of Aleyan Baal, the fragments of which have been unearthed at Ras Shamra, must lie a whole series of archaic plays which have not come down to us. We know that the Greek plays were at first representations which were performed as part of the religious rites of certain festivals, but it is clear that as time passes the dramatists show themselves much more interested in the production of works of art than in expounding a mythology in which they themselves have come to disbelieve. Euripides is perhaps no more a believer in the reality and dignity of Zeus than Rupert Brooke is in the Incarnation.

The main epic poems of Mesopotamia are two, that giving an account of the Creation of the universe, and that recounting the adventures of a quasi-divine hero, Gilgamesh (q.v.). These are archaic in form, but they are genuine works of art, and their rhythmical parallelism recalls to us the Hebrew book of Job. Fragments of them occur in more than one of the languages of the ancient Middle East, so it may be judged that they had a wide circulation, though since they were inscribed upon clay tablets, there may not have been many copies at a time in existence.

We can hardly regard the pyramid texts of ancient Egypt as literature in the strict sense of the term, since few can have seen or read them, but it is evident from what remains that there was a very ancient series of myths recorded on stone or papyrus, copies of which appear on the interior walls of some of the Pyramids, and these probably go back to the fourth millennium B.C.

Farther east, we find that mythology has had a considerable influence upon literature in India and Japan, but much less in China. In India the great poem of the *Rāmāyana* (q.v.) is not only fine literature of an epic character, but embodies a distinctive myth, that of the incarnation of the beneficent god, Vishnu, in the person of the righteous king, Rāma. The other great epic, the *Mahābhārata* (q.v.), which from its battle themes has been called the *Iliad* of India, contains as a whole no actual mythology, apart from the interpolated didactic poem in the sixth canto which records the incarnation or *avatar* of Vishnu in his manifestation as Krishna-Vasudeva, under the form of a royal charioteer. This extraordinary mythological poem, the *Bhagavad Gītā*, has exercised more influence than any other sacred book saving the New Testament and is one of the most treasured possessions of India and perhaps one of the most widely quoted; its influence therefore upon literature must be regarded as immense. Other mythological literature which has doubtless had a considerable influence upon the spoken and written word is that of the *Purānas* and especially of the *Prem Sagar*. In these we have the myths of cosmogony and of the loves of Krishna set forth in much the same way as we find the loves of Jupiter in Graeco-Roman mythology.

The influence of mythology upon classical Chinese literature is negligible, although mythical poems doubtless existed. A fragment of one records the divine origin of the Chou dynasty through a union between the supreme being, T'ien, and a human virgin. In Japan on the other hand the popular folk-tales of the gods and goddesses were recorded in writing about A.D. 712 and 720, in the two books the *Kojiki* and the *Nihongi* (qq.v.), and until recently were part of the staple education of Japanese children, being reissued in the form of school reading-books. Here again then we have a somewhat striking example of how mythology can influence literature, and folk-tales help to shape a people's daily speech. The *Kojiki* and *Nihongi* must certainly have had some formative influence on literary Japanese.

It is the myths of Hellas which in the Mediterranean and western worlds have had the most formative effect upon literature, apart from the stories contained in the Bible. The original tales, generally about the intervention of the gods of Olympus in the affairs of men, are told and re-told with all the skill that poets and dramatists can lavish upon them. We may not possess records of the very earliest attempts at literature, but in the poems attributed to Homer and Hesiod we have not only very ancient works, possibly in part dating to 800 to 1000 B.C., but at the same time works in which beauty of form and expression is already discernible. But this is only the beginning. What appears to have happened was as follows. Between the years 560 and 501 came the dictatorships at Athens of Peisistratos and his son. During this time a new theatre was built in the city, and here the first dramatic contest was held, and according to tradition the first prize was won by Thespis. Aeschylus' first play was produced here in 467, based on a heroic saga. Peisistratos also arranged the works of Homer in order, for public recitation at the great festival of Panathenaia. It is thought that this recitation consisted of the *Iliad* and the *Odyssey*, and that the rest of the cycle of heroic myth and legend was turned into dramas. At any rate from this time onward, in addition to the reciting of Homer, we get a whole series of plays in which the great stories are presented. Athens herself stood somewhat outside the actual events of the so-called 'heroic age', which seems to be produced by migrations and their consequent wars, but she received and made abundant use of the tales of the gods and heroes—although the latter were really rather ruffians and, like many of the Elizabethan adventurers, would today perhaps soon have found themselves in prison. Her men of genius refashioned these tales with brilliancy and made them into immortal tragedies, rich with delicate characterizations and interspersed with magnificent choral verse. As time went on other supernatural beings than the original deities of Olympus proper became the subjects of these dramas. The strange and dangerous new god, Dionysus, whose cult may have been introduced by the captives brought to work in the silver-mines of Attica, became the central figure of many plays, which were performed at his annual festival. Thus the tragic story of Pentheus, who dared to treat the stranger with disrespect, was portrayed by Aeschylus, Xenocles, Cleophon, Lycophron, Iophon and Euripides. Euripides has two plays about Herakles (who at a later date was spoken of as an incarnation of the divine Logos)—the *Alcestis* and the *Herakles Mainomenos*. Aeschylus went on to deal with other subjects, among them the myth of Prometheus the demi-god, who stole the heavenly fire and brought it to mankind. Many think the *Prometheus Vinctus* to be his noblest work.

This wonderful literature, though adopted by the Romans, who do not seem to have had any myths of their own, suffered some eclipse after the advent of Christianity, but with the downfall of Byzantium in 1453 Greek scholars spread westward with their manuscripts, and even earlier they began coming as refugees from the approaching storm, and the prejudice against classical literature declined, even the popes collecting manuscripts of heathen writers. The results of this renaissance period is reflected in European literature right up to our own day. A few examples must suffice. Dante, though a Christian poet, is full of allusions to Graeco-Roman mythology. The Elizabethans made free use of the myths. Shakespeare for instance wrote his voluptuous poem of *Venus and Adonis* around one of them. The great idea was to tell the story beautifully, no matter whether it were a mere fairy-tale or not. Much later, Shelley, sitting by the ruins of the Baths of Caracalla, composed a variation of the theme of Aeschylus in his drama of *Prometheus Unbound*. Robert Browning incorporated a large part of a translation of the *Alcestis* of Euripides in his poem *Balaustion's Adventure*, while his wife executed a blank-verse translation of the *Prometheus Vinctus*. Dante Gabriel Rossetti in his poem *Troy Town* represents the beautiful Helen praying at the shrine of Aphrodite.

The position occupied by the stories of the Christian Bible is somewhat different, since they claim, with some Old Testament exceptions, to be accounts of historical events and are therefore *muthoi* only in the sense of being 'true tales'. They have, however, often been treated by those who have made literary compositions based on their material, in ways similar to those of the Greek epic or dramatic writers. Thus a play, the *Christus Patiens* (q.v.), treats the events leading up to the death of Christ in a dramatic form, making use of a number of lines drawn from three pagan plays, the *Bacchae*, the *Rhesus* and the *Troades*. This example stands rather by itself, but in post-renaissance literature we find poets such as Milton dressing up the stories of the Bible in shapes taken from classical models, *Paradise Lost* and *Paradise Regained* being in epic shape, and *Samson Agonistes* in the form of a Greek drama. In the present century we have, besides the poems of Rupert Brooke and T. S. Eliot already mentioned, the drama *Good Friday* by John Masefield. Thus mythology influences the form in which history is given literary representation, and this of course is true of many historical plays, from those written before the time of Shakespeare (to many of which he was indebted for his own work) to the historical plays of Tennyson and Browning.

Another way in which mythology influences literature is in the use of allusion by the various writers. Thus when Shakespeare makes Celia say to duke Frederick about herself and Rosalind:

> And whereso'er we went, like Juno's swans,
> Still we went coupled and inseparable,

his audience, who were Elizabethans, likely to be acquainted with (perhaps) Plutarch, were expected to understand the allusion, which would of course be completely lost upon an audience of modern young people drawn from technical colleges, who had never read any classics or even books about them.

In northern and central Europe the position is somewhat peculiar. It does not appear that the northern sagas of pre-Christian Scandinavians or Finns were put into script by those who recited them and handed them on. The *Eddas* and the *Kalevala* (qq.v.), though their passage from an oral to a written form is some centuries apart, were both recorded in manuscript form by patriotic persons who also happened to be Christians and who did not therefore believe the mythology. They had respect and affection for their own national folk-lore and felt moved to prevent it from falling into oblivion; but their motive was artistic rather than religious. Behind these written records lies a large mass of orally transmitted heroic poems, the exact origin and distribution of which is somewhat uncertain and confused. It would seem that there were a number of myths current among the Nordic peoples of northern and central Europe, and that these gradually crystallized into sagas or heroic poems and were subsequently carried by oral transmitters to northern Scandinavia and even to Iceland, while some of the myths were clearly known in England. It was not however until after the advent of the missionaries to the Teutonic peoples that these were written down and elaborated. Then it is that we get a script of the poem of *Beowulf* (q.v.) in England, of the *Nibelungenlied* (q.v.) in central Europe and of the *Eddas* by Snorri Sturluson, the famous Icelandic chieftain and historian who flourished at the end of the 12th century.

It is necessary to turn back from Scandinavia to Germany for further examples of the influence of the Nordic myths upon literature. It was in 1765 that Percy's *Reliques of Ancient English Poetry* was published in London. In the next year it was reprinted at Göttingen and was destined to serve both as a model and an incentive for German narrative poetry. Bürger was the leader of this new movement. In 1785 he published a German version of one of the ballads in the *Reliques*, but the next year he produced an original poem, *Der wilde Jäger*, based on the essentially German myth of the wild huntsman. Prior to Bürger, poetry of this sort had been only translations of non-Teutonic myths, such as those made by Herder. Now we have the legend of the *Erlkönig* by Goethe, and versions of the myth concerning the Lorelei, the female water-spirit of the Rhine, by Brentano and Heine, and still more important, the great drama of the Nibelungs by Hebbel.

The story of the Finnish *Kalevala* (q.v.) is somewhat like that of the *Eddas*, but with certain not inconsiderable differences. It is a collection of epic and other poems, some 50 in number, compiled in 1835 by the Finnish patriot, Elias Lönnrot. His motive seems to have been somewhat the same as that of bishop Percy. There is however one special difference between the *Eddas* and the *Kalevala*, namely that the latter contains a substantial Christian element. In any case the weaving together of the collection is 19th-century and is entirely the work of Lönnrot. Nevertheless the theme which knits the collection together is a wholly pre-Christian nature-myth, as much so as the story of the creation of the Japanese people by Amaterasu the sun-goddess.

In Irish mythology the same succession of treatment is to be found. First, mythic tales of an indefinitely early date, handed down orally by persons who make a profession of story-telling. (Such persons exist in the west of Ireland to this day.) Secondly, manuscript recording of the tales by Christians who either did not believe them but were patriotically minded and so wished to preserve their folk-lore, or who thought the divine personages were historical human beings. Thus we get the *Leabhar na hUiddhre*, the *Leabhar Lainec* or *Book of Leinster*, the *Book of Ballymote* and so on, and these are probably of the 11th and 12th centuries. The origins of the figures portrayed in them are lost in the mists of the past, but it is thought that the Tuatha de Danann and the Fomorians are groups of divine beings, and it seems certain that long before these romantic tales took shape there were deities corresponding to the names mentioned in them who were objects of cultus among the primitive Celts. As it is, the tales have become the material for archaic and medieval literature and have sometimes been incorporated into the lives of the Irish saints. Finally in the third stage we get the use of these tales for artistic purposes by poets and dramatists who obviously do not regard them seriously as history, but who take a delight in the legends of their country and re-tell them with zest and beauty, as in the dramatic works of W. B. Yeats and J. M. Synge. Some of the mythical personages of Irish Celtic tradition are to be detected in Gaelic and Welsh folk-lore as well. The principal record of the myths of the British Celts is to be found in the *Mabinogion* (q.v.), which again is a 14th-century transcript of an ancient cycle of orally transmitted tales, made after the entry of the Christian faith into Britain and made therefore by persons who did not necessarily accept the tales as true. If the *Mabinogion* has had any influence (apart from Lady Charlotte Guest's version of it), that influence must be looked for in Wales, where its myths may well form the basis of prize poems recited at Eisteddfods.

Slavonic mythology does not seem to have produced any great epic works. There is a large mass of Russian and Balto-Slav folk-lore, and this has issued in a number of charmingly told folk-tales and in the librettos of operas. But we enter here upon the last section of this survey, namely what may be called the influence of mythology upon the literary folk-tale. The old orally transmitted fairy-tales and folk-tales have in the last hundred years come not only to be collected but to be re-issued in a more finished and literary form, and indeed it has been a task approached by latter-day writers with enjoyment to make these old tales agreeable and beautiful to modern readers. The brothers Grimm with their *Kinder- und Hausmärchen* were the pioneers, but they have had many followers, some of whom have only sought, like Sir George Dasent, to translate (as in the case of his *Popular tales from the Norse*) while others, like Hans Andersen and Rudyard Kipling, have not only retold the old tales with skill and individuality, but have actually invented others on the old model, so that the ancient traditional folk-lore and the authors' imaginative genius, working together, have ended by producing completely original stories. How long the appeal of these to young and old will endure it is difficult to predict, since mankind is now so far away from the mythopoeic stage that a good many of its members, trained in the methods of empirical science and taught to regard fantasy-weaving as a pathological occupation of the mind, are apt to be impatient of works of literature based upon myth and folk-lore. These latter they deem only fit material for the anthropologist and psychologist, who are already believed to be analysing and explaining them away as symbols created in the infancy of man's mind to describe events which we in our wisdom know to be due to totally different causes.

The most recent recovery of a piece of ancient mythological literature is that of the *Popol Vuh*, a record of cosmology and primitive history emanating from the regions of Central America. Whether in the centuries before the advent of the *conquistadores* it ever existed in pictographic script is perhaps dubious, though it may well have done so, but it was certainly handed down orally, and eventually translated by a Spanish missionary from the Quiché script of a native convert. The translation therefore, published in 1951, is one which has been made from a Spanish MS. and is therefore not impossibly at points an incorrect version of the original. It has had no influence upon modern Mexican literature, so far as can be known, and is therefore only of interest as showing how a corpus of mythological tales could spring up in a land far removed from the traditions and influences of the Old World. Similar tales, orally handed down, have been collected among the Navaho Indians of New Mexico (Gladys Reichard, *Navaho Religion*, 2 vols, 1950), but it can hardly be said that these are likely to exercise any influence upon modern American literature outside anthropological circles, although some of them may perhaps get turned into fairy-stories for children's books.

Finally we come to the growth of literature about heroes and heroines, within the period of recorded history, who have begun to gather myths around themselves. This is apparent in Germany, where we find for example Uhland's poem about Taillefer and Rückert's rendering of the legend about the emperor Frederick Barbarossa. In England we have pre-eminently the growth of a mythology around the Romano-British general, Arturius, who becomes the king Arthur of Geoffrey of Monmouth and Sir Thomas Malory and is finally enshrined in the great but artificial 19th-century epic of the *Idylls of the King*. Tennyson in this cycle of poems sought, like Virgil when composing the *Aeneid*, to tell the story of a genuine native hero, but like Tulsī Dās in the case of Rāma, he retold the old story much more elaborately than in its original form and with much poetical enrichment. We have also the growth of myth around the names of such persons as king Ælfred, Francis Drake and Florence Nightingale. This class of myth, heroic rather than supernatural, will no doubt in turn create its own literature and has in fact in certain cases already begun to do so. Into this category might perhaps also be put various legends of Christian saints, which have expanded sometimes by attaching to themselves material borrowed from pre-Christian myth and folk-lore, as for example in the story of St George and the Dragon, borrowed from the Greek myth of Perseus and Andromeda. Tales of this sort have lent themselves to literary treatment, and an early example of such is to be found in the curious work known as *The Seven Champions of Christendom*.

The latest example of a hagiology issuing in a great literary work is perhaps the story of Joan of Arc, which has led to the composition of Bernard Shaw's dramatic masterpiece. But here we pass out of the realm of true mythology into that of history—and also out of the realm of faith into that of scepticism.

For the various mythologies see the heading MYTHOLOGY in Hastings' *Encyclopædia of Religion and Ethics*; more detailed information in *Mythologies of All Races* (13 vols, 1916–37). See also CYCLES, EPIC, FOLK LITERATURE and LEGEND. A.C.B.

Naturalism, in literature, is a movement which grew out of realism (q.v.) absorbing the philosophy of materialism, the biological theories of Darwin and the determinism of Taine. While realism strove for a harmony of form and truth in literary achievement, naturalism concentrated upon the depiction of social environment, stressing the defections of human nature and of bourgeois society. In contrast to the search for objectivity which characterizes 19th-century realism, naturalism is more subjective both in the fervour of its indignation and in the ardour of its reforming zeal.

There are foreshadowings of naturalism in Champfleury's theory of realism and of the naturalist manner in the social lyrics of Béranger, Thomas Hood, Chamisso and Freiligrath as well as in the dramas of Büchner, in the novels of Sue and Gutzkow and in Hugo's *Les Misérables* (1862). However, the brothers Goncourt laid the true foundation of naturalism in their novel *Germinie Lacerteux* (1865). Although the sensual attraction of the morbid and the repulsive was the cause for the description of the milieu rather than the championship of the rights of the lower order, the Goncourts nevertheless in their challenging preface enjoined the novelist 'to adopt the serious, passionate, alive form of literary study and of a sociological inquiry (*l'enquête social*), to become the moral historian of his time by analysis and exact psychological investigation, and to assume the duties and methods of scientific workmanship'.

This was the germ for Zola's theory of the experimental novel for which Claude Bernard's *Introduction to the study of experimental medicine* (1865) and Taine's stress of the milieu provided the 'scientific' equipment. In *Thérèse Raquin* (preface to the 2nd ed., 1868) Zola called himself a *naturaliste* and his novel a literary surgical autopsy. He advocates the destruction of the supernatural, the irrational and the metaphysical and demands strict adherence to the 'physiological' view of man by reducing all sensual and moral phenomena to their exact causes so as to master them and to guide them into proper channels. The writer's subject matter is man as an integral part of nature whose free will is illusory and who is determined by two basic laws of nature, heredity and environment. 'A work of art', Zola defined, 'is a corner of nature seen through a temperament.' He applied his theories in *Les Rougon-Macquart* (1871–93), an integrated cycle of 20 novels, 'the natural and social history of a family under the second empire'. Zola's school of writers, which included Maupassant and J. K. Huysmans and met at the cottage of Médan, soon disintegrated and the younger French naturalists frustrated themselves in the gloom of Schopenhauerian pessimism, delusion and cynicism.

Zola's humanitarian message, which stamped his analyses of contemporary society as an educationist effort to rouse the social and political conscience of his time, had the strongest impact upon German literature. Here naturalism was a literary revolt against the rut that had set in since the victories of 1870–71 and the repressive measure of Bismarck's anti-socialist legislation. A school much more closely knit than the circle around Zola at Médan or around Edmond Goncourt at Auteuil was formed in Berlin with a branch in Munich at the end of the '80s, and the doctrines of naturalism were preached not only under the influence of Zola, but also of Ibsen, in the journal Die Gesellschaft by G. M. Conrad, the brothers Hart, Holz, and Schlaf, Bleibtreu and the popular scientist Bölsche. None of these writers had the stature of Zola or Maupassant and it is significant that the social novel was only represented by minor talents such as Max Kretzer, Clara Viebig and Wilhelm von Polenz. Lyric poetry and, in particular, the drama were important in German naturalism and, notwithstanding the plays of Sudermann, Halbe and the Austrian Anzengruber, it was Gerhart Hauptmann's dramatic genius which gave the movement its impetus. His *Vor Sonnenaufgang* (1889), a study of the interplay of heredity and milieu, signified the victory of naturalism which culminated in *Die Weber* (1892). Hauptmann's use of dialect, his treatment of the masses, his disregard for the heroic, his appeal to pity as the motive agent in social life revitalized German literature indeed, but German naturalism petered out in a state of lethargic passivity. The attempt of Holz and Schlaf to evolve a 'consistent naturalism' (*konsequenter Naturalismus*) and to eliminate the subjective elements in Zola's and Hauptmann's naturalism by mechanical and photographic reproduction of life in form of the minutest description (*Sekundenstil*) led the naturalist method *ad absurdum*.

Outside France and Germany naturalism had comparatively few followers. It colours Strindberg's early plays, some of Chekhov's writings and Tolstoy's *Power of Darkness* (1886). In England George Gissing's novels come closest to its manner. When the symbolist movement in France and the neo-romantic schools in Germany and England came to the fore early in the '90s, naturalism died away. It experienced a revival in America in the novels of Theodore Dreiser round about 1900, and violent reactions in both post-war periods signified its survival, sometimes labelled as 'barbarian naturalism'.

E. Zola, *Le Roman expérimental* (1880) and *Les Romanciers naturalistes* (1881); A. Hanstein, *Das jüngste Deutschland* (1901); G. M. Conrad, *Von Emile Zola bis Gerhart Hauptmann* (1902); A. Sörgel, *Dichtung und Dichter der Zeit, I* (1911); P. Martino, *Le Naturalisme français* (1923); H. Röhl, *Der Naturalismus* (1927); L. Deffoux, *Le naturalisme* (1929); C. R. Decker, 'The aesthetic revolt against naturalism in Victorian criticism', in Pub. Mod. Lang. Assoc., 53 (1938); C. C. Walcutt, 'The three stages of Theodore Dreiser's naturalism', in Pub. Mod. Lang. Assoc., 55 (1940).

R.H.S.

Natural School, The (*Naturalnaya shkola*), the name of the early phase of Russian realism in literature, as formulated by the critic V. Belinsky on his interpretation of Gogol. Overlooking the subjective character of Gogol's realism, Belinsky made it the foundation of that 'natural' current by which he opposed the artificial and rhetorical romantic school of the period. While demanding that authors should depict ordinary people and life as it is, he also insisted that they should expose contemporary evils, especially that of serfdom, in the name of a better and worthier existence. Among foreign influences that of George Sand, with her philanthropic-sentimental vein, was prominent. The best-known early products (1846–47) of the 'natural school' were the peasant narratives, *Derevnya* and *Anton Goremyka* by D. Grigorovich, the problem novel *Kto vinovat* by A. Herzen and I. Turgenev's *Zapiski okhotnika*.

J. Lavrin, *Nikolai Gogol* (1952). J.L.

Negro Literature. Till our own time Negro literature has been carried on orally, and most of the poetry is composed extempore. Relatively little is memorized or transmitted over wide areas or long periods. Almost everyone composes songs and occasional verse on the spur of the moment, and this may be emotional, laudatory or topical. Occupation songs are extremely common, especially marching songs and canoe paddling songs. All these poems are anonymous and generally very brief and direct.

Among the most interesting but least known forms of African poetry are the chants of the prophets and 'inspired' singers, and those among the Zulu are long and elaborate. Epic poetry is nowhere recorded, though short narrative poems like ballads are found, e.g. in Sierra Leone. On the other hand, elaborate war songs celebrating battles and migrations, panegyrics, diatribes and also brief political poems composed on current events and prominent individuals are sometimes carried on by word of mouth for centuries.

Oral prose is highly developed everywhere. Animal folk-tales are universal and the reciters have developed a fine dramatic and mimetic art. In southern Nigeria literature of the spirit world has produced ghost tales of a high order and, both here and among the southern Bantu, stories are widespread relating temporary visits to the heavens and the land of the dead.

The past is not wholly forgotten. The most remarkable form of native histories consists of oral dynastic chronicles chanted by professional poets or poetesses at the courts of Ashanti, Uganda etc. These recitals contain the pedigrees of a reigning monarch and an account of the deeds of his ancestors. They are virtually royal (oral) archives. Much history is embedded in the brief political songs referred to above, and in the oral stories or sagas. An important history of the Yoruba of Nigeria has been written in recent years by two educated Yoruba on the basis of these oral traditions, covering several centuries.

There are no general works on Negro literature, though monographs and periodical articles are numerous. For some account of the subject see H. M. and N. K. Chadwick, *The Growth of Literature*, III (1940; with biblio.). N.K.C.

AMERICAN NEGRO LITERATURE.—The Negro spirituals, created spontaneously on the plantations, derived their rhythms and emotionalism from Africa, their biblical texts and yearning to escape from the American setting. These two elements—the African heritage and the subservient life in America—are the formative factors of American Negro literature. The first poems were published as early as 1760, religious verse by the slave Jupiter Hammon. Most noted poet in the colonial period was the woman slave, Phillis Wheatley (1753–84), who imitated Pope and the New England elegists. In prose the first significant Negro achievements were the slave narratives beginning with the African childhood and telling of the impact of becoming a slave in a different civilization. The next step was anti-slavery writing, climaxed in the works of Frederick Douglass (1817–95). After the civil war the problems of the free Negro in American society were taken up in such works as *The Future of the American Negro* (1899) by Booker T. Washington. His autobiography, *Up from Slavery* (1901), became famous. A cultural leader, William E. B. DuBois (1868) founded *The Crisis* (1910–34), a journal devoted to the social betterment of Negroes. His works include *The Souls of Black Folk* (1903). The short stories in dialect about incidents of slavery by Charles W. Chesnutt and the poems making use of folk material by Paul Laurence Dunbar forecast the modern period. It was not until the 1920s that Negro literature came into its own with Jean Toomer (*1894), James Weldon Johnson (1871–1938), Countee Cullen (1903–46) and Langston Hughes, adventurous and versatile poets who used rhythms and refrains from the spirituals and jazz to express racial experience. With *Native Son* (1940) by Richard Wright, the Negro novel became mature; written in the naturalistic tradition of Dreiser, it is a

powerful account of the suffering and confusion of Negroes in America today.
H.L.C.

New Zealand Literature. The early literature of New Zealand is sparse and, as literature, a by-product. Only in the second half of the 19th century do we encounter verse and stories of explicitly literary pretensions; and even then the literature is New Zealand only on the surface. The authors are absent only in body from the England of Victoria and are as loyal to its conventions as to its queen. The verse, if it is smooth, belongs to the provincial drawing-room; if it is vigorous, its life is topical, rough and ephemeral. The novels differ from their mediocre English equivalents only in a romanticized setting, a more ingenuous didacticism.

In the last decade of the century New Zealand-born writers began to dream of having a literature of their own; but, of the two most promising, politics allowed Pember Reeves to leave only a history, and Jessie MacKay, though she remains one of the best New Zealand poets, did not always escape the crudities of a too explicit social purpose. And novelists like Edith Howitt Grossman, though aiming high, confused the seriousness of the preacher with that of the artist.

Indeed, in a country which demanded hard work at home—'Ditchers are more esteemed than poets' wrote A. S. Thomson in 1859—and looked to England to provide the culture there might be any leisure left for, the fate of the professional writer was too hard: politics or journalism—often abroad—claimed him. A few only—Jessie Mackay in verse, William Satchell in the novel were among the more notable—wrote enough and well enough to be recognizable artists.

Katherine Mansfield marks the watershed. She alone of those writing before 1914 escaped the provincial and the derivative. Had she not gone to Europe she might not have done so. The end of the first world war brought change. Jane Mander in *The Story of a New Zealand River* showed that the New Zealand novel could approach a European standard without being enslaved to it. Poets like Eileen Duggan and, younger, Cresswell and R. A. K. Mason began to write verse which was indigenous without being inferior.

The depression of the early 1930s sharpened in pain a sense of national separateness. The brief flare of the university magazine Phoenix (1932) burnt some wooden idols and was itself a beacon; Tomorrow, another university journal, from 1934 onwards nursed a radical and sardonic brood of poets. In 1935 the Caxton Press was founded by Denis Glover and began to look beyond the norm of hedge-publishing. Robin Hyde's novels stood head and shoulders above the provincial ruck. The names of Frank Sargeson and Roderick Finlayson began to be known and their work to show younger writers that something could be done with the vernacular and the material they knew.

Death cancelled Robin Hyde's promise But other promises were kept. Since the second world war, verse, story and criticism have found a vehicle in Charles Brasch's Landfall, a quarterly of high standard: its issues show that young writers of quality now abound. An English imprint still confers cachet; but it is conferred increasingly often. And at home presses like the Caxton Press, the Pelorus Press and the Porcupine Press have stimulated established firms to better standards of production and a more receptive eye to talent. The State Literary Fund has supplied a patronage which has often been discriminating. Books like E. H. McCormick's *Letters and Art in New Zealand* (1940), *The New Zealand Arts Yearbook* and M. H. Holcroft's essays in criticism have revealed a literature with a past already beginning to consolidate, a present that demands modesty but not shame, and a future whose promise is less remote than a politician's.

T. M. Hocken, *Bibliography of the Literature Relating to New Zealand* (1909); Percival Serle, *Bibliography of Australasian Poetry and Verse* (1925); G. H. Scholefield, *Dictionary of New Zealand Biography* (1940) and *Who's Who in New Zealand* (5th ed. 1951); E. M. Smith, *A History of New Zealand Fiction* (1939; fairly complete biblio.).—ANTHOLOGIES: Frank Sargeson, *Speaking for Ourselves* (1945); Allen Curnow, *A Book of New Zealand Verse* (rev. ed. 1951).
D.M.D.

Nibelungenlied, the German national epic. Of three main 13th-century MSS, B with 2,379 stanzas is the most trustworthy (A 2,326, C 2,439). The 39 cantos (*Aventiure*) fall into the divisions 16+7+16. These proportions and the re-creation of a poetic tradition, already some 7 centuries old, are the achievement of an unknown Austrian in *c.* 1200–05, writing in Passau (?).

(*Av. I–XVI*): Prince Siegfried of the Netherlands comes to the Burgundian court of Worms. For his services in wooing Brunhild of Iceland for king

Gunther he receives the latter's sister, Kriemhild, in marriage. In a quarrel over precedence Kriemhild taunts Brunhild with having been Siegfried's 'concubine'. For this Hagen, Gunther's henchman, slays Siegfried. (*XVII–XXIII*): Kriemhild mourns. Years later, married to Etzel, king of the Huns, she invites her kinsmen and Hagen to Etzel's court. (*XXIV–XXXIX*): Neither Dietrich of Bern nor Etzel is able to foil Kriemhild's plotting: she provokes a general carnage. With Siegfried's sword she slays the last, bound and defenceless Burgundian: Hagen. Dietrich's last follower, Hildebrand, summarily executes her. (See Hildebrandslied; Minstrel.)

The ethos of the NL is still Merovingian. Modernization of ceremony and the conduct of battle, scores of secondary characters and the armies given to the protagonists towards 1200 cannot prevent the final slaughter. We glory in Hagen's defiance of doom, and with Dietrich lament the destruction of two kingdoms. Subdued is *Die Klage* (*c.* 1215), an independent sequel (which in MS. C has affected the main story): laments, obsequies, dispersal: 'Hagen was to blame'.

K. Lachmann's explanation (1816) of the NL as an arrangement of 20 original lays was influential for a century. We now prefer A. Heusler's general theory (indebted to W. P. Ker) of two main lays, ideally independent in origin, which were expanded from within and progressively fused. The role of Siegfried is in part determined by his 'other stories': his obscure birth, his upbringing, his slaying of the dragon etc.—the first is ignored, the others are referred to episodically and partly exploited in NL.

A rich but unstable German Siegfried (Sigurð) tradition is reflected in Scandinavian literature, where it receives a strong admixture of myth: in *Edda* (*Reginsmál*, *Fáfnirsmál*), *Vǫlsungasaga*, *Þiðrekssaga*. Only the dragon-slaying produces late German texts: the 16th-century *Hürnen Seyfrid*, Hans Sachs' drama and an 18th-century chapbook.

(*a*) Lay of the Burgundians.—We postulate a late 5th-century Frankish lay, in which 'memorable' history (the annihilation of the Burgundians in 437, the death by violence of Attila in 453) is treated as a dynastic feud: Etzel (Attila), married to Grimhild, invites her kinsmen (sons of Gibicho, Gunther, Gotmar, Giselher—roughly thus—and their half-brother Hagen) to his court, to wrest from them their treasure. They defy him. Gunther is the last to fall. Grimhild avenges her kinsmen on Etzel. The *Atlakviða* (*Edda*, 9th-century in conception) varies this slightly but preserves, we think, the style and mood of the lay. An 8th-century Bavarian lay (postulated) takes the momentous step of representing the massacre of the Burgundians, in conformity with 'the other story', as Kriemhild's vengeance on her kinsmen for the murder of Siegfried. At the same time it exonerates Etzel, who in the south-east was the good king whom the popular hero, Dietrich of Bern, had elected to serve. An offshoot of this is a lost Saxon version transferring the story to the town of Soest (source of the Norse *Þiðrekssaga*, *c.* 1250 and, indirectly, of *Atlamál-Edda*). Heusler postulates for about 1160 the so-called *ältere Not*, a possibly tenfold expansion of the Bavarian lay introducing new roles including Rüdeger's, one of the greatest of all, and written in the NL-stanza. The esteem in which we hold this version (midway between *Þiðrekssaga* and NL) is a constant threat to NL itself. It included, however, Heusler holds, the merest outline of the

(*b*) Lay of Brunhild, about the history of which we are less certain. There are fairy-tale elements in the German story of Siegfried and Brunhild from the beginning. For a 6th-century Frankish lay we assume roughly the content and certainly the grandeur of *Sigurðarkviða* of the *Edda*. Of the developing tradition (of Brunhild, Siegfried, Kriemhild = Gudrun) other *Edda* lays, *Vǫlsungasaga* and Faroese ballads give uncertain evidence. The penultimate German version will be the work of a 12th-century minstrel who substituted for Brunhild's 'wall of fire' her prowess as an athlet.e But no version seems, except in the main scenes (the quarrel of the queens and the slaying of Siegfried), to have been satisfactory—the NL itself often 'creaks' in the first 16 cantos.

Of modern adaptations Fr. Hebbel's trilogy *Die Nibelungen* (1862) seems worthy both of the subject and the poet. Richard Wagner's *Ring* is an unpalatable pseudo-Nordic brew. William Morris's adaptation of *Vǫlsungasaga* and NL (*Sigurd the Volsung*, 1876) does not measure up to his translation of the saga (1870).

Ed. K. Lachmann, *Der N. Not mit der Klage* (1826, 14th ed. 1927), based on MS. A; Fr. Zarncke, *Das NL* (1856, 16th ed. 1920), MS. C; K. Bartsch, *Das NL* (1886), *Der N. Not* (3 vols, 1870–80; text only, H. de Boor, 1949); E. Sievers, *Der N. Not* and *Kudrun* (2nd ed. 1930), based on MS. B.—Modernized: K. Simrock (1827); Eng. tr. W. N. Lettsom (1850)

M. Armour (1897), D. B. Shumway (prose, 1909).—*Die Klage*, ed. A. Edzardi (1875).

Þiðrekssaga, ed. H. Bertelsen (1905–11); *Volsungasaga*, ed. W. Ranisch (1908), tr. A. Edzardi (3rd ed. 1897), E. Magnusson and W. Morris (1870). The Ger. tr. of *Edda* by F. Genzmer (2 vols, 1928–32) and *Þidrekss.* by F. Erichsen (1924) are useful for NL studies.

Classified biblio. in G. Ehrismann, *Gesch. d. dt. Lit. des MAs* (*Schlussbd.* 1935); A. Heusler, *Nib.sage u. Nib.lied* (4th ed. 1944), the findings of which are contested by F. Panzer, *Studien z. Nib.* (1945); H. Schneider, *Germ. Heldensage*, I (1928) and *Die dt. Lieder v. Siegfrieds Tod* (1947); E. Tonnelat, *La chanson des N.* (1926); A. Jolivet, *La chanson des N.* (1942); H. de Boor, *Das Attilabild in Gesch., Legende u. Dicht.* (1932); M. Thorp, *The study of the NL 1755–1937* (1940; history of NL scholarship, biblio., account of all adaptations to 1935); F. E. Sandbach, *The NL and Gudrun in England and America* (1904); H. de Boor, *Die faröischen Lieder* etc. (1918); W. Golther, *Das Lied v. Hürnen Seyfrid* and *Volksbuch* (1911); on *Hürn. Seyfr.*, K. C. King in Lond. Med. Stud., I (1937). F.P.P.

Nibelungen Stanza, used not only in *Nibelungenlied* but probably in the postulated *ältere Not* (*c.* 1160), with which the almost identical stanza of der Kürenberger (and Dietmar von Eist) is contemporary. With such variants as caesura rhyme and lengthened final half-line it is used in many popular epics. Four long lines with caesura, rhyming aabb. To the following recite 'Sing a song of sixpence', repeating 'the king': lines 1–3: /× /× /\ || /× /× /–; line 4: /× /× /\ || /× / (×) /× /. Anacrusis allowed. Names take two stresses (cf. *bák'd ín á . . .*) (Gunther, Kriemhild etc.).

A. Heusler, *Dt. Versgesch.* (3 vols, 1925–29); O. Paul, *Dt. Metrik* (1930). F.P.P.

Nihongi ('The Chronicles of Japan'), Japanese historical work, covering Japanese history up to 697, although the part up to about 400 is mainly myth. Composed after an imperial order of 681 (which also led to the composition of the *Kojiki*, q.v.) by a committee, headed by prince Toneri and containing Ō no Yasumaro and others, it was completed in 720. Written in Chinese, like the *Kojiki*, its contents are similar but display more Chinese influence. It is the first of six histories (known as *Rikkokushi*), written between 720 and 901.

Eng. tr. W. G. Aston, *Nihongi* (2 vols, 1896); Ger. tr. K. Florenz, *Japanische Mythologie* (1901) and *Japanische Annalen* (1903). E.B.C.

Nil Volentibus Arduum, Dutch poets' society at Amsterdam, founded by Lodewijk Meyer in 1669 on similar lines as Coster's Duytsche Academie (q.v.); courses on grammar and philosophy were also given. Acting as an arbiter of the arts, it condemned the dramas of Hooft and Vondel, written in classical form, as well as the romanticism of Jan Vos and Blasius. It advocated the French classicist drama and opposed the board of the Amsterdam theatre until Meyer was on the board himself. After the death of Meyer and A. Pels Nil Volentibus Arduum waned (1681).

A. J. Kronenberg, *Het kunstgenootschap N.V.A.* (1875); J. F. M. Sterck, 'Uit het Amsterdamsche tooneelleven', in Handelingen Mij. Ned. Letterk. (1912–13); J. Bauwens, *La tragédie française et le théâtre hollandais* (1921). A.M.B.W.

No Me Mueve, Mi Dios, Para Querete, Spanish sonnet of the late 16th century (?). This famous poem has been translated into many languages because of its strong expression of the disinterested love of God. The thought is probably derived from Ávila's *Audi filia*, chapter L. The sonnet, first printed in 1628, has been wrongly attributed to Saints Ignatius, Teresa and Francis Xavier.

M. C. Huff, *The Sonnet 'No me mueve, mi Dios'. Its Theme in Spanish Tradition* (1948); M. Bataillon, 'El anónimo del soneto *No me mueve, mi Dios*', in Nueva Rev. de Filol. Hisp., 4 (1950). E.M.W.

Nonsense. The area of nonsense is not easy to define. Just as the word in conversational use denotes the disagreement of the speaker with anything that he regards as illogical, unpractical or untrue, so it has been attached to various kinds of compositions greatly differing in their range and meaning, or their want of it. A failure in logic may be justly said to make nonsense and so may a geometrical impossibility, but a disbelief in a story, a creed or a scheme of administration is presumably a matter of opinion. Nonsense in the arts, pictorial, musical or written, invites a similar discrimination. If we are looking for what we like to call 'nonsense, pure and simple', the best way to describe it is to say that it must be made with no ulterior purpose but to amuse by absurdity. It causes pleasure by the use of paradox and inconsequence, and often enough, in the case of words, by the lucky accident of sound.

The origin of nursery rhymes has been hotly debated;

Hey diddle diddle, the Cat and the Fiddle,
The Cow jumped over the Moon.

seems to have no historical significance, while

> Hark, hark, the dogs do bark,
> The beggars are coming to town,
> Some in rags, some in jags,
> And one in a velvet gown.

though perhaps as pleasing to the ear, may refer to the arrival of a Welsh, a Scottish or a Dutch king with a retinue of ne'er-do-wells. In the latter case there is no nonsense about the last line at all. A very large number of these rhymes are supposed to have historical and political allusions. They are in fact satires and not originally written for nursery use. They may indeed have been written by men of some literary fame.

Even in the curious narrative,

> There was a man of Thessaly
> And he was wondrous wise,
> He jumped into a gooseberry bush
> And scratched out both his eyes.
>
> And when he saw his eyes were out,
> With all his might and main
> He jumped into another bush
> And scratched them in again.

the enquirer may possibly perceive the intellectual dilemma of a statesman or a theologian whose name has not been handed down to us. The fact that the usual variant for Thessaly is Newington considerably widens the scope of research.

A mass of so-called nonsense verse is obviously didactic, and so for the most part are fairy stories; they expound the triumph of virtue over vice or of wisdom over stupidity. The good are beautiful, the wicked are not. Bad manners are castigated, politeness succeeds. Hoffmann's *Struwwelpeter* is discipline in a hard school. Hans Andersen is full of sympathy and sentiment for the humble and obscure. There is plenty of folk-lore, but no nonsense about Grimm. More adult forms of nonsense may be found in Christian Morgenstern and W. S. Gilbert, and they have their counterparts in all European language, though mainly in verse. Munchausen satirizes travellers' tales. Allegory again may be dressed in the cloak of the absurd.

> 'There is upon the earth a very wonderful little stick which will cause all things to disappear and turn your life into a dream if you touch your head with it. If you don't like your life, just take the little stick and put it to one of your temples – and suddenly all you didn't like will become a dream, and you will start something quite new. Of that sort is the wonderful little stick.'

This is a story by the Russian, Sologub. In other words, the suicide does not kill himself, but kills his enemies and his friends, a thought borrowed by A. E. Housman, when he says,

> 'I need but stick it in my heart
> And down will come the sky,
> And earth's foundations will depart
> And all you folk will die.'

This may stand as a contrast to the well-known nonsense story:

> 'She went into the garden to cut a cabbage-leaf, to make an apple-pie; and at the same time a great she-bear, coming up the street, pops its head into the shop. "What, no soap?" So he died, and she very imprudently married the barber; and there were present the Picninnies, and the Joblillies, and the Garyulies, and the Grand Panjandrum himself, with the little round button at top.'

These sentences were composed for no reason, except that they were difficult to repeat, a fairly common form of fantasy, especially in verse, which not only employs irrelevant narrative, but mere tongue-twisters as in the case of 'Peter Piper picked a peck of pickled peppers', or

> 'There was a man, his name was Dob
> And he had a wife, her name was Mob
> And he had a dog, and he called it Cob
> And she had a cat, called Chitterabob.
> Cob, says Dob
> Chitterabob, says Mob
> Cob was Dob's dog
> Chitterabob Mob's cat.'

Lines such as these may be used for games or forfeits, but are reasonably free from any allusion to ethics or history. Many of the remarks, however, made by Shakespeare's fools, which appear to be meaningless, must be regarded with suspicion, since the speakers may be employing the current jargon of alchemy or philosophy, as comprehensible (by way of parody) to an audience of the period as the language of psychiatry has become to ourselves.

The counting-out rhymes of children, usually beginning 'Eena, Meena, Mina, Mo', are a nonsensical curiosity, because, with many interpolated variations, they embody very old forms of numerals, still employed by Welsh shepherds and Norfolk fishermen, among others; the Yarmouth fishermen, for instance, count their catch 'Ina, mina, tethera, methera, pin, sithera, lithera, cothra, hothra, dic'.

Oliver Goldsmith is said to have collected the rhymes which appear in *Mother Goose's Melody* (a compilation which has undergone many forms and alterations), and to have written the maxims appended to them from authorities invented by himself, for example,

> 'There was an Old Woman
> Liv'd under a hill
> And if she isn't gone
> She lives there still.

This is a self-evident proposition, which is the very essence of truth 'She lived under the hill, and if she is not gone she lives there still.' Nobody will presume to contradict this. *Craeusa.*'

Certainly this form which attains absurdity by means of a truism was much favoured by the poet who gave us the *Elegy of a Mad Dog*.

'A kind and gentle heart he had
To comfort friends and foes,
The naked every day he clad
When he put on his clothes.'

But the contradiction of obvious truth may be as agreeably idiotic as the ponderous enunciation of platitudes.

'The Bison is vain, and (I write it with pain)
The Door-mat you see on his head
Is not, as some learned professors maintain,
The opulent growth of a genius' brain;
But is sewn on with needle and thread.'

writes Hilaire Belloc.

The vagaries of animals, wild or domesticated, are an inexhaustible theme for absurdity, transcending even lullabies and conundrums and rhymes for games; and perhaps we may be content not to know why the Frog went a-wooing, or the Cat ran away with the Spoon or the Blackbirds originally, when the pie was opened, began to sing.

But the best-loved writers of nonsense verse in the English language are certainly Edward Lear and Lewis Carroll since both had a rare creative gift, and the former at any rate seems to have required little stimulus from folk-lore, fairy-tale or ancient songs. He invented peculiar people and strange animals with unusual behaviour, and he drew them for all to see with a felicity that has only been equalled by medieval travellers or surrealist painters. Apart from his long and well-known series about Young Ladies and Old Persons living in every quarter of the globe, he alone had the vision to perceive that

On the top of the Crumpetty Tree
The Quangle Wangle sat
But his face you could not see
On account of his beaver hat

and he alone the courage to take this excellent character round the world with a crew almost as memorable as the heroes who sailed in the Argo, a voyage during which he bit off the tail feathers of 65 parrots, and his right foot was so knocked about that he had to sit with his head in his slipper for at least a week.

Leaving the nursery, we are confronted by a vast quantity of what is known as light or humorous verse, in which it might be expected that nonsense would be found. But in fact it is extremely rare. This sort of writing is usually sophisticated or satirical, or relies upon epigram or wit, or is removed in some other way, if only because it is critical parody, from the province of the utterly absurd. Shades of sanity in fact begin to close about the adult muse. But there remain drinking songs, which occasionally have a careless rapture, sea shanties and folk-songs for country dances like,

If all the world were paper
And all the sea were ink,
If all the trees were bread and cheese,
What should we have to drink?

which seems to have been known for more than 300 years and is framed on a model of almost unknown antiquity and far more solemn purpose. John Lyly for instance, in the 16th century, has it thus:

If all the earth were paper white
And all the sea were ink
'Twere not enough for me to write
As my poor heart doth think.

Doctor Johnson, in a gay mood, frames for us the following proposition

If a man who turnip cries
Cry not when his father dies,
It is proof that he would rather
Have a turnip than his father,

which seems to be irrefutable. Oliver Goldsmith had a fancy for making nonsense by the over-emphasis of platitudes.

Let us lament in sorrow sore,
For Kent Street well may say,
That had she lived a twelvemonth more,—
She had not died today.

Peacock made many pleasant songs and helped to perpetuate the ancient legend of the Men of Gotham, who were all fools:

In a bowl to sea went wise men three,
On a brilliant night in June:
They carried a net, and their hearts were set
On fishing up the moon.

Hood relied mainly on paronomasia:

They went and told the sexton
And the sexton toll'd the bell.

But W. S. Gilbert produced a flood of irresponsibility, which was entirely his own:

Strike the concertina's melancholy string!
Blow the spirit-stirring harp like anything!
Let the piano's martial blast
Rouse the echoes of the past,
For of AGIB, Prince of Tartary, I sing!

Of AGIB, who, amid Tartaric scenes,
Wrote a lot of ballet-music in his teens:
His gentle spirit rolls
In the melody of souls—
Which is pretty,—but I don't know what it means.

Nor is G. K. Chesterton, though more philosophical, to be easily outdone:

I love to see the little stars
all dancing to one tune,
I think quite highly of the Sun
and kindly of the Moon.

The million forests of the Earth
come trooping in to tea
The great Niagara waterfall
is never shy with me.

I am the Tiger's confidant,
and never mention names:
The Lion drops the formal 'Sir',
And lets me call him 'James'.

Two continents were charmed by Gelett Burgess's

I never saw a purple cow,
I never hope to see one;
But I can tell you anyhow,
I'd rather see than be one,

when it appeared in America. Ogden Nash more recently, with an astounding command of rhymes and near rhymes, which has enabled him to tyrannize over words almost as easily as Humpty-Dumpty in *Alice in Wonderland* (although he is more commonly witty and cynical), has invited us to make the following reflection:

Let's think of eggs.
They have no legs.
Chickens come from eggs
But they have legs.
The plot thickens:
Eggs come from chickens,
But have no legs under 'em—
What a conundrum!

which, though not precisely nonsense, at least states simply, quaintly and childishly the oldest problem in the world.

Ethics, in short, and criticism of manners, satire and mere playfulness have seldom any right to be considered nonsensical; nor in themselves have folk-lore and fairy-tale. Ben Jonson's *Robin Goodfellow* is not nonsense, whatever pranks the merry sprite may play. He belongs to a fantastic world but not to a world of wild inconsequence; when, however, J. B. Morton writes

Swift and strong
As a garden roller
He dances along
In his little bowler,
Skimming the lawn
With royal grace,
The dew of the dawn
On his great red face.
To fairy flutes
As the light advances
In square black boots
The cabman dances.

we are in the happy regions of the wholly inane; and we are still in those regions when we encounter the limerick or the clerihew (qq.v.).

Finally, if it be argued that a great volume of verse written with serious intent by mystics, by symbolists, by visionaries, is so obscure to the ordinary mind that it well may count as nonsense, the reply must be that nothing should properly be included in the category here laid down, if it can be explained by the psychologist or by the interpreter of dreams; and if these soothsayers consider that there is nothing written which cannot be so explained, then indeed there is no nonsense at all. See NURSERY RHYMES; FOLK LITERATURE.

E. Sewell, *The Field of Nonsense* (1952).
E.V.K.

Norse Literature. Runic inscriptions scratched on wood, metal or stone are the first communications preserved from the Norse people. None of these, however, is very enlightening and although, as the *Elder Edda* shows, many heroic and other lays were transmitted orally, the real literary history of the country cannot be said to have begun until after the establishment of Christianity and the adoption of the Latin alphabet. By this time, mainly because of internal strife in Norway, the literary centre of gravity in the Norse world had shifted to the colony of Iceland and it was here that the major part of what we call Old Norse literature was written down. This remarkable corpus, which in many respects stands supreme in the field of early Germanic literature, falls into fairly well-defined categories, of which the *Eddas*, scaldic poetry and the sagas are the most important. In historical writing, too, most of the work was done by Icelanders. From the pen of Ari Þorgilsson we have a short history of Iceland from the time of its settlement up to *c.* 1120, called *Íslendingabók*. *Landnámabók* is an account of those who first settled in Iceland; abbot Karl Jónsson wrote a history of king Sverri's reign; other odds and ends of historical writing about the Norwegian kings are gathered together in manuscripts known as *Ágrip*, *Morkinskinna* and *Fagrskinna*. The most celebrated Icelandic historian was Snorri Sturluson, famed for his *Heimskringla*. Next in importance to him is his nephew Sturla Þórðarson (1214–84), author of *Íslendinga saga* and *Hákonar saga Hákonarsonar*. Sturla shows great precision and objectivity as a historian, but he lacks the power of his uncle vividly to recreate history.

Konungs skuggsjá (*The King's Mirror*, tr. L. M. Larson, 1917) is a work by an unknown Norwegian author. It was written *c.* 1260 and consists of a series of conversations between father and son, where the son asks for advice and guidance concerning the life of the merchant and courtier. It is mainly didactic in purpose. The father is fond of moralizing and quotes extensively from the Bible. The work bears witness to wide reading and is marked by the ideals of chivalry which had begun to penetrate from the south.

Whilst the influence of Christianity can be detected in certain of the Eddic lays, it was some time before a purely religious literature grew up. The death of king Olav in 1030 and his subsequent canonization gave great impetus to works of this kind. One of the first was *Geisli* ('The Ray of Sun') by Einarr Skúlason which is entirely Christian in conception and symbolism and owes nothing to northern mythology. Three other religious works from this period are noteworthy: *Sólarljóð* (*The Lay of the Sun*, tr. C. V. Pilcher, 1950); *Draumkvæde* (first written down in the 19th century), both of which are marked by a terror of the tortures of hell; and finally *Lilja*, a religious lay of great originality, by the monk Eysteinn Ásgrímsson, which also marks the last flowering of the medieval literary life of Iceland.

F. Jónsson, *Den oldnorske og oldislandske Litteraturs Historie* (3 vols, 1920–24); F. Paasche, *Norsk litteratur historie*, 1 (1924); J. Helgason, *Norrøn Litteraturhistorie* (1934); K. Elster, *Illustrert norsk litteratur historie*, 1 (1934–35); *Norsk biografisk leksikon* (1923 ff.); P. Ólason, *Íslenzkar æviskrár* (1948 ff.). See also SCALDS, EDDA, SAGA. R.G.P.

Norwegian Literature. For early Norwegian literature see NORSE LITERATURE.

By the middle of the 16th century Norway had become little more than a province of Denmark and such Norwegians as wrote used Danish. Outstanding amongst them were Petter Dass, Ludvig Holberg and Johan Herman Wessel.

Towards the end of the 18th century Norwegian writers in Copenhagen formed themselves into a society, Det norske Selskab, with avowedly nationalistic aims; and the severance in 1814 of the link with Denmark and the promulgation of the Eidsvoll constitution gave tremendous impetus to the growth of a really national literature. During the first years after 1814, however, the nation's major energies were needed to keep the new ship of state on an even keel and no writer of importance emerged; Mauritz Hansen and Henrik Bjerregaard are the most noteworthy. Henrik Wergeland is the first really distinguished literary representative of the new Norway and together with J. S. Welhaven, from whom, however, he differed radically, he laid the foundations of the modern literature of Norway.

The European romantic movement passed Norway by and, instead, national romanticism, somewhat belatedly, took its place in the 1840s. Chief amongst its literary manifestations were the collections of folk-tales by P. C. Asbjørnsen and Jørgen Moe, the development of *landsmål* by Ivar Aasen and the early works of Bjørnstjerne Bjørnson and Henrik Ibsen. In the '70s and '80s, inspired by the Danish critic, Georg Brandes, Norwegian writers were earnestly engaged in debating social problems, and to this period belong the mature works of the 'big four' of Norwegian literature, Bjørnson, Ibsen, Jonas Lie and Alexander Kielland. The *landsmål* or New Norwegian (*Nynorsk*) movement continued to flourish and had two outstanding representatives in Aasmund Vinje and Arne Garborg. The period of social writing did not last long, and even amongst the writers of the older generation the presentation and debating of problems ceased to be of prime importance.

In the 1890s a new romanticism set in, mainly under the influence of similar currents abroad. The extreme features of this movement are to be found, almost exclusively, in the work of Sigbjørn Obstfelder, but by far the most important writer of this period is Knut Hamsun. He has clear affinities with the movement of the '90s and with the *hjemstavns* school of Norwegian writers of the following decades. To be reckoned as the most prominent of these regional writers are Hans E. Kinck, Gabriel Scott, Olav Duun, Johan Bojer, Peter Egge and Johan Falkberget. After Knut Hamsun the most distinguished name in Norwegian letters is that of Sigrid Undset. Her novels are social, historic and religious, and she is expert in handling the problems of her own sex. This preoccupation with religious and ethical problems, particularly in her later novels, is shared by her younger contemporaries, Sigurd Christiansen and Ronald Fangen. Opposed to this school is that of Helge Krog and Sigurd Hoel, where the materialistic view is generally uppermost. Norwegian lyric poetry has been particularly rich during this century, with Nils Collett Vogt, Olav Bull, Arnulf Øverland, Nordahl Grieg, Herman Wildenvey and Gunnar Reiss-Andersen as the most distinguished *Riksmål* representatives. In New Norwegian literature, too, the poets have been particularly prominent, amongst them Olav Aukrust and Tore Ørjasæter. Of New Norwegian novelists, Olav Duun, Inge Krokann and Tarjei Vesaas should also be singled out for mention.

The drama in Norway has somewhat languished since the days of Ibsen and

Bjørnson. Many plays have been written, but hardly any of outstanding importance; Gunnar Heiberg, Nordahl Grieg and Helge Krog are the most noteworthy dramatists.

Of the youngest generation, Axel Sandemose, Gunnar Larsen (1900–) and Johan Borgen (1902–), appear to be most worthy of attention.

I. Grøndal and O. Raknes, *Chapters in Norwegian Literature* (1923); F. Bull, F. Paasche and A. H. Winsnes, *Norsk litteraturhistorie* (5 vols, 1924–37); T. Jorgenson, *History of Norwegian Literature* (1933); K. Elster, *Illustrert norsk litteraturhistorie* (6 vols, 1934–35); H. Groth, *Hovedlinjer i mellomkrigstidens norske litteratur* (1947); E. Bredsdorff, B. Mortensen and R. Popperwell, *An Introduction to Scandinavian Literature* (1951); J. B. Halvorsen and H. Koht, *Norsk Forfatterlexikon* (6 vols, 1885–1908); *Norsk biografisk leksikon* (1923 ff.). R.G.P.

Novel. The novel seems today the only literary form which is really alive: it is in constant demand and in abundant production. It appeals to an enormous public and in some of its lower forms reaches social classes which no other form of writing seems to touch; in some countries novels, when published in serial form in newspapers, are read with excitement by a category of people who do not even read seriously the newspaper itself. At the other end of the intellectual scale the most fastidious of intellectuals also revel in some forms of the novel.

It is perhaps better not to give a definition of the novel as such. As a form of intellectual life it can be so expanded as to include every subject of interest from astronomy to psycho-analysis, and novelists delight in discovering new varieties of presentation or substance. It is practically impossible to find a formula that covers Rabelais at one end, the lady Murasaki in Japan and Virginia Woolf at the other. But one can distinguish several kinds of novels among works which a consensus of opinion would call by that name.

Among the many varieties there are two chief kinds: the adventure story and the love story, corresponding more or less to the two chief human emotions—fear and love. The adventure story, made up of dangers and the overcoming of dangers, is a presentation of a would-be heroic mastery of fear in all its possible forms in the physical world. The love story deals with the internal field in which dangers are mental and often delightful. The two kinds do not mix well and tend to succeed separately.

The adventure story is perhaps the oldest kind, deriving from such epics as the *Odyssey* and flourishing already in the 2nd century B.C.

The love story may perhaps be termed the true novel, being given as a rule a higher literary standing and being the favourite breeding ground of character drawing, psychology and subtlety; it also exists in later Greek times, but its first world masterpiece is in the year A.D. 1000 in Japan, with the tale of *Genji*, by the lady Murasaki. It must not be confused with the sex story, or lewd tale, of which, at least in its shorter form, Boccaccio is the master. (See EROTIC LITERATURE.) The true novel, or love story, is sentimental and idealistic and appeals to a very large public; the sex story is cynical, somewhat realistic and has a much more restricted appeal; attempts to mix the pornographic story with the love story proper generally fail from the literary point of view—just as attempts to mix the adventure story and the love story fail. No doubt in real life the sex instinct and all its manifestations are the true basis of many exalted and subtle feelings. But in our literature no writer has as yet been able to link properly the two aspects of the love life of mankind. The lady Murasaki is not in the least sensual, but is all sentiment; three centuries later in Europe, Boccaccio is all sensual and not sentimental at all. Perhaps the one real attempt to mix the two has been made by D. H. Lawrence, and must be pronounced a failure. Even in *The Rainbow* or in *Women in Love*, sensuality and love, in spite of many admirable descriptions of either, never fuse in one harmonizing whole. Meredith, in *Diana of the Crossways*, speaks of 'the senses running their live saps and the minds companionned' but no one has done it, Meredith himself least of all.

In the love story, the true novel, lies the real source of psychology. Long before any school of psychology existed, or even before the name existed, the novelists analysed the human soul with a subtlety unknown to the psycho-analyst of today. Freud, in founding modern psychology on the analysis of the complications of sensuality, is only in the same field as all writers of love stories. The study of the human soul begins with the novelist's analysis of love and of all connected emotions; and the study of sex thereafter, as such, is only a step in the same domain—not such a good step as it might be thought either.

The part which women have played in the history of the novel is interesting. It is perhaps legitimate to say that the adventure story is essentially a man's story, being mainly a tale of war, or at least fighting and mishaps. The true novel is more of a feminine art: it is essentially sentimental. It deals with all the complications and the subtleties of love, not with blows and murders. It deals specially with what happens when one of the lovers abandons the other and transfers his passion elsewhere; most specially it deals with the grief and despair of the lady when she is thus forsaken, though ultimately also the man is drawn into the whirlpools of remorse and suffering. Women, who stay at home and ponder and fret, know much more of all this than men, who go away and fight. It is therefore natural that a woman should be the first—perhaps the greatest—of the true novelists. Not only is lady Murasaki's *Genji* one of the earliest landmarks in the history of the novel; but in France it also was a woman, Mme de La Fayette, who wrote the first real novel: *La Princesse de Clèves* (1678); and in England, it may be held similarly that Jane Austen and then Charlotte Brontë and her sisters began the modern form of novel-writing.

In addition to the two principal categories of novel, however, there is the fantastic novel, which makes use of some incredible tale to expound some kind of philosophy. Whereas plausibility is one of the main preoccupations of the other kinds of novel, in this kind it is openly abandoned. Although small, this category contains some of the greater masterpieces of literature. Rabelais' *Gargantua*, Cervantes' *Don Quixote*, Swift's *Gulliver* as well as many utopias are to be classified as novels. There is also the historical novel, though it is often said that this is not a true literary genre. One may concede that successful historical novels (that is, historical novels that give complete literary pleasure) are rather rare. Of all objections raised against them the feeblest one is that such novels cannot be true to history. As historical perspective changes from one generation to the other on its most important points, how can even a historian be true to history, let alone a novelist? A novelist must satisfy the imagination of his reader and not the erudition of a later century. *Ivanhoe* is a great book, *Salammbô* is a great book; Balzac, who arraigned so tellingly the historical novel, produced one or two masterpieces in that field: *Les Chouans* and *Une Ténébreuse Affaire* for instance; and Dumas' *The Three Musketeers* and the *Chicot* series are perennial favourites. The literary talent of the author is the decisive factor: there is nothing in the fact that a subject is historical that need ruin a novel devoted to that subject.

Which kind of people are attracted by which kind of novel is a vexed question. What is even more interesting is the emergence of a reading public, at different periods in different places, in the course of history. The problem is seen in Egypt, in Greece, in Japan, at the end of our own middle ages, and must have existed everywhere. The novel demands a quantity of readers. It appeals to the mass—so the mass (a mass of some kind) must have been taught how to read. That appeal to numerous readers of some culture, however low, characterizes the novel. In Greece, for instance, a time must have come when instead of listening to epics recited or sung or acted, many people were able to read the stories they liked in their own homes. In Europe also a great change came when instead of being dependent on the *trouvères* or troubadours, some considerable number of people could actually have a text and were able to read it. It may be we have here the turning point everywhere: the birth of what we call the novel proper—a form of literary fiction which is read by the individual, not only listened to in a performance. This of course happened in all forms of literature, but it must have been most important in those forms that aim at giving pleasure only—and the 'novel' is chief of those.

In the matter of length, the novel form shows considerable diversity. What is the difference between a short story, a long short story, a short novel and a novel proper? No one has ever decided finally. There are no rules in the game, and have never been, except to amuse the reader. In contemporary practice a one-volume novel will generally fall between 60,000 words and 120,000 words. But that is only a 20th-century convention. In the past few centuries we have Boccaccio on the one hand and Proust on the other.

HISTORY.—We know fairly well the development of the novel in Europe since the middle ages; from other civilizations we have only fragments. But those fragments are very useful as showing that the novel in all times and countries has always run on certain lines. The same appeal to human nature in its somewhat lighter aspects has, it seems, always found response in all ages and in all races.

Egypt.—The oldest writings that we can call 'novels' come to us from Egypt.

We are greatly handicapped when considering them because we possess far too few of them. But we discern that the Egyptians had already every kind of story that we have known. From the Middle Kingdom, the XIIth Dynasty, perhaps 2000 B.C., we have many short stories and some full-blown novels. Some of these writings are rather scandalous to readers of today, brought up on the official history that tells of the greatness of Pharaoh (whoever he might be), of the deep religious feelings of the people of Egypt, of the high schools of priesthood and philosophy. Many of those Egyptian stories are no better than Boccaccio's lewd and cynical tales. Pharaoh is occasionally presented as an old fool, or even as a young one, and made the subject of the most unseemly practical jokes. On one occasion some impious wretch makes a bet that he will go and shave off half Pharaoh's beard while the sovereign is asleep and the bet is won. Obviously the Egyptians were not such stereotyped people as official history would have us believe; they were much more like ourselves than the monumental inscriptions allow. We must note also that those stories cannot have been strictly censored or suppressed by the authorities of even 4000 years ago, or they would not have survived. Either Pharaoh was not so absolute a monarch as we are told, or he had a sense of humour.

The sentimental story also flourished in Egypt: *The Princess of Bakstaw*, *The Predestined Prince*, give us at least specimens of the dreams of loving and kindly souls. A more serious tale from the same period is that of a certain *Sinuhe* who got himself wrecked, lived out of Egypt for a long time and came back to die at home in peace. Here we have a semi-political, semi-philosophical novel for thoughtful people who wanted to relax.

We find that the question of length was as much a problem in ancient Egypt as today. The Egyptians did not know the proper length any more than we do. The difference between official inscriptions on monuments and writings for the many on papyrus in the form of rolls—practically in books—has been insisted upon. But the length of the latter shows considerable variation. It is interesting also to speculate on the literacy of the Egyptians. How many of them were able to read the stories they liked, at home and in quiet? The stories are designed to entertain; they are not scholarly works. So it seems that there must have been some quantity of people who could read but yet were not 'scholars'.

Greece and Rome.—From Greek and Roman antiquity we derive a picture not dissimilar to that of Egyptian literature. In the 2nd century B.C., in Alexandria certainly and all over the Greek world probably, the novel flourished and was still flourishing in the 4th and 5th centuries after Christ, both in Greek and later in Latin. We have also here the same variety as in Egypt and as in Europe today. Milesian tales are mainly adventures of lovers; reports also, presented in a humorous and sarcastic way, of contemporary life; imitations in writing of things as they are, or seem. *Daphnis and Chloe* is already in the 4th century a sentimental story in which a lewd element is freely displayed.

The fantastic is cultivated as well as the familiar: the adventures of an ass endowed with human powers of observation and criticism is a favourite theme, dealt with in Greek and in Latin: Lucius of Patras, Lucian and Apuleius; *The Golden Ass* of Apuleius is most entertaining and on the cynical side. An ass sees many things that no one else is allowed to see, both in towns and in the country-side. And yet, in the midst of that work is inserted at full length the extremely sentimental and refined story of Eros and Psyche. Perhaps never has there been put in the same book so much cynicism and so much idealism, so many adventures of an incredible kind and so much sentiment of an equally incredible kind. Here we have the pure adventure story, with brigands and battles, the lewd sex story as expounded by the ass, the sentimental story and the fantastic philosophical tale. But those varieties of the novel were bound to separate: few readers care equally for all the possible kinds of novel. Also few writers can be equally good at them all. Nor can it be said that Apuleius is uniformly successful.

From our modern point of view all those ancient attempts may seem only beginnings. Everything that we know and like in novels is already there; but only in the rudiment. It will be said that it is foolish of us to expect something that will satisfy our modern taste in such different circumstances: how could an Egyptian mind 4000 years ago or a Greek mind 2000 years ago fully satisfy us and produce a novel to our specifications? There is some answer to this question, since poetry and the great epics satisfy us fully, for example the *Iliad*, the *Hymn to Aton*. Why not the novel?

Japan.—It happens that from a stranger period still and from a much stranger land, perfection comes in the year A.D. 1000 from Japan and the lady Murasaki: the tale of

Genji. Written by a woman, a lady at the court of the emperor, it exhibits the universal characteristics of the true love story. It deals with the subtleties and sentimentalities of love, its moments of supreme excitement, its happinesses and griefs. But, though it is the story of a Japanese Don Juan triumphantly let loose among the high ladies of the imperial court, never is there an indelicate still less a realistic passage. The reader understands very clearly what happens—lovers are frequently shown in the same bed, for instance. But only the feelings of the soul are studied.

Moreover, it is a novel of psychological insight. The lady Murasaki is more analytical than Freud; and in the field of great novelists is as good a 'psychologist' as Proust—better, many might say—and certainly better than Meredith or Lawrence.

Another universal trait is also present in *Genji*: the true love story is the story of calamity in love. The tears from the reader over the heart-break of the lovers, or of one of them at least, are the true reward of the novelist. The heart-break in the lady Murasaki's work has never been surpassed, or the inevitability of the heart-break. Readers prefer a happy ending. But the happy ending is a healing process for the woe endured in sympathy with the unfortunate lovers. There must be the woe if pleasure is to be had in the healing. Thus even in *Jane Eyre* and in *Aurora Leigh* (which is only a novel in verse).

The Tale of Genji has thus all the chief characteristics of the true novel in all countries and it also has the fault which will most generally mar a little even the best of all novels: it is too long. Those who love a good story never have enough of it and the author indulges his readers. But later come the critics—and even the supreme masterpieces, *The Tale of Genji, Don Quixote, Vanity Fair, War and Peace, Les Misérables, A la recherche du temps perdu* are all somewhat too long. The novel, from the first until today, has never quite found its real focus and its real size as a work of art.

China.—Little more is generally known in the west than some titles of Chinese novels. *The Twice Flowering Plum-Trees* in the 16th or 17th century, *The Dream of the Red Chamber* at the end of the 17th. We know also that interminable adventure stories have been told in Chinese since the 13th century. But nothing of the quality of the lady Murasaki seems to exist in Chinese literature.

Medieval Europe.—The stories of Boccaccio, in the 14th century, may be counted as the first prose masterpieces in European literature and the first novels in Europe. His presentation of the sexual life of his time is made even more scandalous and attractive by the part played by the monks and priests in the general debauchery. They are most amusing, perfectly innocent really in the sense that they show no wickedness or even exaggeration of feeling and are meant really only for fun. The state of society which they picture is quite impossible: were people to behave in that way in real life, the whole of society would very quickly be completely upset.

It is only the sex stories of Boccaccio that truly survive—his moralizing tales have often been used as a quarry by later writers, but are boring to the ordinary reader if he does not care enough for the beauties of the Italian language at its best to read for style.

Boccaccio raises a new problem in the history of the novel: that of the use of prose. The French throughout the middle ages were cultivating a debased sort of epic which they called *roman*—their present word for 'novel'—and those tales of knightly adventures might be considered a transition form between the true epic, such as the *Chanson de Roland* and the novel that was to come much later. These productions rarely rise to literary value and are today unmitigatedly boring except to scholars. It is only when prose prevailed that the French showed what they could do. Rabelais is their first great writer and gives the first example of a new kind of fiction: the fantastic story, which is not without its debt to Boccaccio also. No doubt the adventure story in prose should have come first; or else the sentimental or true novel, from the metrical romances of the *Tristan and Iseult* kind. But probably the bad literature of the later middle ages remained popular so long in its old forms of interminable verse that actually the prose story in those two domains, the real novel-to-be, did not begin till the 17th century. Madame de La Fayette in 1678 gives Europe the first real sentimental novel. And the first real adventure tale, *Robinson Crusoe*, does not come till the early 18th century. It was the fantastic novel which came first.

Up to the middle ages the different 'kinds' of novel had not clearly crystallized out. From this point onwards, however, it becomes possible to trace the development of the fantastic story, the adventure story and the love story (the 'true' novel) individually.

THE FANTASTIC NOVEL.—Rabelais, about 1550, tells a story of tremendous giants who are the kindest of human beings and go about their kingdoms having the most extraordinary adventures and causing them to happen to the usual human beings. This must be classed as a novel, being fiction in prose. But Rabelais revels in philosophy of a common-sense kind and in improprieties of a most natural and attractive order. But for those traits, the books of *Gargantua* and *Pantagruel* might be put with fairy-tales and be the ancestors of *Alice in Wonderland*—only they are definitely not for children. A very great man lets himself go entirely and puts all he has to say in a lewd fiction in which verisimilitude is not considered. Much the same use of prose fiction will be made later by Bunyan and Swift.

But before the novel undergoes that change into allegory and satire, it has to submit to the imprint of yet another of the greatest of writers: Cervantes' *Don Quixote*, a witty satire on the romances already alluded to, becomes a kindly satire on human nature and grows into a complete picture of human nature. But here again possibilities are not considered. The madness and folly and generosity of Don Quixote make him a cracked cousin of Gargantua and Pantagruel. A moral idea turned upside down becomes a lovable human character and careers all over Spain followed by the most vulgar embodiment of kindly human nature: Don Quixote is followed by Sancho Panza: both equally incredible and equally acceptable.

Thus the European novel produces its first and perhaps its greatest masterpieces in those two impossible stories, *Gargantua* and *Don Quixote*. The European mind will not forget those first two successes and tries to emulate them right into the 20th century. It insists again and again in telling a higher truth through the medium of a story which cannot be true at all. In fact it is only late in the 19th century that it attempts to tell the truth by simply telling the truth, in the realistic novel—and it is not very successful at that. Zola cannot be compared with Rabelais, nor D. H. Lawrence with Cervantes. The first aim, historically, of the European novel is to create a myth. The myth element will remain in all great novels, even of the ordinary kind: Balzac's creation of a whole social order is the creation of a myth: Proust's *A la recherche du temps perdu* is the building up of a myth: that of the Eternal Moment. Meredith's world is a mythical world and so is Dickens's. But in ordinary novelists the myth is hidden and the reader may be at first delightedly deceived. In the fantastic novel the myth is open. From century to century some of the most powerful minds have tried again and again to build up the myth that will throw light upon their feelings.

Before the 17th century ends—the century of *Don Quixote* and *La Princesse de Clèves*—Puritan England produces *The Pilgrim's Progress* (1678), after having produced *Paradise Lost*. The succession of prose to verse is again noteworthy. The story told in prose goes home to hundreds of thousands whereas *Paradise Lost* remains only for the very cultured elect. The Pilgrim's world is as distant as the Miltonic world, but the masses of that persuasion recognize themselves in it.

It might be thought that with the passage of the supremacy of religion that kind of novel would lapse. But both Rabelais and Cervantes are outside religion: the novel is not an alternative to religion, in spite of its universal appeal. Swift, in *Gulliver's Travels* (1726), starts off from a Rabelaisian idea: the use of a difference of size in the physical world to give perspective to a judgment on human life. But the giant man and Lilliput and the giants of Brobdingnag give a bitter verdict, embittered still more by the philosophical horses of the ending. Rabelais and Cervantes and even Bunyan were good-tempered even if critical. Not so Swift. Man is losing his trust in human nature.

A little later *Candide* (1759) by Voltaire can be put in the same line. There is no pretence at realism, no attempt to picture reality in *Candide*—the chief hero is another Don Quixote who tries to prove that all is for the best; and he worships in Cunégonde a worse kind of Dulcinea—an even uglier female; his Sancho Panza is a Leibnizian philosopher. Voltaire never thought he was imitating Cervantes; but he followed the same myth at a lower level.

In the 19th century perhaps that line of writing is best seen in Meredith's *Shaving of Shagpat* which owes much in the form to the *Arabian Nights* but is more artificially and philosophically constructed than its predecessors. *Alice in Wonderland* holds out no philosophical invitation, but its true mirror held up to the absurdities of human nature gives it a high place in this line of literary art. But *Erewhon* is again half adventure and half philosophy.

Nietzsche's *Zarathustra*, too, must be

placed here. Nietzsche is perhaps primarily a powerful artist rather than a philosopher. He did not create Zarathustra as a mouthpiece for a system of ideas of dubious coherence. His imagination created the character and destiny of Zarathustra and then that fictional creation decided what it should say. It was Zarathustra himself who chose out of all Nietzsche's contradictory notions which ones would be aligned in the fiction, just as Bunyan's chief character chooses his ideas and his adventures. *Zarathustra,* seen in this light, as a masterpiece of the fantastic novel in the line of Rabelais and Cervantes, takes a higher and a more lasting place in literature than it would as a philosophical treatise.

In German again, though from farther east, coming from a Prague Jew, is Kafka's masterpiece, *The Castle* (1926), as unreal as any of its predecessors and a proof that Europe is not losing that great tradition. It is the very opposite in temper and direction to the *Pilgrim's Progress*; it is a pilgrim's regress as impressive as the Puritan myth. Even later attempts are most noteworthy, though it is too early to judge them: C. S. Lewis's *Pilgrim's Regress* and novels of interplanetary excursions, Gurdjieef's *Tales of Beelzebub* (1950; in English) and Chazal's *Petrusmok* (1951; in French) prove that this kind of novel has a very lively present and therefore a future. Joyce's *Ulysses* is probably a half-hearted and half-conscious attempt in this domain: and not an altogether unsuccessful one.

These super-novels from Rabelais to Kafka, while transcending the adventure novel and going into a higher kind of reality or unreality, are nevertheless adventure stories. Rabelais' heroes go to the North Pole and fight great wars. *Don Quixote* is full of adventures. *Zarathustra* starts hopefully from his lake in the mountains with a tame eagle and a serpent and does meet extraordinary people.

Not one of them centres round a love affair. The absence of women in them is characteristic. Dulcinea is meant as a caricature. None of them attempts seriously delineation of character as such. Gulliver is well known to us but is never analysed.

All of them have something boyish and eternally naïve. Giants and castles and high magic occupy much place in their machinery. The atmosphere of make-believe is in all of them.

So they may be considered as the fullest fruition of the adventure story proper—with the difference that the true story-teller loves the story for itself and generally avoids the philosophical or moral implications of the semi-epics in prose. For there is a sort of illegitimate connexion between the epic and the novel.

THE ADVENTURE STORY.—The false epics of the middle ages degenerated further into prose romances of the most puerile character, or of the most effete intellectualism. *Euphues* (1578–80) in English by John Lyly and *L'Astrée* (1608) in French by D'Urfé may be remembered as specimens of a once most popular literature. But those pseudo-epics contained a healthier element that disentangled itself from artificialities: the story of adventure, that boys love—and also all men and women in whom the child survives. The novel of adventure is one of Europe's great literary successes. It has not reached of itself the highest levels, probably because the best minds attracted to it have wandered off into the fantastic story as described above. For instance Masefield's story *Vain Endeavour,* while remaining a true adventure story, just hovers on the brink of myth—and James Stephens's *Crock of Gold* frankly goes over the line. Much of Rider Haggard goes into the occult. Buchan is always tempted to do so. But the writer of adventure stories takes his story seriously—whereas the Rabelais and the Swifts do not. Melville's *Moby Dick,* however, rises seriously into myth, but at the cost perhaps of too turgid a language; Melville's *Typee,* on the other hand, is a model of simplicity in the telling of savage doings in the Pacific. Style is in the novel, as in all literature, a main point—perhaps the main point. The danger of the super-novel is bombast: the abandonment of simplicity, the search for an impressive form which defeats its aims. Perhaps that is a fatal fault in Nietzsche's *Zarathustra* and in Carlyle's *Sartor Resartus*: all too often the reader comes to be impressed and stays to laugh. Only the greatest of poets reach true sublimity and, so to speak, are transported into it against their own will.

In the development of the European adventure story, as so often, there is an uncomfortable feeling that perhaps the first is the greatest. What greater story of adventure is there than *Robinson Crusoe* (1719)? And possibly the English language keeps pre-eminence in this form of art. Walter Scott is adventure rather than history: he uses history as a good excuse for taller adventure than the drab modern world allows. The 'modern' world, at whatever date—that is, at the date of any writer—is always drab—but to future generations it becomes colourful and adventurous. Smollett covers a wide range, but his adventure is among his most enjoyable sides.

Edgar Allan Poe in America is one of the undoubted masters both in the long and in the short story. Later comes Conan Doyle and his kind—the detective novel being a branch of the adventure novel: it is, in fact, adventure within a civilized society, whereas Robinson Crusoe as well as Allan Quatermain have to search the wildernesses. Kipling, Rider Haggard and John Buchan are the most recent adventurers and their place in literature will in the end be higher than over-intellectual critics are now willing to allow.

Robert Louis Stevenson with *Treasure Island*, *The Master of Ballantrae*, *Kidnapped* is perhaps the 19th-century master of the adventure story. He is much less powerful than the American Melville but more careful of the literary values as such. H. G. Wells marks a turning point: the moment was bound to come when the planet earth would be too restricted a setting. So we had to have the *First Men in the Moon* and the *War of the Worlds*. Today the Americans have run riot through the cosmos and produce a type of cosmic fiction that for sheer mechanics beats all previous attempts. But it is often forgotten that the human interest must be kept alive, to a minimum below which literature ceases. The mere description of soulless machinery can hardly be literature.

But on the other hand unfair criticism of the adventure story begins when a high standard of psychology is demanded of it. A high standard of psychology kills the adventure story, because, where it obtains the adventure becomes internal, as, say, in Proust, and you cannot apparently have both:—or perhaps some new genius will combine both, but no one, in our 2,000 years, has ever come near to doing so.

Thus authors of adventure stories are frequently charged with being unable to depict truly the psychology of woman. It is said of Kipling or Rider Haggard, of John Buchan, even of Stevenson: 'he cannot draw a woman'. But the qualities of one genre have sometimes no place in another. The true psychology of a woman would make the adventure story impossible. Daniel Defoe could paint women, the proof being *Moll Flanders*, but he did not put a woman in Robinson's island. Some one tried to, later, and produced the *Swiss Family Robinson*. No one has ever reproached Homer with being unable to draw women. The question does not arise.

There are pleasures that must be taken separately. The pleasure taken in Rider Haggard and the pleasure taken in Proust must not be mixed in the same volume. But many readers take pleasure in both kinds of novel.

THE TRUE NOVEL.—The story that really holds the attention and passionate interest of most of mankind, male and female, is the detailed and highly sentimental narrative of what happens when a man and a woman are in love and there are obstacles, internal and/or external, to the fruition of their love.

The lady Murasaki carried out fully that programme of entertainment that is still today the most popular programme with no sign of its favour diminishing. A quick glance at the list of the European masterpieces will suffice to prove this. They are more numerous than all the other varieties put together. Let us note first that in this field, as in most others, Europe (including America) behaves as a unit. The various fashions are practically similar ones in all cultured countries. There is a *Manon Lescaut* period, a Richardson period, a *Tom Jones* period, a *Werther* period, a Walter Scott period, a Balzac period, a Flaubert period, a Zola period, a Tolstoy period, a Dostoyevsky period, a Proust period, throughout Europe, more or less homogeneous though each is broken by survivals or new attempts. Among the undoubted masterpieces are: *La Princesse de Clèves* 1678 (Mme de La Fayette), *Manon Lescaut* 1731 (Prévost), *Pamela* 1740 (Richardson), *Tom Jones* 1749 (Fielding), *The New Heloïse* 1761 (Rousseau), *Werther* 1774 (Goethe), *René* 1802 (Chateaubriand), *Pride and Prejudice* 1813 (Jane Austen), *Adolphe* 1816 (Constant), *Le Rouge et le Noir* 1830 (Stendhal), *Père Goriot* 1834 (Balzac), *Jane Eyre* 1847 (Charlotte Brontë), *Vanity Fair* 1848 (Thackeray), *David Copperfield* 1849 (Dickens), *The Scarlet Letter* 1850 (Hawthorne), *Madame Bovary* 1857 (Flaubert), *Les Misérables* 1862 (Hugo), *War and Peace* 1864 (Tolstoy), *The Idiot* 1868 (Dostoyevsky), *The Egoist* 1879 (Meredith), *Sons and Lovers* 1913 (D. H. Lawrence), *Du côté de chez Swann* 1913 (Proust).

Of these, Balzac and the great Russian novelists of the 19th century are perhaps the most interesting to discuss. To achieve a true idea of a genre, the best way seems to examine the masterpiece of the genre. In the novel, Balzac is undoubtedly the supreme genius. For some time, earlier in this century, it seemed that his first place was going to be taken from him by one of the great Russians, Tolstoy or Dostoyevsky. But by the middle of the century Balzac has triumphed, because of his normality. Tolstoy and Dostoyevsky, great as they are and must remain, suffer from two disadvantages, coming from the fact that they were away from the centre of civilization of their time. Russia in the 1880s was only civilized in its own way, and a picture of *moeurs* in Russia was not a picture of European mentality, as Balzac's description of life in France was. And not only was the country not normal, but the heroes of the novels were not normal either: the brothers Karamazov or the Prince of *The Idiot* could not be said to represent human nature. Anna Karenina was obviously a second-hand copy of western types that followed Mme Bovary. *War and Peace*, for all its greatness, in patches has a puerile side, points of view of a mind that looked at western Europe without understanding it. In a way, a kind of superhuman power in the construction of character put both Tolstoy and Dostoyevsky's creatures outside the novel proper, even as Ibsen's characters in the drama belong to something else than the art of the drama—although no one can say to what world they belong. This strangeness caused first the tremendous popularity of the Russian novel—but a little later caused the European public, once the effect or surprise had worn off, to become a little tired of the Russians and also a little afraid of them.

But a second disadvantage was perhaps even more fatal. The great Russian novelists were essentially preachers, and Europe soon grew aware of it: they had discovered that human nature was bad (and of course, we knew that already though they made it out to be much worse than we were willing to accept) and they wanted to reform human nature. And Europe has seen so many leaders of reform that no more are wanted. And then Russia began to reform itself and neither Dostoyevsky nor Tolstoy had a visible influence in that reform. Thus the oddities and the zeal of the great Russian novelists caused a decrease of their prestige, and rightly so, because art comes first, and neither craziness nor moralizing are generally accepted as art. *Manon Lescaut* was popular because she could not be reformed.

But Balzac never attempted to reform human nature: he was much too deeply fascinated by human nature as it is, and he would have felt that his very subject matter was escaping him, should human nature by any impossible chance be reformed. And also Balzac spoke to us of people we knew: slightly caricatural, of course, so that we could recognize them, but all true to our experience. No one of us has ever met a prince Myskin or a brother Karamazov, but all of us have met people resembling, though in a mild way, le Père Grandet, Rastignac, Lucien de Rubempré, Madame de Nucingen, Joseph Bridau (who was very like Delacroix), Bianchon, even the Père Goriot and Madame Marneffe, even Hulot and his silly lovely wife. Also in Balzac we recognize the way things are done in Paris (and, *mutatis mutandis*, in London); today a description of literary men's lives in Paris remains essentially as Balzac saw it more than a hundred years ago and described it in *Illusions Perdues*.

But for the literary critic and the would-be novelist, quite a different lesson emerges from Balzac's work: the impossibility of breaking away from the love story. Now obviously the lady Murasaki never tried to do so: the love story was the whole of her stock-in-trade. Remember that Balzac describes the sentimental life of love as well and as lengthily as lady Murasaki: Lucien de Rubempré's successive love affairs are nearly as varied as prince Genji's, allowing for the fact that France in 1820 had no such imperial court as Japan in 1000. But Balzac is not at all pure feminine as Murasaki is. He is fascinated by the workings of society as such, the tribunals, the police, the government, the church, the army, all the mechanisms. He longs to expound how the administration works and where it fails; how the people eat. But for all his genius, he cannot break away from the love affair.

All Balzac's immense knowledge of all that can be known in social life provides him only with the frame of the picture, or, to use a truer comparison that belongs to our age but describes Balzac's work better, the sets of the film. Mountains and horses, slums and palaces, wars and parties at country houses, are all very well and all very necessary, but the adventures of two lovers and the variations of their feelings *are* the film: everything else is only the frame round the picture. No one can make the frame more interesting than Balzac—but it remains the frame.

For instance *La Recherche de l'Absolu* describes admirably the soul of a great scientist who sacrifices everything to research: his wife, his children, his money, his reputation, his sanity. We are full of astonishment at the picture. But what moves us and makes us go on in fascination from page to page is the delineation of the wife's love for her husband and later of the daughter's love for her own husband—a love which alone enables her to bear with and practically save her father—to save the family. The action runs on the love stories.

Similarly *Père Goriot* tells the tale of a father's foolish and overpowering love for his daughters—but there would be no story to tell had not those daughters had lovers and had not their lovers ruined them. The love affairs provide the power that works the engine. Without the love affair the novel has a tendency to degenerate into an essay. A descriptive and psychological essay: a tedious performance.

It is useful to compare Balzac's work with that of a contemporary English master: Thackeray in *Vanity Fair*. The whole basis of *Vanity Fair* should be a love affair of a purely Balzacian nature between Lord Steyne and Becky Sharp. Balzac had entitled one of his stories: *How Much Old Men Have to Pay for Love*; and Lord Steyne was going to be taught exactly that by Becky Sharp. But the conditions in which Thackeray worked and lived in England in 1850 did not allow it. That is why Meredith, though greatly admiring Thackeray, calls Thackeray's characters puppets—and Thackeray himself uses the name.

Balzac happened to live in a milieu where his genius could be given full play; there again is a cause of his primacy: there is no doubt that neither Tolstoy nor Dostoyevsky were any freer than Thackeray. Let us note also—as it is most important—that this freedom of Balzac does not in the least include description of the physical part of sex. Balzac was not at all free to do that; he is free to describe the sentimental and moral effects of love on, say, the Baron Hulot; no more. He is never obscene or even indecent or even bold, however free his subject. And here we come to the same lesson several times repeated: the sex story does not make a novel, it mars it.

In the 20th century in England, for instance, in spite of great opposition, perhaps because of it, D. H. Lawrence, in his way a very great writer, has undertaken, and frequently achieved in a passionate, delicate, exalted way, the description of sexual physical emotion. He has failed to integrate it into a properly constructed novel. Nor can Joyce be said to have succeeded either. Both of them have succeeded in persuading the reader of their great powers, but neither of them has produced a work of art. Their descriptions of sex remain as somewhat painful interludes, and when they want the action of their novels to proceed they have to bring in the old-fashioned sentimental reactions, as Lawrence's *Women in Love* well proves.

Therefore it is not because Thackeray could not describe sex that his *Vanity Fair* somewhat lacks a centre: it is because he was not allowed to describe what happens to the feelings of Lord Steyne or even of Rebecca, whereas Balzac did describe the feelings of Madame Marneffe and Baron Hulot.

THE NOVEL SINCE BALZAC.—In the 1920s and '30s discussion might have centred on the naturalist or the impressionist novel. It is now painfully evident that such discussion is irrelevant. There are no masterpieces in those directions. In fact it is now difficult to understand even the meaning of those expressions, which were concerned with the writers' temperaments rather than with the products of their art. If there can be found some good in Zola, it is in spite of his being 'naturalist'. If Virginia Woolf is an 'impressionist', we do not now know what that means—neither did she.

But there has been in the last hundred years a succession of talented efforts to renew both the form and the substance of the novel. Only it is not a new conception of reality that renews an art form: it is a new conception of beauty. None of the great novels are merely the presentation of an aspect of life so far unrecorded. Each one is the record of a new vision. Don Quixote discovers nothing new: he sees everything as no one had seen things before. Balzac has a way of looking at the world that no one has had before or since—so has Fielding—so has Thackeray. But Zola relies on telling his reader of something that his reader had not seen before: he gives his reader not a new eyesight, but a new slice of life. Therefore Zola is not among the truly great.

It is all the more astonishing to see the practically infinite number of great novelists who, one after the other, have brought a new way of feeling things. The French and the English are specially admirable in the variety of successive points of view in their long series of novelists. Of course, and this contains great promise for the future, the frame of the eternal picture, and the clothes of the people in it, vary with each generation. So what is fundamentally the same love affair, or the same high enterprise into unknown dangers, can be presented in a new way, with new fascinating trappings to each new wave of an ever-eager public. The Spain of Cervantes may be the same in essence as the Spain of Hemingway—but the weapons in use are different.

There is thus in the novel of the 19th and the 20th centuries an unbounded vitality, a variety of talent, both in discovery of substance and in originality of form that no other literary domain can show, not even lyrical poetry, and certainly not the drama—in those two centuries.

THE FUTURE.—And yet, can the novel, in its period of triumph—from *Manon Lescaut* and *Robinson Crusoe* to Proust—boast of masterpieces that awe and satisfy the human mind as, for instance, *Hamlet* or *Paradise Lost* or *Polyeucte* or *Le Misanthrope*? It cannot: even its own somewhat illegitimate greatest monuments, Rabelais' tremendous book or *Don Quixote* or the bitter and admirable *Gulliver*, were created before the novel had conquered all other literature. Perhaps Balzac is the one exception and can stand with the greatest—and yet Balzac himself does not give satisfaction to that highest craving for poetry proper that can be found in the really greatest: in Homer and Shakespeare and even in the language of Cervantes. Perhaps the novel is bound to be of the earth and remains earthy.

It may be also that great art needs a set form. Homer, Shakespeare, Molière have very regularized forms into which their feelings are moulded. No doubt each great man creates his own form—but no novelist has yet created one. The lady Murasaki and Proust are particularly shapeless. Balzac also lets himself go wherever he happens to wish to go. Flaubert has tried to give the novel a form comparable to the form of, say, tragedy in Racine: but he has failed, and his efforts tire the reader nowadays. It may be that the novelist is too sure of his audience, sees too well eye-to-eye with his reader and so does not take enough trouble in the construction of his work: he knows that his public can be easily pleased. Too easily reached also: whereas a dramatist must gather his admirers in one place and keep them admiring him in that place for as long as he can, a novelist spreads his net throughout the lands of his language and finds his admirers in all the villages where leisurely people enjoy themselves in solitude as well as in all the towns where there are libraries. What trouble the poet has to find a few readers! What ease the popular novelist!

By the same token the novelist is subject to a wellnigh irresistible temptation. All readers enjoying a good novel are sorry when it is finished. What then will make the novelist end at the dictates of an artistic puritan conscience when both he and his readers want to continue? The dramatist is forced to bring down a curtain after a very few hours. The poet knows only too well how quickly his reader is exhausted. But the novelist and his reader are untiring. So, let us admit it, Rabelais is too long, the divine *Don Quixote* is too long, and we have already arraigned both the lady Murasaki and Proust.

But on the other side of the argument—the lady Murasaki helps us here—no other literary genre is so universal in its appeal as the novel. We have found novels, in our sense, in Egypt 4,000 years ago and as far away as Japan in A.D. 1000—substantially the same kinds of story as we enjoy today in western Europe. And we have a right to say that in lands and ages unknown to our ignorance there were also novels much like our own. That cannot be said of any other literary genre. Nor is it fair or serious to argue that the novel is universal because it appeals to the lowest stråta of human nature. That cannot be said of the Japanese court lady nor of Proust.

In its formlessness which allows any mind, however formed, to enter and feed, in its substance in the study of human emotion especially as binding the two sexes, the novel is truly universal and therefore truly protean and truly immortal. We cannot predict that we shall have again plays as good as in the past or epic poems, or lyrics—though we hope—but there is every reason to think that while man lasts, the story of the love affair will be a popular story, and that high adventure, however impossible, will always appeal to boys and men. Here are no rules and every new writer takes his chance. Yet history gives cautious advice on one or two points. No doubt genius needs no advice and takes none; and the novel, owing to its imperfections as yet, is a promising field for genius to come. But many novelists are no geniuses and yet are very good novelists: here each one may succeed according to his strength.

It seems most likely from past history that the novel will continue to have several domains, intercommunicating somewhat, but on the whole, separate. It would seem to be good advice to aspirant novelists to bid them choose one field for each work, perhaps even to stick to one field throughout their work, for some forms of art which seem closely akin to each other demand different mentalities in their authors; and few men can have, or acquire and hold, several mentalities.

If the novel is not only to continue but to rise higher as an art form, more thought will have to be given by authors to the question of length. No doubt the proper length varies according to the subject to be treated; but so far, few novelists have harmonized their subject matter with the number of pages in which they deal with it. The tendency of a story to go on for ever should be severely controlled. Balzac thought this problem out very carefully and perhaps came nearest to a solution. His characters reappear from novel to novel, taking chief parts in some and minor parts in others; and yet each novel can be read separately. But perhaps that solution can only be used by Balzac himself.

Making one story itself attain a huge scale, as in Hugo's *Les Misérables* or Tolstoy's *War and Peace*, is a dubious proceeding—in both great works there are long dull stretches. Yet it is only perhaps because of their size that those two masterpieces can contain both the love story and the adventure story—perhaps the only works of fiction to do so; only the price paid—length—is too great. The story of a family in many volumes, as in Zola's *Rougon-Macquarts* or Galsworthy's *Forsytes*, also only holds the interest in some of the parts. Jules Romains' *Men of Good Will* has tired too many readers. Even Romain Rolland's *Jean Christophe* shows some kind of genius only in the first volumes.

But perhaps, apart from specialization of subject, length of performance, architectural construction and satisfactory characterization (and really those are problems not for the novelist only but for all literary men), the greatest problem of the novelist at the present day is another problem of all writers: the problem of language. Bad writing is perhaps even more fatal to the novelist than to any other literary artist, though it is fatal to all: because the public of the novelist is more lenient in that matter than the public of the poet. It is easier to be a bad writer and yet succeed in the novel than in any other form of word artistry. But all great novels of the past have been written by masters of the language: Rabelais and Cervantes can be read with as much precision and as much enjoyment of each word as the poets can. And in this as in many other things the true novelist has to be a true poet: he has to imagine a world of the mind and the feelings as well as partly paint one that exists, and he has to learn to give each word he uses its true value, even as the poets do. D.S.

M. Menéndez y Pelayo, *Orígenes de la Novela* (4 vols, 1905–15); G. Saintsbury, *History of the French Novel* (2 vols, 1917–19); E. A. Baker, *The History of the English Novel* (10 vols, 1924–39); G. Duhamel, *Essai sur le roman* (1925); H. H. Borchardt, *Geschichte des Romans und der Novelle* (1926); E. M. Forster, *Aspects of the Novel* (1927); R. H. U. Bloor, *The English Novel from Chaucer to Galsworthy* (1935); H. Garte, *Kunstform Schauerroman* (1935); *The English Novelists*, ed. D. Verschoyle (a survey of the novel by 20 contemporary novelists, 1936); A. Thibaudet, *Réflexions sur le Roman* (1938); A. Block, *The English Novel 1740–1850* (1939); J. Lavrin, *An Introduction to the Russian Novel* (1942); V. S. Pritchett, *The Living Novel* (1946); H. Reed, *The Novel since 1939* (1946); T. H. Uzzell, *The Technique of the Novel* (1947); H. Gardiner, *Fifty Years of the American Novel, 1900–50* (1951); R. Church, *The Growth of the English Novel* (1951); M. Sadleir, *XIXth Century fiction* (1951). See also DETECTIVE STORIES; EPIC; HISTORICAL FIGURES; PLOT; SHORT STORY; SUPERNATURAL STORY.

Nursery Rhymes. A nursery rhyme may be understood to be any verse which is normally recited by a mother or other adult to entertain the youngest members of the family. The repertory includes verses of many types, often with no apparent relation to each other or common denominator other than that each is memorable, an essential factor of folk-verse. The rhymes come from no one particular source, started in no one particular era and were not necessarily originally intended for children. There is no printed collection of nursery rhymes which is recognized as being definitive, but in practice, in every English-speaking country, the stock is confined to some five or six hundred pieces, which are constantly being 'said or sung' and must number among them some of the best-known verses in the world.

As is to be expected with verse which is still alive in oral tradition, slight modifications to the wording of the rhymes are liable to take place, and new pieces are occasionally added while others fall out of favour, but as a whole, during the period for which there is written evidence, the general body of rhymes has remained remarkably stable. For instance of the 51 rhymes and songs collected in *Mother Goose's Melody: or, Sonnets for the Cradle* (perhaps compiled *c.* 1765) all but three are commonly repeated today, and such of the rhymes as 'Hey diddle diddle, the cat and the fiddle', 'Hush-a-bye baby on the tree top' and 'Bah, bah, black sheep' have altered by scarcely more than a word or two during the years.

This corpus of traditional verse which, unlike the ballad, the folk-song, the mummers' play, the proverbial rhyme and almost all the other old forms of oral lore, is better known today than it has ever been in the past, affords an invaluable opportunity of studying the transmission of oral literature. The rhymes continue to be repeated with little thought of their history or possible significance, yet many may be traced back through two or three centuries, sometimes to their origin, and they may also be compared with rhymes current in other languages.

The first point to emerge is that although the wording of a verse may have altered little, its application may be in no wise the same. Rhyming alphabets, such as 'A was an apple-pie' (current in 1671) and 'A was an archer' (current in queen Anne's reign), were doubtless originally composed for children, as were the lullabies and probably a number of the baby games, such as 'This little pig went to market' (apparently current 1728) and 'Two little dicky birds sitting on a wall' (played by Goldsmith), but these are the exceptions, and it should be remembered that many games considered childish today were formerly adult amusements. 'Handy dandy' (referred to by William Langland) is a probable example. The great majority of the rhymes which can be traced back to the 17th century or beyond were formally for adult satisfaction. They were proverbial, like 'Jack Sprat could eat no fat' (recorded 1670), political, like 'The king of France went up the hill' (written *c.* 1620), bawdy quips, like 'Little Robin Redbreast sitting on a pole' (recorded in 1744), or fast and loose, like 'Where are you going to, my pretty maid?' (probably current 1620), one of the few rhymes to have been successfully rewritten. They were parts of broadside ballads, like 'Lavender's blue, diddle, diddle' (pr. *c.* 1680), rounds, like 'Three blind mice' (a version of which appears in 1609) and even drinking songs, like Merrythought's song in *The Knight of the Burning Pestle* (perf. 1609):

> Nose, nose, jolly red nose,
> And who gave thee this jolly red nose?
> Nutmegs and ginger, cinnamon and cloves;
> And they gave me this jolly red nose,

lines still unblushingly repeated in modern nursery rhyme books.

A second point to emerge is that what is often considered folk-verse can sometimes be shown to have had a definite origin, that this origin was at the hands of professional versifiers and that the rhymes become tarnished while in the care of 'the folk', rather than polished as was formerly believed. Thus 'Buzz, quoth the blue fly' was by Ben Jonson (1616) and 'If a man who turnip cries', according to Mrs Thrale (1786), was by Dr Johnson. Richard Brown wrote both 'Peter White will ne'er go right' (1701) and 'Barnaby Bright he was a sharp cur' (1709). Horace Walpole printed 'There was a little man, and he wooed a little maid' in 1764 and stated it to be by Sir Charles Sedley. Sarah Catherine Martin wrote, or anyway put into the form in which they are known today, the verses about 'Old Mother Hubbard' (1804). Among more recent rhymes 'Twinkle, twinkle, little star' (1806) is by Jane Taylor, 'Mary had a little lamb' (1830) by the American writer Sarah Josepha Hale, 'Wee Willie Winkie' by the Scottish poet William Miller and 'Ten little nigger boys' (1869) was written by Frank Green for the Christy minstrels, a song based on Septimus Winner's 'Ten little injuns' (1868) which is still remembered in American nurseries.

Both 'Old Mother Hubbard' and 'Wee Willie Winkie' have been translated and are known in Germany, where 'Der kleine Villee Vinkie' is particularly popular. The fact, however, that versions of other songs and jingles, such as 'London Bridge is falling down', 'Humpty Dumpty' and 'Ladybird, ladybird, fly away home', are known throughout Germany, and not only throughout Germany, but seem to be indigenous to many or most European countries, raises other and more difficult problems about the age and origins of some of the rhymes. It is allowable to think that those few which can be traced from Belfast to Bucharest, and apparently even onwards around the world, are of some antiquity and possibly originally had mystic significance.

How close some of these European parallels are may be observed even in such a simple joke rhyme as,

> There was an old man,
> And he had a calf,
> And that's half;
> He took him out of the stall,
> And put him on the wall,
> And that's all,

which in Sweden is found as,

> Gubben och gumman hade en kalf,
> Och nu är visan half!
> Och begge sä körde de kalfven i vall,
> Och nu är visan all!

Occasionally indeed the European parallel may assist not only in dating a verse, but in its interpretation; or, as in the case of the riddle rhyme,

> Twelve pears hanging high,
> Twelve knights riding by;
> Each knight took a pear,
> And yet left eleven there,

which has not been found recorded before 1843, may provide the solution which in England has been lost. Thus in *Les Adeuineaux amoureux*, printed at Bruges *c.* 1478, appears,

> Trois moines passoient
> Trois poires pendoient
> Chascun en prist une
> Et s'en demoura deux,

and '*l'explication*' is given that '*L'un des moines avoit nom Chascun*'. Investigations of this kind help to show the affinity there is between the oral lore of all countries. See also NONSENSE.

Tommy Thumb's Pretty Song Book (2 vols, 1744) is the earliest known collection (only vol. 2 extant); *Mother Goose's Melody* (possibly compiled *c.* 1765; earliest ed. extant 1791); *Gammer Gurton's Garland*, ed. J. Ritson (1784; enlarged ed. 1810); *Popular Rhymes of Scotland*, ed. R. Chambers (1826); *Nursery Rhymes of England* (1842) and *Popular Rhymes and Nursery Tales* (1849), both ed. J. O. Halliwell; L. Eckenstein, *Comparative Studies in Nursery Rhymes* (1906); H. Bett, *Nursery Rhymes and Tales* (1924); *Oxford Dictionary of Nursery Rhymes*, ed. I. and P. Opie (1951; all known early collections listed and references given for each rhyme). P.O.

Oberammergau Passion Play. After a visitation of the plague in 1633 the inhabitants of the village of Oberammergau, Upper Bavaria, made a vow to perform a passion play every 10 years and the vow has been maintained, with some interruptions, until the present day. The play performed was based on a mid-15th-century Augsburg play. The earliest preserved text of the Oberammergau version is dated 1662; there have been refashionings by F. Rosner (1715), Ottmar Weis (1815, prose) and Alois Daisenberger (1900). The play became fashionable during the romantic movement and is now a European artistic event.

Facsimile of the oldest text by G. Queri (1910), crit. ed. A. Hartmann (1880) and O. Mausser (1910); F. Rosner's text of 1715, ed. O. Mausser (1934); there is an official text published for each performance.

H. Diemer-von Hillern, *O. and its Passion-play* (1900); F. X. Bogenrieder, *O. und sein Passionspiel* (1930); F. X. Bogenrieder, *Jubilee of Passionplay O.* (1934); W. Flemming, 'Das oberammergauer Passionspiel in seiner literatur- und theatergeschichtlichen Bedeutung', in Zschr. f. Deutschkunde, 32 (1922); *Official Guide to O.* (1950, contains valuable essays); S. P. Jenkins, 'The O. Passion Play: a Literary Study', in German Life and Letters (1951–52). L.W.F.

Ochikubo Monogatari, Japanese novel, written by an unknown author, at an unknown date (probably between 950 and 999). The story deals with the trials of a persecuted step-daughter, but has a happy ending.

Ochikubo Monogatari or The Tale of the Lady Ochikubo, tr. W. Whitehouse (1934). E.B.C.

Ode: (i) an elaborate choral lyric, particularly in Greek tragedy; (ii) any serious lyric expressing aspiration, or addressed to a venerated person.

In Greece the great lyrics of the chorus in tragedy, the *parodos* and *stasima* which precede and alternate with the *epeisodia*, provide the principal model of odes. Since tragedy appears to have been in early stages mainly a lyric performance and was infused with religious feeling, the *stasima* had to be capable of both conveying the theme and arousing deep and reverent feeling. In Aeschylus the chorus remains the chief part of tragedy; in Sophocles it makes articulate, as the actors never do, the religious significance of the action; in Euripides, though it is sometimes apparently detached from the action and not directly religious, it is still serious, moving and often mysterious. Metrically these odes were miracles of complex structure, in which the smaller foot-units were finely wrought into *cola* and lines of varying length, and these into a *strophe* which was balanced by *antistrophe*. Strophic responsion was often exact. An *epode* was sometimes added. Euripides often abandons strophic responsion for freer, though still very complex, structures to correspond with the intense emotionalism of some of his choruses.

Pindar follows the strophic structure of tragic lyric in his odes and repeats both strophe and antistrophe, as had been done in comedy and, when he uses epode, repeats all three sections. Alcman had in one ode repeated the strophic system many times, and Pindar does this in some poems.

The poems of Alcaeus, Sappho and

Anacreon are not odes in the elaborate sense, but they provided the model for later poems in other languages which were called odes. Horace for example used in his *Carmina*, always translated as 'Odes', metres modelled usually on Greek monodic lyric, particularly of Sappho and Alcaeus, and only in the *Carmen Saeculare* wrote a choral lyric. The *Carmina* are nearly all addressed to some person or thing and some of them seriously sing the greatness of Rome and of the Roman moral life, and these characteristics rather than metrical structures are the grounds for giving the name to many later poems called odes. In the Greek church, for instance, the canticles are called 'the odes', though they correspond to classical odes in neither strophic nor stanzaic structure.

The renaissance, with its deliberate emulation of classical ways, used the name and Petrarch in his '*Italia mia*' and '*Spirto gentil*' (addressed to Rienzi) echoed Horace's feeling for his country, though love was his theme in the odes to Laura. Ronsard called five books of poems *Odes* (1550–53) and some of these are attempts to imitate the sweep of Pindar, but it is noticeable that Ronsard's most fervent description (in the *Abrégé de l'art poétique français*) is of what he imagines Sappho's bearing in composition to have been. Epithalamia of several countries at the renaissance approach the ode type, and Spenser's great *Epithalamion* is remarkably like a Greek processional song in structure.

Marvell invented, to honour Cromwell, a stanza designed to give in English verse a solemn tread comparable to that in Horace's 'Roman' odes, and his 'Horatian Ode' has indeed the noble gravity and wonderful compressed meaning in economy of words of Horace. Then Cowley introduced a craze in his 'Pindarique Odes'. He thought that Pindar's free-moving strength was sheer irregularity and better poets followed him in this belief, Dryden's Odes for St Cecilia's Day (1687, 1697) having no strophic responsion, but great judgment in their freedom. St Cecilia odes by many authors, including Pope, followed these models till the 19th century.

Both Horatian ('the Lesser') and Pindaric ('the Greater') odes were popular during the 18th century, Collins writing in both kinds, though most movingly in the former, while Gray in his great learning produced something like real Pindaric structure in 'The Progress of Poesy' (1754) and 'The Bard' (1757).

After this, the ode, greater or lesser, became accepted as a lyric, often longer than the average, in which a poet might pour out his most serious aspirations, and romantic poets of most countries wrote such poems. In England, Germany and France political as well as personal feeling often appears: Coleridge, for example, wrote 'France' (1798) as an ode, as well as the personal 'Dejection' (1802). A notable Pindaric example (in the free interpretation) is Wordsworth's magnificent *Intimations of Immortality* (1807). Some of Keats's most original work is done in his odes (1819), for which he invented beautiful long stanza-forms, repeated with singular felicity and embodying the poet's profoundest feelings in matured realization.

The danger of the ode is that, in any age of sophisticated self-consciousness, its traditional solemnity may turn to inflation. The danger is charmingly turned to account in Gray's mock-heroic 'On the Death of a Favourite Cat', and indicated by burlesque in Mrs Leo Hunter's famous 'Ode to an expiring Frog' in *The Pickwick Papers* of Dickens. Its glories, however, are among the most shining the lyric can achieve and wherever 'high seriousness' expresses itself in song, we find an ode.

G. Thomson, *Greek Lyric Metre* (1929); A. W. Pickard-Cambridge, *Dithyramb, Tragedy, and Comedy* (1927); W. Kranz, *Stasimon* (1933); J. P. Postgate, *Prosodia Latina* (1923); K. Vietor, *Geschichte der deutschen Ode* (1923). See also LYRIC.

C.M.I.

Odysseus, in Latin called Ulixes or Ulysses, appears first in Homer; in the *Iliad* as the resourceful and diplomatic leader of the Ithacan contingent against Troy; and in the *Odyssey* as the central figure of the narrative. The *Odyssey* tells in detail the story of his wanderings on the prolonged and often arduous journey homeward to his faithful wife Penelope and presents him as 'much-enduring' of the afflictions sent by Poseidon and cunning in his wiles to circumvent them.

In the non-Homeric poems of the epic cycle and in Sophocles' *Philoctetes* and *Ajax* he is less admirable: for example he gets Palamedes falsely condemned on a charge of treason at Troy (Palamedes having detected his cowardice in feigning madness to excuse himself from the Trojan expedition); permits himself discreditable subterfuge in negotiating with Philoctetes; and displays a mean rapacity in securing the arms of Achilles against the Telamonian Ajax's claim. Euripides too shows him heartless in *Iphigenia in Aulis* and in *Hecuba*. But the sympathy of Homer

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prevailed with later writers (except Dante). With the renaissance, Odysseus is again exemplary, as in Shakespeare's *Troilus and Cressida* and in Samuel Daniel's 'Ulysses and the Siren'. Shirley's *Contest of Ajax and Ulysses*, Calderón's allegorical *auto* and Goethe's plan for a *Ulysses auf Phaia* deserve mention. Tennyson's 'Ulysses' achieves greatness in its presentation of the hero setting out on a final adventure. Robert Bridges' *Return of Ulysses* and Stephen Phillips' *Ulysses* lack interest.

Original views are to be found in Samuel Butler's *Authoress of the Odyssey*, Jean Giraudoux's *Elpénor* (1919) and Jean Giono's *Naissance de l'Odyssée* (1930); but Gerhart Hauptmann's *Der Bogen des Odysseus* (1914) marked the author's change from realism to neo-classicism. Odysseus naturally appears with subtle argument in Gide's *Philoctète*. Distinct however from all these interpretations of the legend is that of James Joyce's *Ulysses*, where the Homeric idea provides the far-underlying artistic unity in the story of a modern Odysseus-figure, Leopold Bloom.
R.A.T.

Oguz Kagan, THE LEGEND OF. This is the surviving form of the old Turkish epic, *Oğuzname*, which has not itself come down to us. It relates the conquests and exploits of the Turkish king, Oğuz (Mete) and his sons, during the 3rd century B.C. It exists in two shortened versions, both written down in the 13th century. The only MS. of one of them, that in the Uygur alphabet, is in the Bibliothèque Nationale and contains no Islamic element. The second version is found in *Jami al-Tavārikh* of Juwaini and in Ebülgazi Bahadir Han's *Secere-i Terakime*, in which minor Islamic elements have been added.

W. Radloff, *Das Kudatku Bilik des Jusuf Chass-Hadschib aus Balasagun* (1891–1900); Riza Nour, *Oughuz-namé, épopée turque* (1928); W. Bang and G. R. Rachmati, *Die Legende von Oghuz Qaghan* (1932).
F.I.

Ōkagami ('The Great Mirror'), a Japanese historical story, covering Japanese history from 850 to 1025. Its authorship is uncertain and the common ascription to Fujiwara no Tamenari seems incorrect. The date of composition is also uncertain and has been ascribed to various dates from 1025 to about 1115 (a more likely date). Although the main facts of the history described are accurate, the presentation is dramatic and concentrates on certain selected characters. Apart from its literary value it often supplements the bare official chronicles.

Tr. E. O. Reischauer and J. K. Yamagiwa, *Translations from Early Japanese Literature* (1951).
E.B.C.

Orhon Inscriptions, the most important of the oldest surviving specimens of the Turkish language. They stand near lake Kosho Tsaidam, to the west of the river Orhon, a tributary of the Selenga, which flows into lake Baikal. They are inscribed in the Turkish runic alphabet on two large stones erected, one year after their deaths, in memory of two Turkish princes, Kül Tigin (†731) and Bilge Kagan (†734); they were deciphered by the Danish scholar, V. Thomsen, in 1896. The author of the inscriptions, Yulıg Tigin, relates the history of the Turks from their subjugation by the Chinese at the end of the 7th century to their liberation under king Bilge. Frequent moral warnings and exhortations to the Turks are interspersed. The style is polished and flowing, suggesting a considerable previous development of the language.

V. Thomsen, *Inscriptions de l'Orkhon déchiffrées* (1896), Ger. tr. H. H. Schaeder in Zschr. d. Dt. Morgenländ. Ges. (1924–25); Hüseyin Namik Orkun, *Eski Türk Yazıtları* (1936); A. von Gabain, *Alttürkische Grammatik* (1941).
F.I.

Orpheus, in Greek mythology, was the son of Apollo and the Muse Calliope. His music could enthrall wild beasts and move mountains. Advised by Chiron the centaur, the Argonauts took Orpheus with them: his music launched the Argo, helped it through the Symplegades and prevailed against the songs of the Sirens. Later he wedded the dryad Eurydice; but she, fleeing from an unwanted admirer, was bitten by a snake and died. Inconsolable, Orpheus went down to the underworld and so moved Hades and Persephone that Eurydice was freed to follow him upward provided that he never looked back at her. One backward glance lost her for ever. Orpheus then wandered to Thrace, enchanting the men with his lamenting music but, for love of Eurydice, shunning all women. Eventually he was torn to pieces, either by angry avengers of their sex or by Maenads jealous of the honour of their god. His head, singing, floated down the Hebrus and was washed ashore on Lesbos. The Muses buried the fragments of the supreme musician; and his lyre was set among the stars.

Ibycus speaks of 'the famous Orpheus'. Pindar first set Orpheus 'father of all song' among the heroes of the Argo. Aeschylus, in his lost *Bassarides*, evidently gave him a Dionysiac death. Mystical sects had adopted him by the 7th century; and Euripides lets Theseus sneer at Hippolytus as an initiate of Orpheus. At the court of the Pisistratids (*c.* 580 B.C.) one Onomacritus composed oracles for Orphic enthusiasts as for others; and the Orphic hymns were written about this time. Plato, though borrowing from Orphic mysticism in several dialogues, refers unsympathetically to a lover who dared not die for his love and who, in the Vision of Er, takes the shape of a swan that he may not be reborn of woman. Herodotus considered Orpheus the founder of an ascetic way of life. The *Argonautica* of Apollonius Rhodius seems to be founded on an earlier *Argonautica*, sometimes ascribed to Orpheus.

Leaves of gold found in the graves of initiates in southern Italy bear passages from a litany possibly dating back to the 5th century; but false *mystae* early traded in spells alien to it. Later, neo-platonists in Alexandria elaborated a tradition that implied habits of simplicity, gentleness and quietude.

In the fourth book of the *Georgics* Virgil tells the story of the descent into Hades, explaining how the shepherd Aristaeus, who caused the death of Eurydice, lost his bees. In the *Aeneid* also the hero is aware of Orpheus singing to the shades in Elysium. Ovid in his *Metamorphoses* describes the double loss of Eurydice. An ode of Horace and the *Lament for Bion* also remembered the story. It was through Ovid that Orpheus passed into the middle ages, in popular *lais* that changed him to a king of Faerie in a cloak of green, or, as in the English *Sir Orfeo*, to a king of Thrace who by his harping recovers his ravished queen. Dante sets Orpheus in the first circle of his *Inferno*; Chaucer knows him as a poet; and Robert Henryson in *Orpheus and Eurydice* sends him questing through the planets.

Orpheus is a familiar figure in the literature of the renaissance. In Spain Garcilaso de la Vega composed a sonnet on his death; and *El Divino Orfeo* (1663) is the loveliest of Calderón's *autos sacramentales*. The Elizabethan lyric, especially the Shakespearean, rings with Orpheus' lute; and the most beautiful reminiscences are mingled with Milton's verse. *Orfeo* with his lute began the history of opera, when Angelo Poliziano's lyric poem was spoken to music (Mantua, 1474).

The later 18th century inclined to mock at the lyreplayer, sometimes confounding him with Harlequin. But André Chénier's elegiac invocation of Orpheus marked a change of attitude; and later devotees, such as Louis Ménard, influenced the Parnassians, especially Leconte de Lisle.

Landor, Browning, Morris, Swinburne and Gosse paid tribute to the deathless story. T. Sturge Moore wrote of a Eurydice who will not return, having learned a deeper wisdom. Paul Valéry has a sonnet on Orphée in the *Album de vers anciens*; Rilke, after an early meditation on a Greek bronze at Naples, returned to the theme in *Die Sonette an Orpheus* (1922). Jean Cocteau's *Orphée* (1927) is a surrealist caprice, with Death as an elegant lady surgeon in a white coat. Jean Anouilh's no less modernized *Eurydice* is more moving.

E. W. F. Maass, *Orpheus* (1895); A. Boulenger, 'Orphée", in *Rapports de l'Orphisme et du Christianisme* (1925); W. R. C. Guthrie, *Orpheus and the Greek Religion* (1935). R.A.T.

Ossetic Literature. Apart from an abundant folk-lore in the form of tales and poetry dealing in part with the exploits of the fabulous Narts (heroic themes shared with the Circassians and Balkars), the literature of Ossetia (Central Caucasus) consists of signed works the history of which goes back only to the 1880s. Ossetic was first written at the end of the 18th century, and in the early 19th several biblical and liturgical translations were printed in the language. Literary Ossetic begins with the poetry of Kosta Khetagurov (1859–1906), the first and still the greatest Ossetic author, though the bulk of his published work is in Russian.. His poetry, contained in *Iron fændyr* ('Ossetic Lyre'), reveals especially the style and trend of Nekrasov, but is also visited by patriotic and religious moods. Such moods characterize a great deal of pre-revolutionary Ossetic writing, which comprises all the major literary genres. E. Britayev wrote the first play in Ossetic; B. Boltsiyev the first novel. These and other writers represent a mostly nationalist outlook, which was to come in collision with Soviet ideology in 1920–21, when the 'new order' was established in Ossetia. The nationalist tendency may be observed in the periodical Malusæg ('Snowdrop'), published by the Ossetic Literary Society and in the work of A. Kubalov, D. Khetagurov and A. Bolayev (Kubatiyev). The Soviet attitude was propagandized in the periodicals Ziu ('Guild', 1925–27) and Fidiuæg ('Herald', 1927–28). In the 1930s the pressure of socialist realism began to make itself felt in both verse and prose, though 'deviation' towards romantic nationalism is still apparent in the writings of, say, S. Dzhanayev. The periodical Abon ('To-day') was founded in 1932 to combat such 'deviation' and soon after the second world war complete uniformity was achieved. The transition from nationalism to socialist realism may be seen in the career of A. Bolayev. Since the revolution Ossetic literature has grown considerably in quantity, if not in quality. Attempts have been made to write ambitious works (cf. K. Farnion's large-scale novel *Uady unær*, 'Tumult of the Storm'). Ya. Khoziyev (†1938), Khariton Pliyev and especially the lyrist Niger maintain a good level of writing. Some Ossetes have written only in Russian, e.g. D. Gatuyev, who has translated much Ossetic folk-lore into that language.

A. Schiefner, *Osetinskiye teksty* (1868); W. Miller and R. von Stackelberg, *Fünf ossetische Erzählungen in digorschem Dialekt* (St Petersburg, 1891); V. Miller, *Digorskiye skazaniya* (1902); G. Dzasokhov, *Kosta Khetagurov* (1909); M. Tuganov, *Digoron kadængitæ* (1911); Ts. Aembalty, *Narty Khæmytsy fyrt Batradzy tauræghtæ* (Berlin, 1927); *Izvestiya Gorskogo pedagogischeskogo instituta* (1925 ff.); *Izvestiya Severo-osetinskogo narodno-issledovatel' skogo instituta* (1928 ff.); G. Shanayev, I. Gatiyev and I. Kanukov, *Pamyatniki narodnogo tvorchestva osetin* (2 vols, 1925–27); D. Gubadi, 'Osetinskaya literatura', in *Literaturnaya Entsiklopediya*, 8 (1934); *Nartskiye skazaniya*, tr. Valentina Dynnik (1949); K. Khetagurov, *Sobraniye sochineniy* (3 vols, 1951); *Osetinskiye narodnyye skazki*, tr. S. Britayev and K. Kazbekov (1951).

W.K.M.

Ottava Rima, a stanza of Italian origin, consisting normally of eight 11-syllable lines rhyming ab ab ab cc, as used by many writers of romantic poems, by Ariosto and others and adapted to English by the substitution of 5-stress lines (frequently with feminine rhyme), as by Wyatt, Drayton, Fairfax, Byron (*Don Juan* etc.), Shelley (*The Witch of Atlas*) and Keats (*Isabella*). C.T.O.

Pæon, a metrical unit consisting of 3 short syllables and one long, called 1st, 2nd, 3rd, 4th pæon according to the position of the long syllable.

C.T.O.

Palmerín Cycle: see AMADÍS DE GAULA.

Pamphlets. The word pamphlet originally meant no more than a small treatise, with no limitation implied as to its character or its quality. It has subsequently acquired the special sense of a short work, written in a more or less popular manner, on a subject which is topical and which the author feels to be of burning importance. More recently the meaning has undergone a further degree of specialization and for many people 'pamphlet' suggests the adjectives 'superficial', 'crude', 'unscholarly'. This decline in the pamphlet's prestige appears to have been associated with the growth of journalism and with the much wider availability of the larger printed book. Current changes in the publishing situation might well produce a situation in which the pamphlet could acquire a new importance.

Historically the growth of the habit of writing and reading pamphlets appears to have been governed by a combination of two main factors—the extent of literacy in a particular country and a certain minimum degree of political and social tolerance, sufficient to allow a writer to feel that changes within his community are a serious possibility. Consequently the pamphlet has flourished in north-western Europe: it has not done so in such southern countries as Spain and Italy. In these latter countries its satirical and political functions have often been taken over by the ballad.

The recruitment to pamphlet-writing of men of remarkable literary gifts has not been accidental, since it is only comparatively recently that the most talented writers have tended to abdicate from their position of trying deliberately to influence the political and religious actions of the public. In Great Britain a chain of outstanding men (rarely women) have devoted themselves to the form. They range from Sir Thomas More, Tyndale, Greene and Dekker in the 16th century, through Milton, Defoe and Swift in the 17th to Shelley and the Chartists in the 19th. In France there have been Rabelais, Pascal, Claude Desmoulins and Sieyès and even Louis Napoleon himself, who wrote a pamphlet on pauperism. France in fact shows more clearly than any other country how much the existence of the pamphlet depends on the weakening of the power of central government and on the consequent growth of factions. The *Satyre Ménippée* (1594) was a natural product of the religious and political ferment which preceded the accession of Henry IV, the Abbé Sieyès wrote his pamphlet, *Le Tiers État*, in the period immediately preceding the revolution of 1789, and Saint-Simon, Fourier and Proudhon were active as writers of pamphlets during the unstable but stimulating period between the fall of Napoleon and the revolution of 1848. There is a striking difference between the stagnation of German political life for nearly a century and a half after 1648, with very little pamphlet literature and the political vigour of the early 16th century, which produced much effective writing of the type, including some remarkable examples by Luther.

It is possible to feel that the pamphlet has found exceptionally favourable conditions in Great Britain. In no other country do we have such a continuous stream of pamphlets, many of excellent quality, from the 16th to the 19th century. Certainly there is nothing elsewhere to compare with the extraordinary output of English pamphlets, amounting to tens of thousands, during the 17th century, nor, in a shorter period, with the variety of the later Elizabethan pamphlets. As examples we may mention the religious pamphlets of More, Tyndale and Fish during the reign of Henry VIII, followed by the brilliant efforts of John Knox, the Elizabethan pamphlets of social life written by such men as Dekker, Harman and Greene, the great mass of propagandist pamphlets which followed the outbreak of the civil war in 1640, the tracts of the Levellers and Diggers and Milton's successful ventures into the pamphlet field. In the earlier 18th century the work of Defoe and Swift is outstanding. During the 18th and 19th centuries every political controversy was covered by pamphlet literature: the Chartist pamphlets alone constitute a substantial library.

It seems clear that the pamphlet cannot flourish in an atmosphere of orthodoxy and conformity. The best pamphlets have been written primarily from an independence of spirit; they represent essentially a personal comment on the life of the age and their vigorous language is consequently not accidental.

British Pamphleteers from the 16th to the 20th centuries, vol. i, ed. G. Orwell and R. Reynolds (1948), vol. ii, ed. R. Reynolds and A. J. P. Taylor (1951); J. H. Bloom, *English Tracts, Pamphlets and Printed Sheets; A Bibliography, 1473–1650* (2 vols, 1922–23); W. Hatter, *Tracts on Liberty in the Puritan Revolution, 1638–47* (3 vols, 1934); D. W. Wolfe, *Leveller Manifestoes of the Puritan Revolution* (1944); *Arber's English Garner: Later Stuart Tracts*, ed. G. A. Aitken (1903) contains several of Defoe's pamphlets; Swift as a pamphleteer may be read in the new edition of his *Works*, ed. H. Davis (1939 ff.); Milton's pamphlets are in the *Prose Works*, ed. J. A. St John (5 vols, 1848–81); selection in the Everyman edition, ed. C. E. Vaughan (1927); A. Darmesteter and A. Hatzfeld, *Le XVI^{e} Siècle* (1923); D. Mornet *Histoire de la littérature française, 1660–1700* (1942); D. Mornet, *Les origines intellectuelles de la Révolution* (3rd ed. 1933); A. Tilley, *The Decline of the Age of Louis XIV* (1929); A. Thibaudet, *Histoire de la littérature française de 1789 à nos jours* (1936); K. Franke, *A History of German Literature as determined by social forces* (7th imp. 1908). A.K.H.

Panegyrici Latini, a collection of writers of encomia upon emperors, all dating from 289–389, except Pliny the Younger, whose panegyric on Trajan comes first. The most important are Drepanius on Theodosius, Mamertinus on Julian, and Nazarius on Constantine. The speeches are well-written and historically valuable, but repel by their grotesque adulation.

Ed. W. Baehrens (1911).—R. Pichon, *Les derniers écrivains profanes* (1906). J.A.W.

Pantoum (*-oun*, *-un*), a verse-form of Malay origin: a quatrain of which the first two lines have no connexion in meaning, or with the two last, but are the means of providing rhymes for these lines. The form was introduced by Victor Hugo into French, and he was followed by Théodore de Banville and Leconte de Lisle; an English example is Austin Dobson's *In Town*. C.T.O.

Parnassians, name given to certain French poets who contributed to *Le Parnasse Contemporain*, an anthology of contemporary verse published by Lemerre in three instalments (1866–71–76). In reaction against the looseness and subjectivity of much romantic verse the Parnassians advocated impersonality and a strict regard for form. Deriving their aesthetic from Gautier's theory of *l'art pour l'art* and de Banville's cult of verbal virtuosity, they wrote clear-cut pictorial verse, which the symbolists later rejected for its lack of movement and shading.

The leader of the Parnassians was Leconte de Lisle; their most perfect exponent, J.-M. de Heredia; but of some hundred other poets who contributed to Lemerre's anthology (Baudelaire, Verlaine, Mallarmé among them) many had only an incidental connexion with the movement. Its influence has extended to Spanish and German poetry.

M. Souriau, *Histoire du Parnasse* (1929); P. Martino, *Parnasse et Symbolisme* (7th ed. 1947). G.B.

Parody (Gk. παρῳδία, counter-song) has been traced variously to Homer, to the writer of the *Batrachomyomachia*, to Hipponax and to Hegemon of Thasos; but there seems to be little point in looking for the literary origin of an activity which is surely little more than the sophisticated exercise of the primitive impulse to imitate and jeer. Parody is usually distinguished from other forms of unflattering imitation, such as travesty, which is still very much alive in modern revue and which mocks by retaining the matter and substituting a ludicrous form; and from burlesque, a term sometimes used synonymously with travesty, sometimes in reference to formal imitation at its wildest and most exaggerated, as in Fielding's mock-heroic battle of the women in *Tom Jones*. Parody at its best, and it is true that its best is rare, is faithful to form and treacherous to matter. It has the great advantage over all other forms of literary criticism in its side-stepping of the poet's reproach that those who can, write, and those who cannot, criticize. The parodist must criticize by creating.

The great parodists, from Aristophanes to James Joyce, have parodied poets and poetic forms rather than specific poems. It is one thing to juggle with one poem, as Harry Graham does with *Innisfree*, substituting Inverness and 'a d— loud kilt' for the bee-loud glade, but it is another matter to parody Yeats's mind and manner. Single parodies are frowned on by the purist, though there are of course the few great exceptions, such as Byron's parody of Southey in *The Vision of Judgement* (1822) and Shelley's parody of Wordsworth's *Peter Bell* (1819). These are specific parodies which transcend the occasion and make a general shattering attack. Parody should be a critical act of imaginative reproduction.

The parodist must know his man. He must also know what to do with him. He must master what Bergson called the art of comic transposition. He may shake his original out of sense into glorious nonsense, as Lewis Carroll does with Southey and Watts, or into duller nonsense, as J. C. Squire does in his parody 'Numerous Celts'. But there are subtler ways of parodying. Both the sublime and the false sublime are vulnerable and one of the oldest and best kinds of ridicule is the slight disturbance of sense and seriousness by incongruity. There is one recipe; it gives many results. Aristophanes introduced his bathetic stolen cock in the Glyke song in *The Frogs*; Scarron, in *Virgile travesti* (mid-17th century), substituted bourgeois for aristocrat (a favourite device in French satire); and Don Quixote tilted at windmills. Buckingham in *The Rehearsal* (1671) turned Dryden's kind and cooing turtles into snorting amorous hogs; Fielding mocked Richardson's virtuous Pamela by inventing her brother Joseph Andrews, on whom virtue sits less gracefully and less profitably. Jane Austen's misplaced romantic heroine, Catherine Morland (*Northanger Abbey*), found laundry bills instead of old manuscripts; A. C. Hilton made Swinburne rhapsodize on an octopus; and Max Beerbohm, in *The Mote in the Middle Distance* (a perfect example of parodic title) set Henry James's style and sensibility to work on the problem of opening a Christmas stocking.

In some cases, those of Virgil and James, the great are gently mocked. In most of the others, the small are made to look smaller by the great. And when Fielding and Jane Austen use literary satire it is for correction as well as for fun. Both ridicule false sentiment in life and in letters, and both make it shrivel up by their own sanity.

Ironic contrast is the effect of the best bathos, and under bathos must be included the use of the frivolous title, as in Andrew Lang's excellent parody of Rossetti where a brilliantly faithful imitation is entitled 'Oh, no, we never mention her name', and the bathetic theme, used in Isaac Hawkins Browne's 'A Pipe of Tobacco' and Chesterton's 'Old King Cole', both of which contain variations in the manner of several poets. Bathos can be the crudest of all parodic methods, as in Swinburne's irresistible parody of Tennyson's *In Memoriam* 'God, whom we see not, is: and God, who is not, we see:/Fiddle, we know, is diddle: and diddle, we take it, is dee'. It can also be the subtlest, as in Byron's self-parody in *Don Juan*, where over and over again we are deliberately led to expect the sustained passion of *Childe Harold* only to be let down by a jeer in the alexandrine.

Swinburne's parody of Tennyson relies on repetition and exaggeration as well as bathos, and exaggeration or caricature is another method where success depends on restraint and perception. Beerbohm's parody of Meredith falls below his usual level because it is overdone, his parody of Arnold Bennett lacks bite because the *Five Towns* surface is exaggerated and everything else in Bennett ignored. Swinburne's self-parody 'Nephelidia' is an interesting if characteristically unrestrained poetic caricature. He allows himself a few more adjectives, a little more alliterative emphasis and considerably less sense: 'From the depth of the dreamy decline of the dawn through a notable nimbus of nebulous moonshine'.

All parody is exaggeration because the very change of context isolates and emphasizes. Some of the very best parody, Peacock's parody of Byron or Joyce's parody of journalese or cheap magazine stories, depends on almost exact imitation and could pass, in another context, for the original; if Mr Cypress's song were not in *Nightmare Abbey* or Joyce's clichés not in *Ulysses* they would move us, the one in admiring response, the other in repulsion. A composition which consists of actual phrases from an author's work is known as a pastiche or cento; this is not necessarily a form of parody though it may be, as in Coleridge's *The House that Jack Built*.

Joyce, the greatest parodist of this century, uses parody both as satire and as a display of virtuosity. *Ulysses* is both a literary parody, as its title indicates, and a collection of smaller parodies. But it is a kind of inverted parody. In the Cave of the Winds (a newspaper office) and the Nausicaa episode (Gerty Macdowell meditating on underwear) it is the modern subject which is intentionally cheapened by the satirical contact. Homer emerges unscathed. The same effect is achieved by T. S. Eliot's fragmentary parodies in *The Waste Land*, where the squalor of the typist's amours and the filth of the Thames are given ironic emphasis by the parody of Goldsmith's 'When Lovely Woman Stoops to Folly' and the echoes of Spenser's 'Prothalamion'.

But Joyce's parodic *tour de force*, the series of parodies of different periods and styles of English prose (Anglo-Saxon, Jacobean, Augustan, Gothic; Dickens, Lamb, Carlyle etc.) is little more than brilliant exhibitionism, and the same is true of many of W. H. Auden's startling parodies, especially the parody of Anglo-Saxon alliterative verse in *The Age of Anxiety* (1948). Auden also uses literary imitation in another way. In *For the Time Being* (1945) he achieves a remarkably close and sustained imitation of Eliot. It is as though he calls in Eliot's voice (accustomed to such occasions) to express his moment of spiritual revelation. The result—presumably unintentional—is that we are distracted by literary association at the wrong moment. It is not parody, for both style and subject coincide, but a rare and interesting use of imitation.

Although satirists like Aristophanes, Fielding and Jane Austen use parody merely as a part, usually a subsidiary part, of political or social satire, they use it organically, as a part of the design. Fielding and Jane Austen seem to have begun *Joseph Andrews* and *Northanger Abbey* with relatively narrow literary attacks (on Richardson and the gothic novel) but in each case imagination breaks out of parody into more general satire. And it is an interesting fact that parody often goes with other kinds of satire. Medieval ecclesiastical parody and later humanistic parody like the *Epistolae obscurorum virorum* (q.v.) attacked ideas and institutions and used literary parody (of biblical texts, liturgies etc.) as a medium. The literary parody is still used by such political satirists as Sagittarius, and E. V. Knox ('Evoe' of Punch) has suggested that the borrowed voice of fame gives additional force to the attack. But it is perhaps more likely that satirists use parody because they find it a useful advertisement of satirical purpose (irony is so often lost on the dull) or because they welcome any outlet for satirical energy. There is also the possibility of giving an extra turn of the screw of irony. When C. Day Lewis parodies Marlowe in the bitter poem 'Come live with me and be my love/ And we will all the pleasures prove/ Of peace and plenty, bed and board/ That chance employment may afford', he is less concerned with Marlowe's romantic idea than with the horrors of the '30s. Some of Sagittarius' rhymes, in a different way, mock the political blunder by using an ironically dignified literary medium.

Romance, whether medieval or the later spurious gothic of Germany and England in the 18th-century, has been a favourite subject. Rabelais, Cervantes, Jane Austen, Byron, F. Nicolai (in *The Joys of Young Werther*), and James Branch Cabell, T. H. White, G. B. Shaw have all, frivolously or seriously, been tempted by the romantic form and sentiment which beg to be parodied. And Wordsworth, Browning, Swinburne, Ibsen, amongst others, seem to tempt the parodist and make his task light. It takes two to make a parody and the choice of a conspicuous and famous butt is essential. Parody seldom outlives its original, which explains why such excellent parodists as C. S Calverley and Thackeray are not more widely read, since much of their parody of minor Victorian poets and novelists draws no response.

It is dangerous to say much about the characteristics of parodic butts. Eccentricity is not an inevitable temptation, or why have the Metaphysicals been unpopular subjects for parody? It may be that such poets as Donne and Marvell who might appear to be promising butts are protected by their own strong satire. Satirist does not bite satirist, perhaps because it would be too difficult, perhaps because the parodist is primarily attracted by dullness and lack of detachment.

The toleration of religious parody, both in Greek drama and in medieval liturgical parody, is evidently a more or less conscious recognition of a principle of parodic inoculation. Parody is both a wise license and a way of warding-off external blows. The conventional parody of upper-plot by lower-plot in classical, medieval and Elizabethan drama is parodic both in aim and in method. In the *Secunda Pastorum* of the Towneley Cycle the Nativity is preceded by the farcical childbed of Mak's wife and the stolen sheep, and similar parody gives comic relief and internal criticism in the anti-masque of the masque, and in many so-called romantic comedies. Parody is such an essential part of the structure of Shakespeare's comedies that it often passes unnoticed as such, but the clowning aspirations of Bottom and Sir Andrew Aguecheek are counterpointed against the romance. The clowns guy the romantic lovers and are guyed by them. The criticism is delicately implicit and works both ways. It is this fundamentally serious use of parody which gives the extra dimension to Byron's *Don Juan*. He is not only mocking his own romantic intensity but is giving it freer and fuller expression by the anti-romantic shrug which relieves and disarms. Within a single work or within a whole literature parody is more than a game. It provides a safeguard against both revolution and attack, and above all against the deadly sin of taking ourselves too seriously.

COLLECTIONS: W. Hamilton, *Parodies of the Works of English and American Authors* (6 vols, 1884–89); C. Wells, *A Parody Anthology* (1904); A. Symons, *A Book of Parodies* (1908); S. Adam and J. White, *Parodies and Imitations* (1912); W. Jerrold and R. M. Leonard, *A Century of Parody and Imitation* (1913); R. M. Meyer, *Deutsche Parodien* (1913).

D. Delapierre, *La Parodie* (London, 1871); A. T. Murray, *On parody and paratragoedia in Aristophanes* (1891); A. S. Martin, *On Parody* (1896); W. T. Dobson, *Poetical Ingenuities* (1882); C. Stone, *Parody* (1915); P. Lehmann, *Die Parodie im Mittelalter* (2 vols, 1922); G. Kitchin, *Burlesque and Parody in English* (1931).—A. D. McKillop, 'Jane Austen's Gothic Novels', in Notes and Queries (1921); E. M. Thornbury, *Henry Fielding's Theory of the Comic Prose Epic* (1931); H. D. King, 'Calverley and Jean Ingelow', in Notes and Queries (1952). B.H.

Pascal Chronicle (1st half 7th century), a popular, unsophisticated Byzantine world chronicle stretching originally from Adam to 629 (it only goes to 627 in the MSS). The last part draws on contemporary evidence and is full of individuality.

Migne, *Patr. Gr.*, 92; ed. W. L. Dindorf (1832), both with Latin tr. J.M.H.

Pastoral Poetry is that concerned, usually by a literary convention, with the lives of shepherds, their loves, griefs, singing-matches etc.

There is some doubt whether pastoral poetry was ever closely connected with the real working-day lives of shepherds. The first famous examples of the genre, the *Bucolics* of Theocritus, show clear traces of influence by something like a 'school' of pastoral song at Cos, but it is at least possible that there were popular songs of shepherds referring to the legendary Daphnis, the blinded shepherd singer of Sicily; the descriptions of singing-matches among shepherds may be versions only slightly idealized of real events. Certainly Theocritus includes more realistic detail in his pictures of rustic life than other Greek pastoralists, though he sometimes uses the form as a cover for topical themes. In his successors, Moschus and Bion, rusticity is not very realistic. The beautiful *Lament of Moschus for Bion* (not by Moschus but by some unknown disciple of Bion) shows that the convention was well established and it set the tone for much pastoral: lament in idealized rustic surroundings epitomizes at once the ageless beauty of the imagined golden world of Arcadia and the aching longing for it of humanity barred out. '*Et in Arcadia ego*' says the skull in Guercino's picture of shepherds and the awareness of the skull is the secret of the persistent attraction of the world where shepherd boys pipe as though they would never be old.

Virgil certainly in his *Eclogues* 'delivers a golden' world, for his references to political and other contemporary events, his naturalization of Theocritean themes into northern Italian landscape and his occasional flights into cosmology and philosophy are unified by the faithful love he sings, and it is not surprising that commentators read into the famous 'Messianic' Fourth Eclogue (hailing the expected child of Octavian and Scribonia or of Antony and Octavia) a prophecy of Christ, for the coming peace it describes resembles that in the Messianic prophecies in Isaiah. In Virgil's *Eclogues* the dialogue form is frequent, and it remained popular in later imitations. Virgil is even more outstanding among Latin pastoralists than Theocritus among Greek.

Some early Christian poets (e.g. Paulinus and Endelechius) used parts of the pastoral tradition and it is likely that the great importance of shepherd imagery in Hebrew and Christian tradition encouraged the adoption of pastoral as one of the most popular classical forms. By the time renaissance writers were turning to the classical past for models, the pastoral terminology of the church was naturalized in all European languages and the Adoration of the Shepherds was one of the most popular themes of medieval drama. Every influence served to confirm the shepherd life as the ideal life of peace and love.

Boccaccio used verse as well as prose in a pastoral novel, *Ameto*, but the Neapolitan Sannazaro's *Arcadia* (1504) was the first influential renaissance pastoral. Its 12 verse eclogues, linked by prose, set the fashion and led to the *Diana* (*c.* 1559) of Montemayor, which was the model for, among other works, Sidney's *Arcadia* where, however, the verse is secondary to the prose. This in its turn became a verse drama by Shirley in 1640. Tasso's *Aminta* (1581) and Guarini's *Il Pastor Fido* (1583) led to Fletcher's *Faithful Shepherdess* (*c.* 1610) and Jonson's *Sad Shepherd* (1641). The movement came late to Germany. Opitz translated Sidney's *Arcadia* in 1629 and in *Schäfferey von der Nimfen Hercynie* (1630) adapted Italian pastoral to a northern setting. Among the last masques to use the pastoral theme was Milton's *Comus* (1634).

Meanwhile the eclogue proper, not woven into novel or drama, was renewed in the Latin imitations of Mantuan (1448–1516), which influenced Barclay's *Eclogues* in England, those of Marot in France, and above all, Spenser's *Shepheards Calendar*. In the 12 eclogues of the *Calendar* Spenser readily used the conventions of singing-match, dialogue and political and religious comment, but he also attempted some return to the realities of the rustic life in, for example, the complaints of cold weather and hard life in the 'February', where he introduces rough dialect terms as Theocritus may have done. The attempt is interesting, linguistically and otherwise, but the beauties of the poem belong to the conventional parts—the April 'lay' and the November dirge. The laments in the *Calendar* and also in *Astrophel* probably gave birth to the only form of pastoral which remained strongly alive in later centuries—its use in elegy (q.v.). Other later pastorals, while not perhaps deserving Johnson's contemptuous 'easy, vulgar, and therefore disgusting', even in its 18th-century interpretation, have had the thin water-colour prettiness of Pope's youthful *Pastorals* or French *bergerettes*. It is, however, interesting that Pope attempted to interweave two strands of pastoral history in writing 'Messiah' as an eclogue; and there is perhaps an indication that the 18th century could still think of pastoral as referring to the real life of the country poor in Swift's joking phrase, 'A Newgate Pastoral', for *The Beggar's Opera*, where poor town life is shown.

Églogas by Marquina (*1879) is the most serious recent use of the name and form.

G. Knaack, 'Bukolik', *Real-Encyclopädie der klassischen Altertumswissenschaft*; P. Legrand, *Étude sur Théocrite* (1898); R. J. Cholmeley, *The Idylls of Theocritus* (1919); J. Hubaux, *Les Thèmes bucoliques dans la poésie latine* (1930); A. Farinelli, *Italia e Spagna* (2 vols, 1929); M. Menéndez y Pelayo, *Orígenes de la novela* (4 vols, 1905–15); H. A. Rennert, *The Spanish Pastoral Romances* (1912); F. Gundolf, *Martin Opitz* (1923); H. Genouy, *L'Arcadia de Sidney dans ses rapports avec l'Arcadia de Sannazaro et la Diana de Montemayor* (1928) and *L'Elément pastoral dans la poésie et dans le drame en Angleterre de 1579 à 1640* (1928); W. W. Greg, *Pastoral Poetry and Pastoral Drama* (1906).

C.M.I.

Pathelin, Maistre Pierre (1464 ?), anonymous French farce. A master of plot and characterization, the author (see GUILLAUME ALECIS) treats his subject with imagination and realism, while avoiding the scatology which mars similar works of the age. It is the masterpiece of the medieval comic theatre in France.

Maistre P. Pathelin, farce du XVᵉ siècle, crit. ed. R. T. Holbrook (2nd ed., 1937).

R. T. Holbrook, *Étude sur Pathelin, essai de bibliographie et d'interprétation* (Princeton, 1917); E. Philipot, 'Remarques et conjectures sur le texte de Maistre Pathelin', in Romania, 56 (1930).

A.H.D.

Patronage. In the past, in its narrowest sense, patronage meant the exercise of bounty by a person of authority and means towards poets, writers and scholars, who could be regarded as contributing to his honour by their work. The outstanding examples of patrons are the two personages so often cited in later dedications and eulogies—the emperor Augustus and his subject Maecenas. Whereas these two are instances of individual patronage, one royal, the other private, we find in Greece another kind, the patronage exercised by a whole community; and there has rarely been such identification of writer with the majority of his fellow-citizens as existed for the Greek dramatists and poets, to whom prizes were awarded after public competition. In the middle ages, scholars were maintained for the most part in their monasteries, but there was still room for all three kinds of patronage, by rulers, by private individuals, and by large, more public organizations. From early times poets and minstrels formed part of the retinue of kings and great magnates, whether it was the germanic *scop* or his counterpart all over Europe in such figures as Taillefer, who distinguished himself in the Norman invasion of England. Although the development of academies (q.v.) is rightly regarded as one of the accompaniments of the renaissance, there were in fact corporate bodies in existence, acting as patrons, as early as that of Alcuin (782) founded to pursue and cultivate literature. The floral games of Toulouse, established 1324, continued as a stimulus to literature for nearly two centuries before they were endowed in the bequest of Clémence Isaure (*c.* 1500). And during the middle ages as later in many European towns Chambers of Rhetoric or the municipality itself acted the patron—notably in Zürich and Nürnberg. But the real flowering of the academies came in renaissance Italy, with the Platonic academy of Cosimo de' Medici as the great example. There were several abortive attempts to found academies with royal encouragement in Elizabethan and Jacobean England, but the most famous of the 17th-century institutions is the Académie Française which received its letters patent in 1635. Cardinal Richelieu, instrumental in its founding, awarded a pension of 2,000 fr. to C. F. de Vaugelas, editor in chief of the Dictionary of the French Tongue. An earlier renaissance monarch, the emperor Maximilian I, in addition to reorganizing the university of Vienna and encouraging those of Ingolstadt and Freiburg, stimulated the copying of manuscripts and the collecting of medieval poems. While the renaissance saw the development of what might be called public or corporate patronage, it was also the age in which the old relationship of author to patron and public broke down. Widespread education meant so many authors that even prose and drama became precarious sources of income without the aid of a patron: in England there were so many writers that even the schoolmaster Mulcaster longed to restrict education. England like France had its great magnates; but such major figures as the countess of Pembroke and her brother, Sir Philip Sidney, stood out from the host of minor patrons who would pay for a dedication but could not maintain a protégé: as a result most professional writers in England kept changing patrons, sometimes dedicating the same work to more than one.

With printing, the old system was breaking down, as the power of the book-sellers and publishers increased. (See PRINTING AND PUBLISHING.) In the 17th century the growth of a reading public prepared the ground for the system to which the greater part of the world has been accustomed for some two hundred and fifty years, the author making his arrangement with the publisher, like Dryden with Tonson. As early as 1617 Minsheu with his *Guide to Tongues* tried the method used later by Pope of relying on subscription for independence. Minsheu financed the printing of the *Guide*, managed the marketing, and obtained public endorsements from scholars and from the University of Oxford. But munificent patrons continued in the habits of their predecessors till the end of the 18th century: though in England the rise of party politics and of political journalism saw individual patronage temporarily able to dispose of public funds, of places and pensions. The growth of a prosperous middle class in Europe was accompanied by the firm establishing of the system whereby the author received payment from the publisher, who may himself have come to play the part of the old munificent cultured patron in his attitude to his author as an artist. For example Freiherr J. F. Cotta von Cottendorf, of the publishing firm of Cotta, was so good a friend to his authors that Schiller refused a higher bid from another firm for *Wallenstein*. Cotta's employment of Schiller on the Horen led to the lasting friendship with Goethe. Cotta, who founded the Allgemeine Zeitung (1798) a journal of influence on German literature, was ever the friend of struggling talent.

Changes in the 20th century in the distribution of income and in publishing costs have made it difficult to be a purely professional writer and almost impossible to be a successful professional poet. Academic presses exist to publish works of learning; there are a number of prizes offered by trusts to encourage literature; and films and radio offer new opportunities. The commissioning by the B.B.C. of a translation of the *Aeneid* by C. Day Lewis exemplifies the possibilities of a period in which one system has broken down but another has not yet been firmly established.

One form of patronage still exists in England in the office of the poet laureate which has its roots in the customs of the past. The personal poet attached to the king or magnate became almost recognized as an official of the royal household in the reign of Henry III, but there was no office and it is not certain whether Chaucer's emoluments were for his poetry or more mundane services. The first personage to be anything like poet laureate, as later understood was Bernardus Andreas of Toulouse, court poet to Henry VII and Henry VIII and in receipt of an annuity as such. The title 'laureate' as applied to Skelton and others was bestowed by the universities, and was not connected with the royal household. Spenser and Drayton received a pension without the office, and the first person to hold its equivalent as now understood, with a pension of 100 marks from James I (£100 from Charles I) was Ben Jonson, followed by Davenant (1638). Dryden (1668) was displaced after the revolution of 1688 by Shadwell who instituted the Birthday Ode. Successive holders of the office are as follows: Nahum Tate (1692); Nicholas Rowe (1715); Laurence Eusden (1718); Colley Cibber (1730); William Whitehead (1757); Thomas Warton (1785); H. J. Pye (1790); R. Southey (1813); W. Wordsworth (1843); A. Tennyson (1850); A. Austin (1896); Robert Bridges (1913); John Masefield (1930).

A. H. M. Jones, *The City State* (1940); W. Hamilton, *The Poets Laureate of England* (1870); E. K. Broadus, *The Laureateship* (1921); F. P. Wilson, 'Some Notes on Authors and Patrons in Tudor and Stuart Times', in *Adam Memorial Studies* (1948). B.L.J.

Pennsylvania-German, sometimes referred to as Pennsylvania-Dutch, is the dialect spoken by about half a million Americans living in eastern Pennsylvania whose forefathers emigrated from the Rhenish Palatinate during the 18th century. The dialect developed on a chiefly eastern Palatine basis with some English admixtures. The first works of literature appeared by 1840, the best of which is Henry Harbaugh's *Das alt Schulhaus an der Krick*. Other poems were known orally for a long time before they were printed. The themes are usually taken from country and village life, and 'the good old days' of simple farming and childhood memory are often contrasted with 'the evil now'. There is a strong didactic and moralizing strain. More original poets are Charles Calvin Ziegler and the ballad writer John Birmelin. Of the large body of prose writings in the dialect, the short stories of Charles C. More deserve to be mentioned. In recent times the most popular art-form has been the play. Clarence Jobst's *En Quart Millich un en Halb Beint Raahm* has been particularly successful.

H. H. Reichard, *Pennsylvania German Dialect Writings and their Writers* (1918) and *Pennsylvania German Verse* (1940); E. F. Robacker, *Pennsylvania German Literature; 1683–1942* (1943); *Songs Along the Mahantongo*, ed. W. E. Boyer, A. F. Buffington and D. Yoder (1951). E.R.

Pentameter, a metrical line consisting of 5 feet or 5 stresses; in classical prosody, the second line of elegiac metre, consisting of 2 penthemimers, each consisting of 2 feet and a long syllable (in the first the feet may be dactylic or spondaic, in the second both must be dactylic); the name of '5 measures' was due to an erroneous analysis of the line into 2 dactyls or spondees, a spondee, and 2 anapaests). Typical 5-stressed lines in English are the heroic verse and blank verse. Coleridge's

'In the hexameter rises the fountain's silvery column,
In the pentameter aye falling in melody back'

is based on Schiller's

'Im Hexameter steigt des Springquells flüssige Säule;
Im Pentameter drauf fällt sie melodisch herab.'

C.T.O.

Penthemimer, a metrical group consisting of 5 half-feet, as that forming either half of a pentameter, or the first part of a hexameter having the caesura in the middle of the third foot; the corresponding caesura is called penthemimeral. C.T.O.

Periodicals, Literary. The periodical, as now understood, dates back no further than the middle of the 17th century. The literary periodical proper is younger still, because all early serial publications covered a variety of subjects. The advance of knowledge and literacy, easier communications and striking progress in printing and distribution, have all tended towards specialization. And since no one man could nowadays hope to keep pace with the literary material available in book form, the periodicals fulfil a valuable function in providing quick surveys of interesting aspects of the various subjects.

The number of reviews and magazines confining themselves strictly to the discussion of humane letters has been very few in comparison with that of the general or miscellaneous type. Only a very small proportion of the journals hereafter named can be classed as 'purely' literary, as J. C. Squire's London Mercury and The Times Literary Supplement can be so categorized. The criterion ruling this brief survey is not sheer literary merit in style, but the fact that a journal concerns itself mainly or exclusively with the art of literature.

France claims chronological priority with the Journal des Sçavans (Savants), the first issue of which appeared on 5 Jan. 1665. It was closely followed in Italy by Francesco Nazzari's Giornale de' Letterati (1668–81) and in Britain by the Mercurius Librarius (1668–1711), though the last-named was no more than a catalogue of books. Indeed the early literary periodical everywhere was frequently dull and unpretentious according to modern standards and often consisted only of book-lists, sometimes annotated and sometimes not. Out of such humble and elementary beginnings was to evolve, in due time, the great British literary review, making and breaking authors and profoundly affecting national taste.

The idea of the Journal des Savants was first mooted about 1663 by the historian, Mézeray, but it was carried out by Denis de Sallo, writing as 'le Sieur de Hédouville'. Mainly composed of abstracts or summaries of books, it also indulged in forthright criticism of church affairs, for which it was suppressed after its 13th issue. Colbert revived it in 1666 under more amenable editorship. It was acquired by the state in 1701, suspended by the Revolution in 1792, re-established in 1816 under the aegis of the Institut Français, taken over by the Ministry of Public Instruction in 1857 and run by the Académie des Inscriptions et Belles Lettres from 1909 onwards.

In England the Weekly Memorials for the Ingenious (1681–83) filched much from the Journal des Savants (such 'lifting' was widely practised internationally in periodical journalism right up to the 19th century, being especially rife in the 'colonial' period in America). The Athenian Gazette, or Casuistical Mercury, from the second issue called the Athenian Mercury (1690–97), made a speciality of answering readers' letters, a technique that was to found a fortune for Alfred Harmsworth some 200 years later. Sundry other 'mercuries', 'post boys' and the like had their little day. The Athenian Mercury and the Gentleman's Journal (1692–94) foreshadowed the Spectator type.

Much of the writing in these early days was done by hacks and journeymen scribblers and it is not until we come to Defoe, Steele and Addison, early in the 18th century, that we find serious men of letters concerning themselves much with periodical work. Circulations were minute, selling prices high, advertising rudimentary or non-existent, profits small and the average life was very short. In general the tone was familiar and gossipy. Periodicals tried to cover too many subjects (news, politics, obituaries, books, social chit-chat) and were often trivial and scurrilous, or even obscene.

Defoe's A Review of the Affairs of France and of All Europe (1704–12) had small relevance to literature, but its 'Scandal Club' was the precursor of the periodical essay. That form came to full flowering in Steele's Tatler (1709–11), to which Addison is supposed to have made his first contribution in the 18th issue. These two great pioneer journalists (who also produced The Spectator, 1711–12, and The Guardian, March–Oct. 1713) were the first major English men of letters to concern themselves with the literary magazine.

In 1731 the Gentleman's Magazine began a long run that lasted until 1907. First edited by Edward Cave ('Sylvanus Urbanus'), it reviewed other journals, published news (political, court, commercial and financial), gave a mere list of the new books and touched on many other topics. In its day it had among its contributors Savage, Boswell, Gilbert White and Arthur Young. It was the first to use the term 'magazine' (meaning 'storehouse', and linking up with the military sense) as a collection of articles for the general reader.

A close imitator was the London Magazine (1732–84) and among others using the new 'magazine' title were the Scots (1739–1817, then Edinburgh Magazine, 1817–26), the Oxford (1768–82) and the European (1782–1826). Through all the first half of the 18th century in Europe and far later in America the vice or weakness of serving up second-hand material was rampant. It is partly or mainly to be ascribed to economic causes. Because of these, editors were unable for many years to pay contributors a worth-while recompense for their work. Hence the borrowing, the plagiarism, the 'vamping-up'.

Robert Dodsley's The Museum (March 1746–Sept. 1747), a fortnightly, began to display something of the character of a civilized literary journal, with Horace Walpole, Warburton and Akenside among its contributors. The Monthly Review (1749–1845), a Whig journal founded by Ralph Griffiths, also bore many of the marks of the serious review in the field of belles-lettres.

The intrusion of politics into the sphere of letters was to remain a feature of British periodical journalism for many years—and indeed it is still seen, in the mid-20th century, in politico-literary weeklies like The New Statesman, The Spectator, and Time and Tide. With honourable exceptions, British reviews for long allowed politics to sway literary judgments.

Tory rivals of Griffiths were the Critical Review (1756–1817), the London Review (1775–80) and the British Critic (1793–1843). But the establishment of the Edinburgh Review, a quarterly, in October 1802 was a major event not only in British literary journalism but in the history of the world's serious press. It arose out of an idea put forward in 1802 by Sydney Smith to his friends Jeffrey, Murray and Brougham. It was to be a Whig commentary on current events and literary work, all articles to be considered as reflecting an editorial policy and therefore unsigned. Smith edited the first issue (which sold 2,500 copies). In 1803 the editorship passed to the Edinburgh lawyer, Francis (later Lord) Jeffrey.

In the words of George Saintsbury, the Edinburgh reviewers were 'violently partisan, unhesitatingly personal, and more inclined to find fault, the more distinguished the subject was'. But the Review prospered from the start, reaching a circulation of 13,000 within a few years. It brought in as reviewers men like Scott, Carlyle, Hazlitt and Macaulay. Its standard of reviewing has seldom been equalled and never surpassed; and it had a powerful influence both on literature and on politics. Under various editors the Edinburgh Review survived until 1929.

The Tory counterblast was the Quarterly Review (Feb. 1809–), which was edited till 1824 by William Gifford, an editor of Elizabethan plays. He gave his review a prestige comparable with that of its Scottish Whig rival—contributors included Scott, Canning, Southey and Croker—but the magazine shared with it the propensity for vicious 'slating'. Southey wryly complained that Gifford looked upon writers with no more sympathy than Izaak Walton used on the worms he used for bait. The Quarterly still lives.

Both these great reviews preserved anonymity, as did Blackwood's Edinburgh Magazine (1817–), edited at first by John Wilson, which laid itself out to *épater le bourgeois* with mordant wit. The great age had now arrived, but only a rapid glance can be cast at some names which have become famous. Major 'heavy' reviews included the Westminster Review, the Fortnightly Review, the Contemporary Review, the Nineteenth Century, the National Review. All these turned to a policy of signed articles with individual responsibility by authors.

From the beginning of the 19th century onwards the stream of British periodicals flowed in ever-increasing spate until it was interrupted by the first world war and its aftermath, and after the second world war was reduced almost to a trickle by heavy labour costs and taxation, high prices and paper shortage.

First mention may be made of the London Magazine (1820–29), the calibre of which may be judged by its publication of De Quincey's *Opium Eater*, Hazlitt's *Table Talk* and Lamb's *Essays of Elia*. Fraser's Magazine (1830–82, continued as Longman's Magazine) printed Carlyle's *Sartor Resartus* and Thackeray's *Yellowplush Papers*. The Dublin University Magazine had Mangan, Trollope and Wilde among its contributors. Macmillan's Magazine gave hospitality to Carlyle, Thomas Hughes and the brothers Kingsley; while the Cornhill Magazine, Temple-Bar, Tinsley's Magazine (which published some of Thomas Hardy's early work, as did the Graphic), Good Words, Longman's Magazine and the London Quarterly Review are part of the fabric of English letters. The 13 volumes of Henry Harland's Yellow Book (1894–97) brought together as brilliant a team as English literary journalism has seen.

The work of these monthly and quarterly magazines was supplemented by serious weeklies such as the Examiner, the Athenaeum, the Spectator, the Saturday Review, the Academy, Truth, and the Speaker, some of them purely literary and others mixing literature and politics. In the 20th century the major development in the weekly field has been the rise to power and prestige of The Times Literary Supplement, preserving the anonymity of the parent journal and achieving a very high level of fair-minded and scholarly criticism. In the early part of the century the Saturday Westminster Gazette appealed to an erudite public and had no hesitation in setting literary competitions for the rendering of English verse into

Greek sapphics. The brief and brilliant career of the Week-end Review (founded by Gerald Barry) deserves mention. It was in 1934 incorporated in the New Statesman, which had in 1931 already absorbed The Nation & Athenaeum. Though primarily a Fabian politico-economic organ, the New Statesman has at various times used the services of such men of letters as Robert Lynd, David Garnett and V. S. Pritchett. Time and Tide, while 'waiting for no man', does not present an exclusively feminist view. The New Age was a wonderful nursery of new and talented writers, such as Bennett, Wells and Chesterton; and there also grew up a set of more popular papers like T.P.'s Weekly, G.K.'s Weekly and John o' London's Weekly, catering for a new generation of readers feeling their way into the precincts of the temple of letters. A monthly of similar type was the Bookman.

Among monthly English literary magazines of the 20th century incomparably the most brilliant was J. C. Squire's London Mercury. Sir John Squire (as he was later to become) showed himself an editor of unusual percipience and spirit. He covered all departments of literature, chronicled the latest thing in bibliography and book production, touched on music, the fine arts and architecture, and not only attracted such authors as Thomas Hardy, W. H. Davies, Walter de la Mare, J. B. Priestley and Edward Shanks, but encouraged young talent. He made it clear that good literature is not, and should not be, dull. The English Review, conducted by Austin Harrison, likewise had a record of solid achievement. Neither of these had any truck with the scrambled grammar and tortured metaphor of the 'new poetry' (and indeed Squire guyed it and parodied it unmercifully) but there were other reviews like the Adelphi, the Criterion and especially Horizon that catered more for the literary left wing. Life and Letters, however, kept further to the right.

FRANCE.—For the most part it was England that kept the periodical flag flying during the 18th century—but with significant developments in Italy, Germany, Switzerland and Holland. But there was one other very early French literary periodical, the Mercure de France, that had a long life and then, after three generations of desuetude, reappeared in a new guise. Founded by Jean Donneau de Visé (or Vizé) in 1672 as the Mercure galant, it was a mixed publication, printing news of the court and the town, but also criticism, poetry, epigrams and the like. Lefèvre took it over in 1714 and retitled it Mercure de France, under which style it survived till 1825, with a long hiatus between 1799 and 1814. The new Mercure de France, founded in 1890 and still surviving, has been an ornament of French criticism, calling upon writers of high ability and displaying that perspicuity of arrangement, analysis and synthesis and balance of judgment that distinguish the French literary genius at its best.

It was the outstanding success of the Edinburgh Review that led to emulation in France as elsewhere (though the French reviews never had the same political importance as the British). La Décade philosophique, littéraire et politique (1794–1804), renamed La Revue philosophique (1804–07), was revived in 1876. Then came the Revue encyclopédique (1819–33), which had four sections, including literature and bibliography, methodically classified. Among the other early reviews was the Revue britannique (1825–1901), which won itself great esteem as an interpreter of British life and thought, not only in the matter of literature but those of manners and customs, commerce and industry. The Revue germanique, which attempted a similar task for Germany, was less successful. In 1828 a Revue française was started by Guizot and others, but only lasted two years.

The most magisterial reputation of all was earned by the Revue des Deux Mondes, founded by Ségur-Dupeyron and Mauroy in 1829 but really gaining prestige under a great editor, François Buloz, who controlled it from 1831 until his death in 1877. For some 15 years its fortunes were doubtful, but thereafter it went from strength to strength. Sainte-Beuve, greatest of French critics, wrote for it, as did Balzac, Victor Hugo, Taine and Renan. In 1893 it acquired another distinguished editor—Ferdinand Brunetière.

The year 1829 also saw the foundation of the Revue de Paris, which gave hospitality to such authors as Balzac, Dumas, Lamartine and Scribe. After collapsing in 1844 it was revived in 1852 by a group of romantics, which included Théophile Gautier. It gave welcome to writers frowned upon by the Revue des Deux Mondes, including Flaubert. Another collapse, in 1858, was followed by a revival in 1866 as Nouvelle Revue de Paris. A second Revue de Paris was founded in 1894.

Among other periodicals founded in the last two decades of the 19th century was the Revue blanche, which gave space to

Mallarmé, Henri de Regnier and Rémy de Gourmont. A valuable record of contemporary thought was the second Revue encyclopédique; it covered literature, the fine arts, ethics, politics and science.

Early in the 20th century the number of Parisian periodicals had reached an astonishing figure in the neighbourhood of 3,500. Literary matters were incisively canvassed even in many of the dailies, in a fashion only approached in England by a few papers like The Times and The Manchester Guardian.

Among these periodicals Les Nouvelles littéraires has a high reputation. The Revue de l'Enseignement des Langues vivantes, despite its title, by no means confines itself to teaching, but publishes much valuable literary criticism. The Nouvelle Revue française (joined in 1909 and directed from 1919 till 1925 by Jacques Rivière) claimed as collaborators Gide, Alain and Thibaudet. The Revue anglo-américaine kept up the good French tradition of providing sober, balanced and perceptive criticism of books in the English language. After the second world war La Table ronde was well-considered.

GERMANY.—Though it was preceded by Rist's Erbauliche Monaths-Unterredungen (1663–68), the first German literary journal of wide influence was Mencke's Acta Eruditorum (1682–1776), written in Latin and modelled on the Journal des Savants. Men like Leibniz and Thomasius helped to give it authoritative status and a European reputation. Sundry journals in the Spectator style followed and J. G. Krause's Neue Zeitungen von gelehrten Sachen (1715–97) was a learned weekly. The Göttingische gelehrte Anzeigen (founded in 1739 as Zeitungen von gelehrten Sachen and changing to its present title in 1753) was another esteemed learned journal.

Gottsched's Beiträge zur kritischen Historie der deutschen Sprache, Poesie, und Beredtsamkeit (Leipzig, 1732–44) was the first true journal of literary criticism in German. In the 1750s appeared an enthusiast for the literary periodical—Christoph Friedrich Nicolai, liberal and rationalist and proprietor of an important Berlin publishing house. His first attempt, the Bibliothek der schönen Wissenschaften und der freien Künste (1757–1806), was mediocre. For the Briefe die neueste Literatur betreffend (1759–66) Nicolai drew in Lessing and Mendelssohn and flew higher. His Allgemeine deutsche Bibliothek had valuable contributions from Herder and others.

Various 18th-century movements produced a crop of new journals, some of them short-lived. The Bremer Beiträge (1744–48) published work by Gellert and Klopstock; the Frankfurter gelehrte Anzeigen (1772–90) was an important mouthpiece of the 'Sturm und Drang' movement, and contributors like Goethe and Herder gave it authority; Schiller's Horen (1795–97, with articles by Goethe, Herder, Humboldt and A. W. Schlegel) aimed to unite German poets in the service of truth and beauty. The Schlegel brothers' Athenäum, Goethe's Propyläen and Kleist's Phöbus were all significant.

F. J. Bertuch (1748–1822) has been called 'the father of the German literary periodical'. In 1785 he founded the Allgemeine Literaturzeitung, which lasted until 1848 and under the editorship of Schütz became the most important organ of German letters of its day. The Allgemeine Jenaische Literaturzeitung (1804–49, revived 1873–79) was another influential periodical.

During the 19th century the orientation of German periodicals became mainly political or popular. But one cannot disregard such papers as Gartenlaube and Hochland, which were not addressed to cultivated citizens but to people of the middle sort, intellectually and socially, who had a vague aspiration to read what was good. Gartenlaube, which by 1873 had a circulation of 400,000, catered for the Protestant parts of Germany and Hochland for the Roman Catholics.

Other 19th-century periodicals of note were Hegel and Varnhagen's Jahrbücher für wissenschaftliche Kritik, Blätter für literarische Unterhaltung and Magazin für Literatur. Otto Julius Bierbaum's two critical journals, Pan and Die Insel, published much of the best work of their period. Literarisches Zentralblatt, Kunstwart, Neue deutsche Rundschau and Blätter für die Kunst should also be named. The last-named had an important literary influence and was the mouthpiece of Stefan George, Hofmannsthal and their circle. Since the second world war the Merkur and Neue Literarische Welt have been influential in western Germany.

ITALY.—Francesco Nazzari's Giornale de' Letterati (1668–81), of Rome, which appeared only 3 years after the Journal des Savants, had wide ambitions and, in addition to its literary section, which reviewed both Italian and foreign books, it had a scientific branch. It was followed by Cinelli and Sancassini's Biblioteca volante (1676–1718 and 1733–47) and, in

Venice, by Galleria di Minerva (1696–1717), the province of which was stated to be European literature, 'both sacred and profane'. More solid and authoritative than any of these was another Venetian journal, Giornale dei Letterati d'Italia (1710–40). Its contributors included most of the Italian scholars of the day and not exclusively in pure literature. G. Gozzi's L'Osservatore veneto (1761–62) was a short-lived attempt at the Spectator style. Giuseppe Baretti's Frusta letteraria (1763–65) was another notable enterprise. But it was not until after the unification of the country that Italian literary journalism reached its full flowering.

One monthly journal has survived as a part of European literary history: the Nuova Antologia, founded at Florence in 1866 by Francesco Protonotari, economist, professor at Pisa. It covered politics, finance, the fine arts, literature and music, and swiftly won the collaboration of most of the outstanding men of the time. For 22 years its most faithful contributor was the philosopher, Ruggero Bonghi; and other pens that helped to lend distinction to its pages were those of the critic Francesco De Sanctis, and the poet, Giosuè Carducci. The Nuova Antologia was planned partly on the model of the Revue des Deux Mondes, but did not confine itself to historical and critical studies, taking in also novels, short stories and poems. Among major contributors have been Edmondo De Amicis, Gabriele d'Annunzio, Antonio Fogazzaro and Luigi Pirandello. In 1878 it became a fortnightly.

Other periodicals of note were the Rivista europea, the Gazzetta letteraria and the Rassegna italiana. Ruggero Bonghi started La Cultura in 1881; it was taken over by Cesare de Lollis in 1907 and he edited it till his death in 1908.

A very deep influence on the cultural life of Italy was exercised by La Critica, launched by the philosopher Benedetto Croce in 1903 and jointly edited by him and Giovanni Gentile. A lively spirit of criticism and discussion was maintained by Rassegna contemporanea, Vita e Pensiero, L'Italia che scrive, Rassegna italiana and L'Italia letteraria.

United States.—In the mid-18th century American journals were colonial. Not only did they slavishly follow the British magazines in style and format; they indulged in wholesale piracy of British work. Up to the time of The Port Folio three-quarters of their material was 'borrowed', and the remaining quarter was mostly weakly sentimental and tried all too often to represent geese as swans. The strivings of such papers as The Columbian Magazine (1786–90) and The New-York Magazine (1790–97) may be followed in Frank Luther Mott's vast *History of American Magazines*. The Port Folio (Philadelphia, 1801–27), first weekly, then monthly, published work by men like John Quincy Adams, Charles Brockden Brown and Gouverneur Morris. William Tudor's North American Review tried to assert a national outlook, but there were influential voices that protested that the time was not yet ripe and that for many years the European literatures must be the staple literary commodity.

America's first standard quarterly was the American Review of History and Politics (1811–12). Eliakim Littell's Eclectic Magazine ran from 1844 to 1907, but its stock-in-trade was the reprinting of English works. Godey's Lady's Book (1830–98) was too sentimental to be taken seriously, but it penetrated into 40,000 homes (by 1849) in a way no other magazine had achieved and among all its rubbish it displayed the names of Emerson and Poe.

One great prevalent critical vice was indiscriminate praise of mediocre or worthless books merely because their authors were American. This propensity was bitterly attacked by Poe in his 12 months' editorship of the Southern Literary Messenger. This was one of several magazines (e.g. Southern Review and Southern Quarterly Review) which attempted with varying success to express Southern culture. Regional orientation was as common in America as it was in Italy or Germany—partly for the same main reason, because the United States were and are separate entities, each with its own background and partly because of the huge distances between one intellectual centre and another. And even by 1810 there were still fewer than 30 magazines published in the United States.

The North American Review, founded in 1815 and still surviving, may claim the longest run of any serious American periodical. In its first 60 years (which included a 9-year period of editorship by Lowell, 1863–72) it was the dignified organ of Bostonian (especially Harvard) culture. From 1878, when it moved to New York, it took on a new liveliness and numbered many names of the highest international repute among its contributors. Littell's Living Age, surviving as The Living Age, at first specialized in reprints from the weightier British monthlies and quarterlies, but widened its scope from the date of its re-titling. Harper's New Monthly Magazine, another most vigorous centenarian (as Harper's Monthly Magazine), began with the republication of such eminent British authors as Dickens, George Eliot and Trollope. It printed Melville, du Maurier's *Trilby*, Hardy's *Jude the Obscure* and many later works of genius or high talent, but from 1925 it was recast as a magazine of current affairs rather than of literature—still combining liveliness with distinction and including in its programme short stories of *haute cuvée*. Putnam's Monthly Magazine published Longfellow, Lowell, Thoreau, Melville and Henry James, and at the time of its merger with The Atlantic Monthly (1910) was selling 120,000 copies.

In The Atlantic Monthly the United States magazine attained to something like the classic status of The Quarterly Review, the Mercure de France and Nuova Antologia. Lowell was its first editor. In its first issue appeared Holmes, Emerson, Longfellow, Harriet Beecher Stowe and John Lothrop Motley. It has lived up to its great initial promise.

The Nation, though latterly an organ of the intellectual political left, made itself most influential in its first 50 years by the force, acuteness and tang of its book-reviewing and by its reports from foreign literary correspondents. The Galaxy was a New York reaction against the Bostonian tone of The Atlantic. It did much for Henry James and both its selection of fiction and its criticism were important. Lippincott's Magazine was a Philadelphian counterpart of The Atlantic and The Nation. The Dial, in spite of some hopelessly gauche early literary judgments, became a recognized leading journal, printing in its later years such men as John Dewey, Norman Angell, Gerhart Hauptmann, Yeats and T. S. Eliot.

The following is a list of the major periodicals in the countries already referred to.

Great Britain and Ireland :—

Academy, 1869–1915.
Adelphi, 1923–.
Athenaeum, 1828–1921; see The Speaker.
Athenian Gazette, 1690; Athenian Mercury, 1690–97.
Blackwood's Edinburgh Magazine (First 6 nos, Edinburgh Monthly Magazine), 1817–.
Bookman, 1891–1934.
British Critic, 1793–1843.
British Quarterly Review, 1845–86.
Contemporary Review, 1866–.
Cornhill Magazine, 1860–.
Criterion, 1927–39.
Critical Review, 1756–1817.
Dublin University Magazine, 1833–77; University Magazine, 1878–82.
Dublin University Review, 1833–36; Dublin Review, 1836–.
Edinburgh Review, 1802–1929.
English Review, 1908–37.
European Magazine, 1782–1826.
Examiner, 1808–81.
Fortnightly Review, 1865; monthly from 1866–.
Fraser's Magazine, 1830–82; re-titled Longman's Magazine, 1882–1905.
G. K.'s Weekly, 1925–38.
Gentleman's Journal, 1692–94.
Gentleman's Magazine, 1731–1907.
Good Words, 1860–1906.
Graphic, 1869–1932; National Graphic, 1932–.
Guardian, The (Addison and Steele), 1713.
Horizon, 1940–1951.
John o'London's Weekly, 1919–.
Life and Letters, 1923–24; 1928–50.
London Magazine, 1732–84; 1820–29.
London Mercury, 1919–39.
London Quarterly Review, 1853–1931; London Quarterly and Holborn Review, 1932–.
London Review, 1775–80.
Longman's Magazine. *See* Fraser's Magazine.
Macmillan's Magazine, 1859–1907.
Mercurius Librarius, 1668–1711.
Monthly Review, 1749–1845.
Museum, The, 1746–47.
Nation, The. *See* Speaker, The.
National Magazine, 1855–64.
National Review, 1883; National and English Review, 1950–.
New Age, 1894–1938.
New English Weekly, 1938–50.
New Statesman, 1913–31; New Statesman and Nation, 1931–.
Nineteenth Century, 1877–1901; Nineteenth Century and After, 1901–1950; re-titled Twentieth Century, 1951–.
Oxford Magazine, 1768–82.
Oxford Magazine, 1882–.
Quarterly Review, 1809–.
Rambler, The, 1750–52 (Samuel Johnson).
Review of Reviews, 1890; amalgamated World Review, 1936–.
Review of the Affairs of France and of All Europe, A, 1704–12.
Saturday Review, 1855–1938.
Saturday Westminster Gazette, 1904–22; Weekly Westminster Gazette, 1922–26.
Scots Magazine, 1739–1817; re-titled Edinburgh Magazine, 1817–26.
Speaker, The, 1890–1907; re-titled The Nation, 1907–21; Nation and Athenaeum, 1921–31; incorporated in New Statesman.
Spectator, The (Addison and Steele), 1711–12.
Spectator, The (Robert Rintoul, *et al.*), 1828–.
T.P.'s Weekly, 1902–16.
Tatler, The (Addison and Steele), 1709–11.
Temple-Bar, 1860–1906.
Time and Tide, 1920–.
The Times Literary Supplement, 1902–.
Tinsley's Magazine, 1867–92.
To-Day, 1893–1908.
Truth, 1877–.

Twentieth Century. *See* Nineteenth Century.

Week-end Review, 1930–34 (then merged in New Statesman and Nation).

Weekly Memorials for the Ingenious, 1681–83.

Westminster Review, 1824–36; London and Westminster Review, 1836–40; Westminster Review, 1841–46; Westminster and Foreign Quarterly Review, 1847–51; Westminster Review, new ser., 1852–1914.

Yellow Book, The, 1894–97.

France :—

Année littéraire, L', 1754–90.

Bibliothéque ancienne et moderne, 1714–27.

Bibliothéque choisie, 1703–13.

Bibliothéque universelle et historique, 1686–93.

Correspondance littéraire secrète, 1774–93.

Décade philosophique, littéraire et politique, La, 1794–1804; La Revue philosophique, littéraire et politique, 1804–07; revived 1876–.

Gazette littéraire de l'Europe, 1764–66.

Journal, Le, 1892–1944.

Journal des Savants, 1665; 1666–74 (intermittently); 1674–1792; revived 1816–.

Journal étranger, 1754–62.

Mémoires littéraires de la Grande Bretagne, 1720–24.

Mémoires pour servir à l'Histoire des Sciences et des Arts, 1701–67.

Mémoires secrets pour servir à l'Histoire de la République des Lettres, 1762–87.

Mercure de France (entitled Mercure Galant, 1672–1714), 1714–99; revived 1814–25.

Mercure de France (another journal of this name), 1890–.

Nouvelle Revue française, 1909–40; collaborationist, 1940–45; revived 1953–.

Nouvelles de la République des Lettres (Pierre Bayle; printed in Holland), 1684–1718.

Nouvelles littéraires, 1922–.

Revue anglo-américaine, 1923–36.

Revue blanche, 1891–1903 (then merged in La Revue, earlier Revue des Revues, *vide infra.*)

Revue britannique, 1825–1901.

Revue de l'Enseignement des Langues vivantes, 1889–.

Revue des Deux Mondes, 1829; 1831–1944; re-titled La Revue de littérature, histoire, arts et sciences des Deux-Mondes.

Revue de Paris, 1829–44; revived 1852–58; revived 1866 as Nouvelle Revue de Paris.

Revue de Paris (another journal of this name), 1894–.

Revue des Revues, 1890–1901; re-titled La Revue, 1901–.

Revue encyclopédique, 1819–33.

Revue encyclopédique (another journal of this name), 1891–1901; re-titled Revue universelle, 1901–44, 1950–.

Revue française, 1828–30.

Revue germanique, 1859–68.

Revue germanique (another journal of this name), 1905–38.

Revue hebdomadaire, 1892–.

Revue indépendante, 1841–48.

Revue philosophique. *See* Décade philosophique.

Revue politique et littéraire (founded 1863 as Revue des Cours littéraires; re-titled 1871); re-titled Revue bleue, –1939.

Revue universelle. *See* Revue encyclopédique.

Spectateur français, (Marivaux), 1722–23.

Table Ronde, La, 1949–.

Germany :—

Acta Eruditorum Lipsiensium, 1682–1732; Nova Acta Eruditorum, 1732–76.

Allgemeine deutsche Bibliothek, 1765–1806.

Allgemeine Jenaische Literaturzeitung, 1804–49; revived 1873–79.

Allgemeine Literaturzeitung, 1785–1848.

Athenäum, 1798–1800.

Beiträge zur kritischen Historie der deutschen Sprache, Poesie, und Beredtsamkeit, 1732–44.

Bibliothek der schönen Wissenschaften und der freien Künste, 1757–1806.

Blätter für die Kunst, 1892–1919.

Blätter für literarische Unterhaltung, 1826–98.

Bremer Beiträge, 1744–48.

Briefe die neueste Literatur betreffend, 1759–66.

Erbauliche Monaths–Unterredungen, 1663–68.

Frankfurter gelehrte Anzeigen, 1772–90.

Gartenlaube, 1853–1916.

Göttingische gelehrte Anzeigen, 1753–1801 (formerly Zeitungen von gelehrten Sachen, 1739–53).

Hochland, 1903–41; 1946–.

Horen, 1795–97.

Insel, Die, 1899–1902.

Jahrbücher für wissenschaftliche Kritik, 1827–46.

Kunstwart, 1909–37.

Literarisches Zentralblatt, 1850–.

Magazin für Literatur, 1832–1915.

Merkur, 1947–.

Neue deutsche Rundschau, 1874–.

Neue literarische Welt, 1926–37; Das literarische Deutschland, 1950–51; re-titled N.L.W., 1952–.

Neue Literatur, Die. *See* Schöne Literatur.

Neue Zeitungen von gelehrten Sachen, 1715–97.

Pan, 1894–1900.

Phöbus, 1808.

Propyläen, 1798–1822.

Schöne Literatur, Die, 1900–30; re-titled Die Neue Literatur, 1931–43.

Zeitungen von gelehrten Sachen. *See* Göttingische gelehrte Anzeigen.

Italy :—

Biblioteca italiana, 1816–40.

Biblioteca volante, 1676–1718; revived 1733–47.

Critica, La, 1903–44; re-titled Quaderni della Critica, 1945–.

Cultura, La, 1881–1912; re-titled La Nuova, 1913; Il Conciliatore, 1914–15; La Cultura, 1921–35.

Frusta letteraria, 1763–65.

Galleria di Minerva, 1696–1717.

Gazzetta letteraria, 1876–83.
Giornale de' Letterati, 1668–81.
Giornale degli Eruditi, 1882–85.
Giornale dei Letterati d'Italia, 1710–40.
Giornale storico della letteratura italiana, 1883–.
Italia che scrive, L', 1918–.
Italia Letteraria, L', 1929–36; continuation of La Fiera letteraria, 1925–29.
Novelle letterarie, 1740–70.
Nuova Antologia, 1866–.
Osservatore veneto, L', 1761–62.
Rassegna contemporanea, 1909–15.
Rassegna italiana, 1881–87; 1919–.
Rivista europea, 1869–83.
Rivista internazionale, 1869–83.
Vita e Pensiero, 1914–.

UNITED STATES:—

American Review of History and Politics, 1811–12.
Atlantic Monthly, 1857–.
Columbian Magazine, 1786–90.
Dial, 1840–44.
Dial (another journal of this name), 1880–1929.
Eclectic Magazine, 1844–1907.
Esquire, 1940–.
Galaxy, 1866–78.
Godey's Lady's Book, 1830–98.
Harper's New Monthly Magazine, 1850–1900; Harper's Monthly Magazine, 1900–.
Lippincott's Magazine, 1868–1916.
Littell's Living Age, 1844–97; Living Age, 1897–1941.
Nation, 1865–.
New-York Magazine, 1790–97.
New York Times Book Review, 1896–.
North American Review, 1815–.
Port Folio, 1801–27.
Putnam's Monthly Magazine, 1853–57; Putnam's Magazine, 1868–70; Putnam's Monthly, 1906–10.
Southern Literary Messenger, 1834–64.
Southern Quarterly Review, 1842–67.
Southern Review, 1828–32.

H.B.Gr.

Persian Literature. The Persian language is a branch of the Indo-European group of languages. Modern Persian, essentially unchanged since the 9th century, developed out of Pahlavi or Middle Persian which was the language of Persia during the reign of the Parthian (250 B.C.–A.D. 226) and the Sassanian (226–651) dynasties. Pahlavi language descended from what is now called Old Persian which was spoken during the Achaemenian rule (558–330 B.C.).

The oldest literary document of Persia is the *Avesta* (q.v.), the sacred book of Zoroaster the prophet, who lived not later than the 7th century B.C. Avesta is a sister language of Old Persian and was probably spoken in north-east Persia.

Of Old Persian only some rock inscriptions remain in cuneiform writing, most notable of which is the Behistun inscription of Darius the Great (521–486 B.C.). In Pahlavi a number of books have survived, most of which are on theological subjects and a few of historical or purely literary nature.

With the Islamic conquest (A.D. 641) Persian life and culture underwent profound changes. However, the conquered Persians soon reasserted themselves not only by earning political freedom but also by their various and significant contributions to the Islamic civilization. As Islam spread east and west, Arabic became the common medium of communication between its dominions and it also became the language of scholarship. The most prominent of Persian theologians, scientists and philosophers wrote in Arabic.

With the establishment of independent Persian dynasties in north-eastern Persia in the 9th century, Persian poetry and prose started to flourish. Names of a number of poets have reached us who lived in this century but only scattered fragments of their poetry have survived.

Under the Samanids (874–999) poetry and prose attained a high degree of development. Rudaki was the first in the line of great Persian poets. Daqiqi was an able predecessor of Firdowsi in attempting to put the national epic of Persia into poetry. Bal'ami's history is a fine specimen of the prose of this period.

Mahmoud of Ghazna (998–1030) carried on the tradition of the Samanid kings and in his court gathered numerous poets, the most notable of whom were Onsuri and Farrukhi. However, the glory of his age is Firdowsi, the greatest epic poet of Persia, whose *Shah-Nameh* (q.v.) is a source book of Persian language and history as well as a masterpiece of Persian poetry. Among prose writers of this period Bayhaqi is a noteworthy example.

Persian poetry of this period has a unique vitality, freshness and simplicity, and this is also true of prose. The ornate style of the later poets had not yet become popular. The verse forms mainly used were *qasida* (literally purpose poem), a long poem usually of panegyric or elegiac nature, and *masnavi* (poem in couplet form) used for narrative purposes. *Ghazal* (ode or sonnet) and *ruba'i* (quatrain) became popular later. *Ghazal* was to become the chief verse form for poets of Iraq as *qasida* had been for Khorassani poets.

In the second half of the 11th and in the 12th century under the powerful Seljuk kings and the contemporary dynasty of

Khorezmshahs, Persian poetry flourished and court poetry reached its highest development. Anvari, the greatest of the court of the Seljuks and one of the greatest masters of *qasida*, had a rival only in Khaqani, who lived in north-west Persia. Nizami, who also lived in north-west Persia, is the main representative of the school of romantic fiction. In this field of didactic and philosophical poetry Nasir-i Khusrow stands out as a master. Omar Khayyam, a mathematician and astronomer, excelled in *ruba'i*. One of the most important features of this period is the influence of mystical thought on literature. Sanai and Attar were great mystic poets, the latter a master of prose as well. Jalal al-Din Mowlavi i Rumi, who lived in the 13th century, is one of the superb products of Persian artistic genius and philosophic thought and perhaps the greatest mystic poet of the whole Islamic civilization.

Prose, though on the whole of secondary importance in Persian literature, was by no means neglected during the Seljuk reign and many significant works were produced.

In the 13th century lived another master of Persian letters, the great Sa'di. Sa'di's importance in Persian lyric, didactic and narrative poetry, as well as in prose, is surpassed by none and he is doubtless the most versatile figure in Persian literature. When the full impact of the Mongol invasion (1219) was felt, the classical age of Persian literature came to an end. Cultural life as well as material prosperity never fully recovered from this cataclysm. Only some historical works of importance were produced under the Mongols, the most notable of which are the works of Juwaini and Ra'shid al-Din Fazl Allah.

In the 14th century the immortal Hafiz lived in Shiraz. His odes are of such beauty that he has been popularly supposed to have been divinely inspired. His poetry marks the zenith of Persia's poetic genius. After Hafiz, Jami is the only poet of classical stature. He is also the author of some important prose works.

During the 16th and 17th centuries the Persian language was established in India. Many Persian poets started to visit India or went to live there. Gradually the 'Indian school' of poetry arose, of which the more prominent representatives are Urfi and Sa'ib. However, Persian poetry after the 15th century produced no poet comparable with the masters of the classical age.

During the early reign of the Qajars (1796–1921) there was a renaissance in the sense that many poets started to write in the style of the great classical masters. Qa'ani of Shiraz is the ablest poet of this period.

Since the middle of the 19th century the increasing relations with western Europe influenced Persian literature in various ways. Many European literary works—particularly French—were translated. Persian writers began to write plays, novels and short stories on the European model.

In contemporary Persian prose Muhammad Hijazi is an important writer of short stories and novels. Jamal Zadeh is well known for his short stories. Perhaps the most revolutionary has been Sadiq Hidayat who has influenced numerous young writers. In poetry, Bahar, the poet laureate, essentially belonged to the great traditions of Khorassan poets of the classical age. Parvin E'tesami was the greatest poetess Persia has produced. Among the younger generation of Persian poets of today P. N. Khanlari may be mentioned.

E. G. Browne, *A Literary History of Persia* (4 vols, 1928) and *Press and Poetry of Modern Persia* (1914); J. Darmesteter, *Les origines de la poésie persane* (1887); H. Ethe, 'Neupersische Litteratur', in Geiger and Kuhn's *Grundriss der Iranischen Philologie* (1896–1904; valuable biblio.); Muhammad Abd'ul Ghani, *A History of Persian Language and Literature at the Mughul Court* (1929–30); P. Horn, *Geschichte der Persischen Litteratur* (1901); A. V. W. Jackson, *Early Persian Poetry* (1920); R. Levy, *Persian Literature* (1923); Shibli Nu'mani, *Shi'r al Ajam* (Persian poetry, 5 vols, Lahore, 1924; in Urdu); Reza Qoli Khan, *Majma' al Fusaha* (Teheran, 1877; in Persian); Reza Zadeh Shafaq, *Tarikh i Adabiyat i Iran* (A history of Persian literature, 1934; in Persian); C. A. Storey, *Persian Literature* (1927); Yasimi Rashid, *Adabiyat i Mo'asir i Iran* (contemporary Persian literature, 1937; in Persian). M.S.

Pervigilium Veneris, a Latin poem of remarkable warmth and beauty, but of uncertain date and authorship (2nd–5th century A.D.). The scene is Sicily, the occasion a spring festival of Venus; the form combines praises of Venus Genetrix with a romantic description of spring. The metre is trochaic, with a refrain, and the use of assonance and occasionally of rhyme foreshadows the later, accentual Latin poetry.

Ed. C. Clementi (3rd ed. 1936; with Eng. tr., comm. and biblio.). A.J.D.

Phaedra, in Greek legend, was the daughter of Minos and Pasiphae and the second wife of Theseus. Inspired by Aphrodite with a passion for her stepson Hippolytus, a votary of the chaste Artemis, she made incestuous advances to him and, on his rejection of them, accused him to his father of violating her. Theseus invoked Poseidon's wrath against his son, who was fatally surprised by sea-monsters as he drove his chariot along a beach. Phaedra then hanged herself.

Sophocles wrote a *Phaedra*, of which only 25 lines survive. Euripides handled the theme twice: first in the *Hippolytus Veiled*, now extant only in fragments; then in the famous *Hippolytus* (*H. Crowned*). Ovid treated the story in the *Metamorphoses* and the *Heroides*. Seneca adapted the earlier play of Euripides, making a version which in its turn was to be adapted by Robert Garnier in his *Hippolyte* (1573).

Racine's *Phèdre* (1677) is the modern masterpiece of classical tragedy and a supreme analysis of the feminine heart. Pradon's ridiculous counterblast, *Phèdre et Hippolyte*, was produced two days later.

Browning in 'Artemis Prologizes' presents Artemis presiding over the resurrection of Hippolytus. Swinburne's Phaedra, in *Poems and Ballads* (1st series), solicits death at Hippolytus' hands. Walter Pater's *Greek Studies* (1895) has an essay 'Hippolytus Veiled', introducing the hero's mother. Gabriele d'Annunzio's *Fedra* (1909) shows an unrepentant nymphomaniac despatched finally by an arrow from the moonlight. Gide's 'atticizing' *Thésée* introduces Phaedra as a child and lingers thoughtfully over her catastrophe.
R.A.T.

Picaresque Novel. The Spanish word *pícaro*, derived probably from *Picard*, was first applied to the hero of a Spanish novel of roguery in Alemán's *Guzmán de Alfarache* (1599–1604). In the anonymous *Lazarillo de Tormes* (1554; q.v.), the satire had also been conveyed by describing a master-man relationship. In the novels of Alemán and Quevedo the *pícaro* is the type of sinning humanity, whose life is bad but who may one day make a good choice and save himself. The typical picaresque novels then are autobiographies of a servant of many masters, in which the general state of fallen mankind is represented by a series of particular cases. This is also true of Grimmelshausen's *Simplicissimus*, but not of the so-called picaresque novels of Defoe, Lesage and Smollett, even when, as with Lesage, the debt to real Spanish picaresque narratives is considerable. In modern journalism the word picaresque is often applied to coarse and indecent narratives of low life; this usage seems deplorable.

F. W. Chandler, *Romances of Roguery* (1899); F. de Haan, *An Outline of the History of the Novila picarisca in Spain* (1903); A. R. Nykl, 'Pícaro', in Rev. Hispan., 77 (1929); A. A. Parker, 'The Psychology of the Pícaro in *El buscón*', in Mod. Lang. Rev., 42 (1947); T. E. May, 'Good and Evil in the *Buscón*', in Mod. Lang. Rev., 45 (1950); T. E. May, 'Pícaro: a Suggestion', in Romanic Rev., 43 (1952).
E.M.W.

Pie Quebrado, Coplas de, Spanish metre. A combination of 8-syllable lines with regularly occurring lines of 4 or 5 syllables. Chiefly found in 15th-century poetry.
E.M.W.

Pindarics, a poem, metre or form of verse composed (it was held) in imitation of Pindar. Such English verse consists of several stanzas, often unequal in length and structure, with rhymes and stresses used arbitrarily, in contradistinction from Pindar's odes, which were regularly composed of strophe, antistrophe and epode, but the variety of whose metrical structure suggested general irregularity to their imitators.
C.T.O.

Pléiade, a group of French 16th-century poets who, under the leadership of Ronsard, were chiefly responsible for sweeping away the medieval poetic tradition and renewing the themes and prosody of French verse. They overshadowed less radical transitional poets such as C. Marot and M. de Saint-Gelais, and even the Lyons group, with whom they were in sympathy. They established the sonnet, the ode and the alexandrine in France. Their innovations were based on a study of Greek and Latin poetry, in which they owed much to the humanist Dorat, and on Italian poetry of the Petrarchan school. Their theories were expounded notably in Du Bellay's *Défense et Illustration de la langue française* (1549) and in Ronsard's preface to his *Odes* (1550) and his *Abrégé de l'art poétique* (1565).

The nucleus of the group was the *Brigade*, an association of eleven young poets in existence by 1548 which centred on the colleges of Coqueret and Boncourt. The traditional Pléiade comprises seven names: Ronsard, J.-A. de Baïf, Du Bellay, Jodelle, Pontus de Tyard, Belleau and Dorat. This was the last of several listings made by Ronsard; earlier, La Péruse, Des Autels and Peletier du Mans had also been listed. The title 'Pléiade' was used metaphorically by Ronsard and never formally adopted by his group.

H. Chamard, *Histoire de la Pléiade* (4 vols, 1939–40). G.B.

Plot. Not all literary forms need, or indeed can have, a plot; for a plot has its being in the element of time. The essay, dealing with ideas, may stand outside time altogether; the lyrical poem may crystallize one moment and lift it beyond time; but the forms (ballad and epic, drama and fiction both long and short) that unfold a chain of events linked together in time are stiffened by a plot, as by a spine to which the living tissue of narration can cling and around which it can grow.

Plot, then, in its landscape-gardening sense of design, means a design of action: a story. Not, of course, just any kind of story. If we accept the distinction between story and plot as laid down by E. M. Forster, the former is defined as '. . . a narrative of events arranged in their time sequence—dinner coming after breakfast, Tuesday after Monday, decay after death, and so on. . . .' Whereas: 'A plot is also a narrative of events, the emphasis falling on causality. "The king died and then the queen died" is a story. "The king died, and then the queen died of grief" is a plot. The time sequence is preserved, but the sense of causality overshadows it.'

A plot involves not only the unrolling of time but also a belief in a rational pattern in the world, in cause and effect interlocked and capable of being understood. E. M. Forster, with some unfairness to three types of listeners, said, 'A plot cannot be told to a gaping audience of cave men or to a tyrannical sultan or to their modern descendant the movie-public.' Plot calls for thought working on fragments of event.

But rationality is not the same thing as naturalism. The pattern is merely the law imposed by a work of art on itself. Gods and witches, the supernatural and the unnatural, are permitted as long as they are within the conventions of the plot. 'For the purposes of poetry,' wrote Aristotle, 'a convincing impossibility is preferable to an unconvincing possibility'. A plot must persuade; the story-teller must be a highly accomplished liar.

A plot (i.e. a rational, or rather a consistent, interrelated pattern of events moving in time) also implies belief in change. The plot-maker sees life in its dynamic aspect. His hero undergoes changing fortunes that leave him an altered man in altered conditions (though the emphasis on inner or outer change may vary from case to case). Here the conspiratorial overtones of the word offer a clue: a plot shows the meeting and clash of the desires of different men and women, or a conflict between human wishes and that cluster of forces termed environment.

A plot also implies surprise. This is equally true to its nature as a tool of art (which among other things seeks to excite) as it is to life (the pattern of which, though plain to omniscience, never fails to astound our narrower vision). The problem then that a plot has to solve, of being on the one hand true (to feeling if not to fact) and on the other hand surprising, is what gives it its inner tension. The story of a good play or novel leaves one with contradictory feelings—'How true!' . . . and yet: 'How astonishing!'

> 'The whole secret of fiction and the drama—in the constructional part—lies in the adjustment of things unusual to things eternal and universal. The writer who knows exactly how exceptional, and how non-exceptional, his events should be made, possesses the key to the art.' (Thomas Hardy.)

What is the correct structure of plots? According to Aristotle, they 'should be based on a single action, one that is a complete whole in itself, with a beginning, middle, and end'—the latter clause being defined thus: 'A beginning is that which is not itself necessarily after anything else, and which has naturally something else after it; an end is that which is naturally after something itself, either as its necessary or usual consequent, and with nothing else after it; and a middle, that which is by nature after one thing and has also another after it.' This may seem pedantic, pedestrian even; but isolating an action complete in itself, in the unending flux of events, and tackling this action at the right points is one of the writer's chief problems.

Unity of action must not here be taken to mean necessarily a simple action; complex actions—plots and sub-plots—are allowed by Aristotle, common sense and both ancient and modern practice. But the separate strands must all support the central design. 'Every sentence and every word used should tend to the telling of the story.' (A. Trollope.)

Even if we do grant unity of action (which some would stretch a little to include unity of tone so as to smuggle in certain episodical works), the slice of events that the writer cuts out, the beginning and end of his action, will differ legitimately with his medium: the ballad's tightness of plot is the reverse of the broad sweep of the epic; the novelist's resources enable him, in designing his plot, to draw more on inner action, to give himself greater latitude in time and space than can the dramatist who must parade his action before the spectator's eye.

The vexed question as to which comes first in the making of a narrative work of art—plot or character—is like the old riddle of the chicken and the egg. Ideally plot and character should interpenetrate so completely—plot arising out of character, character moulded by action—that there is no distinguishing between them. In practice, inspiration may not be so simultaneous; and we see the rift clearly enough in cases where characters are squeezed into the iron corset of the plot and emerge misshapen, or where the outlines of the plot have been trampled down by obstinately self-willed characters.

Which of these ingredients of a narrative should take critical precedence?

Aristotle maintains 'that the first essential, the life and soul, so to speak, of tragedy is the plot; and that the characters come second'. We moderns may, on psychological grounds, deny his argument that 'character gives us qualities, but it is in our actions—what we do—that we are happy or the reverse'; or, granting the primacy of plot in tragedy, we may reject it in other, post-Aristotelian forms of literature. But his emphasis on the forward flow of events in narration—which means simply that the plot-maker must keep his action moving—has not really lost its validity today and still applies, albeit in varying degree, to all narrative forms.

There is basically only a limited number of plots; they can be seen, in different guises, recurring down the ages. The reason is in life itself. Human relationships, whilst infinitely varied in detail, reveal—stripped down to fundamentals—a number of repetitive patterns. Writers straining to invent a plot entirely fresh have known this for a long time. Goethe quoted Gozzi's opinion that there were only 36 tragic situations—and he added that Schiller, who believed that there were more, had not even succeeded in finding as many as that.

There are various possible reactions to this realization.

The hack writer welcomes the easy classifiability of plots. Just as, in the past, hacks manufactured quantities of trivial variations on themes of amorous intrigue and heroical exploits, the greatly swelled ranks of contemporary purveyors of fiction for magazines both pulp and glossy rely on a limited number of tried and true formulas. The continuing universality of such stereotypes as: 'Boy meets girl, boy loses girl, boy gets girl' or: 'Surrounded on all sides, I won the war single-handed' can be checked at any magazine-stand or in any cinema. Professional teachers of writing (particularly professors of the short story) are known to give such advice as: 'Get your hero up a tree and throw stones at him'—'Make the hero fight and struggle, the heroine weep and suffer'—or: 'Keep the hero only one jump ahead of the villain'. The crude day-dreaming and wish-fulfilment implied in such plots gives away their mechanical origin. Yet in all fairness it must be admitted that they bear faint traces of family resemblance to their worthier literary cousins twice removed.

Another reaction—felt increasingly in western literature since the turn of the century—is exasperatedly to give up plot altogether as a bad job. Many of the most serious writers have taken this path. Whilst E. M. Forster was merely content to say '. . . in a sort of drooping regretful voice, "Yes—oh dear, yes—the novel tells a story". . .', other writers have risen in rebellion against the tyranny of the plot, not only in the novel but also in other narrative media.

Advancing under the banner of the 'pure novel' (the same purism that haunts poetry, theatre, film, music and painting), André Gide wrote in *Les Faux-monnayeurs*:

> 'I should like to strip the novel of every element that does not specifically belong to the novel . . .. Outward events, accidents, traumatisms, belong to the cinema. The novel should leave them to it.'

Virginia Woolf, marching into the field from a somewhat different corner, threw the forces of 'life' into the fray:

> 'The writer seems constrained, not by his own free will but by some powerful and unscrupulous tyrant who has him in thrall, to provide a plot, to provide comedy, tragedy, love interest, and an air of probability embalming the whole so impeccably that if all his figures were to come to life they would find themselves dressed down to the last button of their coats in the fashion of the hour. But sometimes . . . we suspect a momentary doubt, a spasm of rebellion. . . Is life like this? Must novels be like this?'

Maeterlinck attacked plot in drama, his battle-cry being 'the soul':

> 'There is an everyday tragedy that is much more real, much more profound and much more true to our real being than the tragedy of great events. It is easy to feel but not easy to show this because this essential tragedy is not simply material or psychological. It is no longer a matter of the definite struggle of one being with another being, one desire with another desire, or the eternal conflict of passion and duty. It is more a matter of showing what is astonishing in the mere fact of living.'

Strindberg formulated his even more

sweeping attack on the tyranny of design, in his programme note to *The Dream Play*, as follows:

> 'The author has tried to imitate the disjointed but logical form of a dream. Anything may happen: everything is possible and probable. Time and space do not exist; on an insignificant groundwork of reality, imagination spins and weaves new patterns: a mixture of memories, experiences, unfettered fancies, absurdities and improvisations.'

This many-sided attack on plot was and is only part of a more general offensive, not only in literature but in all the arts, on what has hitherto been considered necessary and meaningful form. This offensive has to some extent succeeded in severing the link between the artist's personality and objective reality outside him—or more properly, the link between the artist and (at least part of) his audience. Literary purism, *pointillisme*, 'inwardness' and surrealism, however different in formulation and immediate objective, all tend to the same result: the creation of a private world to which the outsider is (or is not) admitted wholly at the author's discretion.

There are many critics who, while granting the boldness of these experiments, hold that the cause of art is not best served by a weakening of communication. To the traditionalist, such a retreat means the jettisoning of values unchallenged in literature since its beginnings; to the rationalist, the abandonment of a view of the universe as causally determined and penetrable to reason; to the Marxist, the defeatism of a social order that has lost faith both in its own values and in the efficacy of action to save it from dissolution.

But most writers retain their belief in the power of art constantly to find fresh material in life and to transmute it into meaningful form. Just as no two men, though built in much the same way, ever really look alike, there is no reason why writers cannot continue to find in a changing reality those kaleidoscopic combinations of possibly repetitive elements that will enable them, in future as in the past, to use plot as the organising force in narrative forms of literature.

'Have not all poetic truths been already stated? The essence of a poetic truth is that no statement of it can be final.' (Elizabeth Bowen.)

GENERAL: K. Scheffler, *Form als Schicksal. Die Funktion der Handlung in der Dichtkunst* (1943).

DRAMA AND FILM: A. Brunel, *Film Script* (1948); H. Dinger, *Dramaturgie als Wissenschaft* (1905); G. Freytag, *Technique of the Drama*, tr. E. J. MacEwan (1908); Clayton Hamilton, *The Theory of the Theatre* (1911); C. E. Vaughan, *Types of Tragic Drama* (1908); G. Polti, *Les Trente-Six Situations dramatiques* (1895).

FICTION: *Writers on Writing*, ed. W. Allen (1948); E. M. Forster, *Aspects of the Novel* (1927); P. Lubbock, *The Craft of Fiction* (1921); W. Somerset Maugham, *The Summing Up* (1938); E. Muir, *The Structure of the Novel* (1928); Virginia Woolf, *The Common Reader* (1925). For examples of plot formulas, consult the magazines on any news-stand.

G.W.B.

Poet Laureate: see PATRONAGE.

Poetry. 'Cædmon, having gone out to the stable of the beasts of burden, the care of which was entrusted to him, having resigned his limbs to sleep, a certain one stood by him in a dream, and said "Cædmon, sing the beginning of created things".'

To the present writer, this contains two symbols, both particularly applicable to our time. The poetry of this age lacks the memory of the manger where Christ was born in the resting-place of the innocent beasts. It has forgotten the primal innocence and the strength, the rippling muscles, of animal life. Modern poetry, with the exception of the few great poets of today, is a chilly disembodied mist. Or else it is too consciously intellectual—is a wooden framework, is not bone with its covering and youthful flesh. Poetry should be living, and not a mere abstraction and invention. It should be 'full', as Whitman said, 'of strong sensual germs' and should have 'imaginative, spinal and essential attributes'.

Nietzsche spoke somewhere of a being imagining he was 'the animalization of God'. What, indeed, is poetry but this?

The earliest poetry praised 'the beginning of created things', evoked the essence of created things; and the root of poetry, religion and magic were the same. By magic I do not mean mumbo-jumbo. I mean that the earliest poetry arose from incantation, from the use of powerful and evocative words and rhythms, by means of which man could come into communication with his creator and with the essence of all created things, and by means of which he might find himself in unison with the whole of the created world, his brother.

Man believed that by the use of certain rhythms he might obtain a power over the rhythms of the earth—the budding, growing and reproduction.

Lynn Thorndike, in *A History of Magic and Experimental Science* states that 'Among the early Arabs, poetry was magical utterance'. Poetry should always be 'magical utterance' in one sense. It should speak, always, somewhat above a mortal mouth, as Ben Jonson said. This was a characteristic of all the greatest poets, with the exception of Wordsworth who yet, in spite of his debilitated language, was a great poet. Unfortunately, at this time, owing to the misunderstood example of Wordsworth, many poets suffer from the same verbal deadness, whilst lacking the genius that survived it. They are 'dull in a new way' (to paraphrase Dr Johnson on the subject of Gray) 'and that makes people think them great'.

Bacon, in *The Advancement of Learning*, said

> 'the celebrated Persian magic was, in effect, none other than a notation of the correspondences in the structure of things natural and civil. Nor let any one understand all this of mere similitudes, as they might at first appear, for they really are one and the same footsteps, and impressions of nature, made upon different subjects.'

On reading the above, we may ask ourselves again wherein the difference between the root of poetry and of magic lies. Is it not as much the work of poetry as of magic to discover the trace of those footsteps?

The earliest poets did not, I think, concern themselves with the tracing of those footsteps. But later poets have done so. And indeed, three of the greatest poets of the last 150 years—Gérard de Nerval, Rimbaud and W. B. Yeats—actually studied magic. Nobody could deny that magical utterance was theirs. But it was theirs because they were great poets.

These, and other modern poets, did, and do, trace the 'correspondences'.

Certain poets of our own time have been much occupied in examining the meaning of material phenomena and attempting to see what they reveal to us of the spiritual world.

Seeing the immense design of the world, one image of wonder mirrored by another image of wonder—the pattern of fern and of feather by the frost on the window-pane, the six rays of the snowflake mirrored by the rock-crystal's six-rayed eternity—seeing the pattern of the scaly legs of birds mirrored in the pattern of knot-grass, may we not ask ourselves 'Were those shapes moulded by blindness? Are not these correspondences whereby, to quote Swedenborg, we may speak with angels?'

To return to the magic that early man believed could be brought about through the medium of words, it must be remembered that in the Egyptian Book of the Dead a chapter treats of the Words of Power by means of which it was possible to reach Osiris in the afterworld.

The Egyptian Isis and the Grecian Demeter, the goddesses of harvest, were the deities especially affected by magical utterance, and this is particularly significant. One incantatory inscription says 'I am Isis, the goddess, the lady of the Words of Power' (Matila C. Ghyka, *Sortilèges du Verbe*).

As for the magic obtained through the power of rhythm: Ellen Harrison, in *Themis*, quotes a lovely fragment of a hymn found near a ruined temple of the Dictaean Zeus at Palakostio in Crete. (This fragment dates apparently from the third Minoan period—after 1500 B.C.)

Here are the first words, reconstructed, restored and translated by Gilbert Murray:

> 'Io, Kouros most great, I give thee hail, Kronian, Lord of all that is wet and gleaming, thou art come at the head of thy Daimones. To Dikte for the year, oh march, and rejoice in the dance and song.'

Towards the end of the hymn, comes this passage:

> 'And the Horai began to be fruitful year by year [?] and Dikte to possess mankind, and all wild living things were held about by wealth-loving Peace.
> Io, etc.
>
> To us also leap for full jars, and leap for fleecy flocks, and leap for fields of fruit, and for hives to bring increase.
> Io, etc.'

The rhythms, the pulse of the earliest poetry had for intent, I think, to bring about the same effect as this leaping. They were believed to bring about increase, ripening.

In the sacred books of China, for instance in the *Li Ki*, XVII, ii (tr. James Legge), we read that 'the ancient kings . . . brought [music] into harmony with the energy that produces life'.—The purposes of music and of poetry were then one.

Dr Harrison says of the hymn from which the above quotation is taken, 'The god invoked is not present . . . He is bidden to come and apparently his coming . . . his very existence, depends on the ritual that invokes him'. In other words, his coming and his existence depend on the magic of words and the magic of rhythms.

At this time, when there are still a few great poets, with a transcendental technique, but when many persons are writing verse who are not poets at all, and who use devitalized rhythms and debased and meaningless language, let us remember those early uses of rhythms and of words.

No longer (excepting by those few great poets) are we initiated into the mysteries by 'the thunders of Night-wandering Zagreus'. No. All we hear by night is the hum of the gnat that may bring death to us.

It is for this cause, perhaps, that the terrible dirges for our dying world are so often muted. But they are no less terrible for that.

> 'This is the way the world ends,
> Not with a bang, but a whimper.'

It is significant that Stravinsky 'remarked continually that the music for the Furies is soft and constantly remains on the soft level'. (Ingold Dahl, writing of the new 'Orpheus' in *Dance Index.*)

Of the rhythm of the original version of the hymn quoted above, Dr Harrison says 'It opens with a refrain in ordinary lyric (di-iambic) metre and this refrain is repeated before each of the di-trochaic stanzas'. She adds 'I call the metre of this refrain iambic because this seems simplest. But of course the difference between iambics and trochees is often only nominal'.

I shall no doubt be told that the rudimentary rhythms still remain to us. Naturally. But they are often used in entire dissociation from the meaning. And this arises partly from man's present dissociation from the living rhythms of the earth. He no longer regards himself as a part of nature.

In the modern world, the purposes of rhythm have changed. But it is still creative—or it should be.

Plato said that harmony is knowledge itself. And this should be remembered.

It should be remembered, too, that rhythm has been defined as 'melody stripped of its pitch'.

'Rhythm is in time what symmetry is in space' . . . and 'Time is primarily the form of inner sense', said Schopenhauer in *The World as Will and Idea.*

It may be said therefore that rhythm is the form of inner sense when it has attained full consciousness and has become executive. It might be described as, in the world of sound, what light is in the visible world. It shapes, and it gives new meaning.

Rhythm therefore is one of the principal translators between dream and reality.

'In Kepler . . . God is revealed in measured numbers, the numerical harmonies of the planetary motions are an expression of the divine.' (L. L. Whyte, *The Next Development of Man.*) So it is with Milton. But it must be remembered, too, that, as Curie said, 'It is dissymmetry that creates phenomena'.

'Every great poet must inevitably innovate upon the example of his predecessors in the exact structure of his peculiar versification', said Shelley in *A Defence of Poetry.*

In every age it becomes necessary to revivify rhythmic patterns, and there is invariably a great deal of opposition to this revivification. But we must remember that even the greatest of all patterns—those not made by the hand of Man—have been disapproved. Bishop Burnet, who died in 1715, was so seriously perturbed by the unsymmetrical arrangement of the stars that he rebuked the Creator for his lack of technique. 'What a beautiful hemisphere they would have made,' he exclaimed, 'if they had been placed in rank and order, if they had all been disposed of in regular figures . . . all furnished and made up into one fair piece, or great composition, according to the rules of art and symmetry'.

We must not complain therefore if the patterns in the humble works of man are not perceived immediately.

When a certain kind of person is not grumbling about lack of symmetry, he is grumbling about symmetry. F. R. Leavis, for instance, has decided that there is little, if anything, to be said for Milton. The sound of a great deal of Milton's verse affects him much as the sound of a motor bicycle affects my less sensitive nervous system. 'We find ourselves,' he declares, 'flinching from the foreseen thud.'

In the Victorian age and indeed until a very short time ago this type of person grumbled ceaselessly about Dryden and Pope, complaining that the heroic couplet is monotonous. It seemed so because the complainers lacked ear.

It is true that actual melody is absent from the heroic couplet, in spite of the splendour and unsurpassed flawlessness of Dryden's and Pope's works in this medium—and this lack is due to the heroic couplet's unvaried outward structure. For, to produce melody, in spite of the variations caused by texture, those variations are not alone sufficient. We must also have variations in the outward structure; and it was to these that we were restored by Shelley, Blake and Coleridge. Melody, however, in Shelley is largely the result of his vowel-technique, which is amongst the most miraculous in our language: (Swinburne approaches this spendour and poignancy). The actual variations of the vowel-technique in Shelley's lyrics resemble, not so much the differences between silk and marble, velvet and stone (as with the Augustans) as the difference between the scents of the lily, the dark rose, tuberose, violet and narcissus.

We must remember at this point that melody is not the only joy to be gained from the sound of poetry.

It may be complained that in wrong (though skilful) hands the heroic couplet might approach the unnatural and unliving inevitability of the machine. 'Reflect,' said the great architect, Le Corbusier, 'that nothing exists in nature that objectively . . . approaches the pure perfection of the most humble of machines: the moon is not round, the trunk of the tree is not straight; only sometimes is the wave smooth as a mirror; the rainbow is a fragment. Living beings, with a few exceptions, have not the unitary outline of geometry.'

It is true that, as Swinburne said, 'Whatever Pope has left us is smooth as Giotto's O.'

But the heroic couplet, as used by Dryden and Pope, and kept strictly within the limits of its outward structure, is yet as variable within those limits as the earth with its mountains and plains and its differences of soil—as the air, with its variations of wind. The reason why, to the insensitive ear, the heroic couplet seems monotonous, is because structure alone and not texture has been regarded as the maker of rhythm.

Let us take one of the most magnificent passages from Dryden's *Absalom and Achitophel*:

> 'Of these the false Achitophel was first,
> A Name to all succeeding Ages curst.
> For close Designs and crooked Counsels fit,
> Sagacious, Bold, and turbulent of Wit,
> Restless, unfixt in Principles and Place,
> In Pow'r unpleased, impatient of Disgrace;
> A fiery Soul, which working out its way,
> Fretted the Pygmy Body to decay:
> And o'er informed the tenement of Clay.'

And a little later in the same passage:

> 'Great Wits are sure to Madness near allied
> And thin Partitions do their Bounds divide;
> Else, why should he, with Wealth and Honour blest,
> Refuse his Age the needful hours of Rest?
> Punish a Body which he could not please,
> Bankrupt of Life, yet Prodigal of Ease?
> And all to leave what with his toil he won,
> To that unfeather'd two-legg'd thing, a Son:
> Got, while his Soul did huddled Notions trie,
> And born, a shapeless Lump, like Anarchy.'

In this passage, where both the sound and the imagery seem ruthless and ancient as the clay after it was inundated by the Flood, the force is caused by the change from the softness of the design of the Fs to the blows of the succeeding hard consonants. In one case only is the outward structure broken—in the triplet, in the most famous lines of the passage. But instead of weakening the heroic couplets, it gives an additional splendour, though this is rarely the case where triplets are used. The magnificence of the passage is added to by the varying weights and the variations in rhythm produced by the occasional alliteration. The movement of

> 'For close Designs and crooked Counsels fit'

seems, for instance, to be quite different from that of

> 'Punish a Body which he could not please,'

where the alliteration gives at once the impression of an immense bulk straddling and of a violent blow that is repeated in the middle of the next line

> 'Bankrupt of Life, yet Prodigal of Ease.'

The movement of this, again, seems to be quite different from that of

> 'In Pow'r unpleased, impatient of Disgrace'

and this differs from the preceding line

> 'Restless, unfixt in Principles and Place.'

Yet all these lines (with the exception of the famous triplet) are contained within the flawless structure of the heroic couplet. Strength and variation are gained by this absolute power over alliteration, over consonant-technique. Great differences are effected, too, by the varying height, depth, breadth and lightness of the caesuras.

In the line

> 'In Pow'r unpleased, impatient of Disgrace,'

the effect is gained, not only by the powerful alliteration, but also by the phenomenal depth and breadth of the caesura. Compare that line with the first three lines of the passage. In these, the caesura hardly exists at all—at least, it is so light as to be scarcely noticeable. This lightness then changes into the violence (due to the depth of the pauses) in

> 'Sagacious, Bold, and turbulent of Wit.'

though the violence of this is nothing to the violence of,

> 'In Pow'r unpleased, impatient of Disgrace.'

....

> 'Bankrupt of Life, yet Prodigal of Ease.'

—to return to that splendid line—possesses a caesura which, though long (owing, I think, to the huddled three-syllabled word 'Prodigal'), does not so much divide the line by a chasm, as produce a stretch of flat, uninhabited land, and then melt into a rather terrible mock-jovial carelessness.

In the line

> 'In Pow'r unpleased, impatient of Disgrace,'

the pause is of the same length as that in

'A fiery Soul, which working out its way,'

but in the last line quoted, owing to the softness of the F and S and that of the alliterative Ws, the caesura—perhaps because 'Soul' ends with a soft and lengthening L—seems more a matter of soaring through time than a matter of chasm and violence. Texture appears therefore to have an effect upon the shape of the caesura.

Now let us see what Dryden himself has to say about the use of the caesura and about consonant-technique. He uses the caesura, as will be seen from the passage I am about to quote, entirely to produce an effect of violence, passion or roughness. (This, indeed, is so with all poets.) In the dedication to the Marquess of Normanby of his translation of the *Aeneid*, speaking of his attempt to give a smooth movement to the verse, Dryden says:

> 'I have endeavoured to follow the example of my master in . . . his choice of words, and his placing them for the sweetness of the sound. On this last consideration I have shunned the caesura as much as possibly I could; for wherever that is used, it gives a roughness to the verse; of which we can have little need in a language which is overstocked with consonants. Such is not the Latin, where the vowels and consonants are mixed in proportion to each other—yet Virgil judged the vowels to have somewhat of an over-balance and therefore tempers their sweetness with caesuras. Such difference there is in tongues that the same figure which roughens one, gives majesty to another; and that was it which Virgil studied in his verses. Ovid uses it but rarely; and hence it is that his versification cannot so properly be called sweet, as luscious. The Italians are forced upon it, once or twice, in every line, because they have a redundancy of vowels in their language. Their metal is so soft, that it will not coin without alloy to harden it. On the other hand, for the reason already named, 'tis all we can do to give sufficient sweetness to our language.'

(I imagine it was with this problem in the Italian language that Dante was occupied when he wrote of 'shaggy' and 'buttered' words.)

Now let us consider some of the incredibly subtle variations to be found in Pope's *The Rape of the Lock.* Here the lines are as glittering, as airy, as the wings of the Sylphs:

'Some to the sun their insect-wings unfold,
Waft on the breeze, or sink in clouds of gold;
Transparent forms, too fine for mortal sight,
Their fluid bodies half dissolv'd in light.
Loose to the wind their airy garments flew,
Thin glitt'ring textures of the filmy dew,
Dipt in the richest tincture of the skies,
Where light disports in ever-mingling dyes,
While ev'ry beam new transient colours flings,
Colours that change whene'er they wave their wings.'

The ineffably subtle and exquisite changes in the movement of these lines is caused by the particular arrangement of one-syllabled and two-syllabled words with others that have the slightest possible fragment of an extra syllable, casting a tiny shadow, or, when placed together, producing a faint stretching pause—as with 'their airy' (here, of course, the fact that the words 'their airy' are assonances adds to this effect). The changes in the movement are caused, also, by softening assonances such as 'some', and 'sun' placed in a certain arrangement with assonances that change from softness to poignancy: 'insect-wings', 'thin glitt'ring'—(the poignancy of the g in 'wings' lengthens the line very slightly). The changes in the movement are caused also by an incredibly subtle and ever-changing arrangement of alliteration and of vowel-schemes—these latter stretching the line, making it wave in the air, heightening or letting it sink.

If we take the couplet

'Transparent forms, too fine for mortal sight,
Their fluid bodies half dissolv'd in light'

we shall find that the 'I' of 'fine' and 'sight' lengthen the first line, and that the echoing 'Fl' of 'fluid' holds the couplet together. In the succeeding two couplets, the movement is subtly different, because of the shrinking 'I' of 'wind', 'thin', 'glitt'ring', 'dipt', 'richest', 'tincture', 'disports', 'mingling', and the stretching 'I's' of 'skies', 'light', 'dyes', and also because of the particular arrangement in which these short and long 'I's' are placed.

The movement of

'Colours that change whene'er they wave their wings'

is different again because of the arrangement of the long assonances, the difference in length between the assonances 'change' and 'wave', due to the softness of the V in 'wave'.

The reason why I have devoted so much time to the heroic couplet is because it shows, better than any other medium, the effect that texture has upon rhythm.

Histories of English prosody have occupied themselves mainly with the effect on rhythm of variety and changes of accent, and the effect of alliteration; but as far as I know, although Robert Graves has written a highly interesting chapter on texture itself (*Techniques of Modern Poetry*), the effect of texture upon rhythm and upon speed was not written of in critical works until I did so. The texture of a poem, in most critical works, was regarded as merely a matter of fatness or leanness—was acknowledged only as producing richness or sweetness or harshness in the poem; but the fact that texture is largely responsible for rhythm, and for variations in the speed of the poem, was not acknowledged.

When, for instance, subtle variations of thickness and thinness (and consequently of darkness or faint shadow) are brought about in assonances by the changing of a consonant or labial in the middle of a word —this change from thickness to thinness or vice-versa can actually affect, very faintly and subtly, rhythm and speed.

Many and varied are the experimental enquiries made, by modern poets (not by those who have lost the beat of the pulse)—into the effect on rhythm, and on speed, of the use of rhymes, assonances and dissonances, placed outwardly or at different places in the line, in most elaborate patterns: and the effect on speed of equivalent syllables, that system which produces more variations than almost any other device. (For is it possible that two words of one syllable each, equal in speed one word of two syllables ? It is obvious that the latter, if unweighted by heavy consonants, move far more quickly. The system, therefore, of equivalent syllables gives variety.)

The rhythm and speed of a skilful unrhymed poem differ from the rhythm and speed of a rhymed poem containing the same number of feet—and both the rhymed and the unrhymed poem differ slightly in rhythm and speed from a poem ending with assonances or dissonances containing the same number of feet. Again, assonances and dissonances put at different places within the lines and intermingled with equally skilfully placed internal rhymes, have an immense effect upon rhythm and upon speed; and the effect is different from that of lines containing elaborately schemed internal lines without assonances or dissonances.

Let us study the strange effect of these lines from Baudelaire's *Invitation au Voyage*.

> 'Mon enfant, ma sœur,
> Songe à la douceur
> D'allerlà-bas vivre ensemble.'

The lovely effect in sound of 'Mon enfant' is like that of lapping water—'mon' being a little deeper than the 'en' of 'enfant'. With the word 'songe'—a sound deeper and more prolonged than that of its assonance 'mon' we seem plunging into deep water. The fact that the last word of the first line is one-syllabled, the last word of the second line two-syllabled, and with the second syllable an echo of 'sœur' —not a rhyme, but an exact echo—pulls the sound upwards from the sea-depths into the light. The 'en' 'em' sounds of 'ensemble' echo the 'en' of 'enfant' and both are slightly higher than the 'ant' of 'enfant'—and still higher than the sound of 'mon' and 'songe'. The whole verse is a miracle of sound exactly at one with the sense.

'Harmony and Proportion', said Blake in his *Annotations to Berkeley's 'Siris'*, 'are Qualities and not Things. The Harmony and Proportion of a Horse are not the same with those of a Bull. Everything has its own Harmony and Proportion, two Inferior Qualities in it. For its Reality is its Imaginative Form.'

All spiritual Imagination is not fit for the Harmony and Proportion of a Sonnet: the swiftness of the Horse, for instance, is not found within the Harmony and Proportion of a Sonnet. Immediately before the present age Gerard Manley Hopkins wrote sonnets of a lion-like majesty—these are amongst the greatest sonnets written since the time of Shakespeare. But I know of no sonnet of our exact time that is, to my feeling, satisfactory—although there are correct sonnets. Should the sonnet form ever be used again by any considerable poet, I feel that the atmosphere, the life of the poem, will have more of the strange, hallucinated dream-life of Mallarmé's *Tristesse d'Été* and of Gérard de Nerval's miraculous *El Desdichado* and other of his sonnets, scarcely less magical, than of the aware, wide-awake life of Wordsworth's sonnets.

The technical problems of our age are many. Le Corbusier said that, as the result of the machine age, 'new organs awake in us, another diapason, a new vision'. He said of persons listening to the sound of certain machinery that 'the noise was so round that one believed a change in the acoustic functions was taking place'.

It was therefore necessary to find rhythmical expression for the heightened speed of our time. And the poets of my generation were much occupied in making experiments of this order. They were, too, occupied in broadening the life of the senses. Where the language of one sense was insufficient, we used that of another. This frequently aroused fury, and it was supposed that it was a modern device, invented in order to *épater le bourgeois*—(a vulgar proceeding of which we were never guilty). But was this device so new ? Dante, in Canto 5 of the *Inferno*, wrote

> 'Io venni in luogo d'ogni luce muto'—
> 'I came into a place of all light dumb.'

'Elegance', said Henri Poincaré (*Science and Method*, tr. Francis Maitland), 'may result from the feeling of surprise caused by the unlooked for occurrence together of effects, not habitually associated.' In this, again, it is fruitful, since it thus discloses relations till then unrecognized.

But there have always been misunderstandings about these unexpected couplings. Even so intelligent a man as Dante Gabriel Rossetti, after admiring the 'pure realism' of Blake's illustration to *The Tyger*, continued:

> 'Certainly an unaccountable perversity in colour may now and then be apparent, as where . . . the tiger is painted in fantastic streaks of red, green, blue, and yellow, while a tree stem at his side tantalisingly supplies the tint which one might think his due, and is perfect tiger-colour.'

Rossetti did not realize that Blake was expressing the oneness of the wild nature of the world.

The uses and abuses of free verse and the use of unrhymed verse that is not blank verse and yet is not what is ordinarily known as free verse—these were the principal problems with which the poets of our exact time were faced.

In my youth I and my young fellow-poets derived a considerable amount of amusement from the writings of our uninstructed elders on the use of rhyme. 'Why', they enquired, 'could the young poets not rhyme like Tennyson?' If we asked what particular poem of Tennyson they would wish us to emulate, they replied, almost invariably, 'Tears, idle tears'—in which no rhyme occurs.

The truth is that skilful unrhymed verse runs so smoothly that, unless it is intended to have a different effect, it is almost always, in the case of familiar poems, taken by the uninstructed for rhymed verse. In almost all our earlier poems we used rhyme, and the reason why certain of our elders thought we did not, was because they had been told we were 'modern'—whatever that may mean in this connexion—and so it was naturally impossible that we could be using rhymed couplets, to say nothing of elaborate internal rhyme-schemes. But they were used to, and accepted, Tennyson's 'Tears, idle tears': it was not new and therefore must necessarily be a rhymed poem.

'The profit of rhyme', said Whitman, in the preface to *Leaves of Grass*, 'is that it drops seeds of a sweeter and more luxuriant rhyme, and of uniformity, that it conveys itself into its own roots out of sight. The rhyme and uniformity of perfect poems show the free growth of metrical laws and bud from them as unerringly and loosely as lilacs or roses on a bush, and take shapes as compact as the shapes of chestnuts and oranges and melons and pears, and shed the perfume palpable to form'.

'The accident of a rhyme', said the scientist Henri Poincaré, 'calls forth a system from the shadow.' To this I would add: and possibly a whole planetary system. Only the unskilful practitioner despises rhyme, although rhyme is not suitable for every poem.

The use of free verse (a most difficult medium) by certain highly skilled poets of our time has been built up as an excuse, by persons of no talent, for turning out reams of lines clotted into a shapeless mass that cannot be considered as verse, but only as debilitated and uninteresting prose that has been cut, by blunt scissors, into uneven lengths. These lines possess no instinctive life or rhythm and, especially when they are short, they appear to begin with a meaningless spurt and then to run down towards the end like a cheap mechanical toy that has not been wound up sufficiently.

Swinburne, writing of Rossetti (*Essays and Studies*), said that his line was 'as sinuous as water or as light, flexible and penetrative, delicate and rapid; it works on its way without halt, or jolt, or collapse'. This should be true of free verse.

The late Roger Fry, in a work on Matisse, spoke of 'an astonishing sense of linear rhythm, a rhythm which is extremely elastic, that is to say it is capable of extraordinary variations from the norm without loss of continuity. . . . Imagine the rhythm rendered the least little bit tight and mechanical in its regularity and the whole system . . . would break down'.

This is applicable to free verse. The three poets now writing in the English language who have, in the present writer's opinion, the greatest command over this medium are Ezra Pound, T. S. Eliot and Sacheverell Sitwell.

The earliest poetry was 'a larger imbibing of the common heart'—the return of man to his relationship with the universe, 'the satyr shouting joyfully to his god'. Tragedy showed us man hunted through the days and the nights by an unescapable fate. With Dante, we see for the first time, in poetry, the tragedy brought about by man's free will. For the first time we see, not one stricken by the plague of the gods; but, as in the case of Paolo and Francesca, the tragedy of all human love—that for which we had most longed, becoming an unescapable part of an eternal hell. And, in Canto X, by means of a few gigantic lines, the whole grave of the world is laid open before us, all human sorrow, all human longing, on fire for ever, as Farinato rises from his burning tomb.

Only Lear's

> '. . . Thou'lt come no more,
> Never, never, never, never, never'

can approach those lines; all else pales before them.

With this transcendental poet, with Villon ('the naked man', the man who first wrote of what Baudelaire, in *Le Coeur mis à Nu,* called 'the true grandeur of pariahs'), with these and with Chaucer, that sweet and gentle giant, of whom Blake wrote 'As Newton numbered the stars, and as Linnaeus numbered the plants, so Chaucer numbered the classes of man', the world of modern poetry began.

In the earliest times, imagination was an essential part of poetry; but deliberately intellectual exercises were unknown. 'Primordial thought', C. C. Jung states in *The Integration of the Personality,* 'was an object of inner perception, not intellection only, but . . . was *essentially revelation, not something invented, but something forced upon us.*' (The italics are mine.)

So should it be always, in the case of poetry. This 'something invented' is one of the banes of modern poetry.

In the same work Jung quotes Rulard, in *Lexicon Alchimae* (1611), as saying 'Imagination is the star in man, the celestial or supercelestial body'. Jung adds 'the peculiar expression "astrum" is an alchemistic term that approximately means quintessence. Imagination is thus a concentrated extract of the forces of life, corporeal as well as psychic'.

To the theme of quintessence I will return later.

It should be remembered that imagination is not fancy. As Goethe said, 'Nothing is so atrocious as fancy without taste.' To my feeling, a great many works by the poets of the Pléiade, of certain minor Elizabethan poets (but *not*, for instance, of George Peele, whose songs are among the most perfect in the language) and of the minor American poets of the 19th century and our own Victorian minor poets are gravely affected by this tasteless fancy.

We do not want smallnesses, tricks and trinkets such as these:

> ''Twas such a little, little boat
> That toddled down the bay!
> 'Twas such a gallant, gallant sea
> That beckoned it away.'

or

> 'Her bonnet is the firmament
> The universe her shoe,
> The stars the trinkets at her belt,
> Her dimities of blue.'

—two falls from grace on the part of a great spirit that since the famous fall of Lucifer have rarely been equalled.

As great a danger, however, threatens poetry as that of tasteless fancy. At this time, as in last century, there exists a stupid preference for the big and blundering, rather than for the smaller but perfect. (I said 'big', not 'great', and I said 'smaller', not 'trivial'.) When I say 'smaller' in this context I am not referring to the giggling, wriggling, trivial horrors of Austin Dobson's triolets. These are not perfect; they are merely slippery and resemble nothing so much as the hairdresser's art, with its ringlets, marcel waves and brilliantine.

I refer instead to such beauties and perfections as 'He came al so stil where his mother was' and the childlike humble ecstasies of the short Blake poems, such as *The Sick Rose, The Sunflower* (both of which, however, hold infinite depths). These poems seem to have grown as the flower grows. But the stupid do not want these simple and exquisite growths. They prefer what Coleridge called 'the metaphysical bustard' to lighter, more attractive birds and butterflies.

'Instead of a covey of poetic partridges, with whirring wings of music', Coleridge complained, most unfairly, of one of his own poems, 'up came a metaphysical bustard, winging its slow, laborious, earth-skimming flight over dreary and level wastes.'

The metaphysical bustard was at her most prolific between 1800 and 1880. But she seems to have been nesting again recently; and whereas she had, for a mate, in the earlier period, the religious bustard, her mate is now the even worse political-piety bustard. With what results, the reader may imagine. At this time anybody who has read Marx (irrespective of whether he has the slightest gift for poetry or is even interested in poetry) regards this as having conferred poetic genius upon him.

Let us see what Goethe has to say on the subject of the political-piety nuisance:

> 'We moderns had better say with Napoleon "Politics are our Fate." But we should not, as some do, declare that politics are poetry, or that they are a fitting subject for poetry. . . .
>
> 'Whenever a poet turns to politics, he becomes a party-man, and is ruined as a poet; he resigns his liberty and independence of thought, and assumes the colours of narrow-mindedness and prejudice. . . . These improper and ungrateful demands upon a poet are on a par with the demand (if it were made) that a colonel should meddle with political innovations, and by so doing neglect his legitimate vocation.'

Many virtuous devotees of the political-party cult regard it as a duty to write only of the hardships of proletarian life. But in this they are actually going diametrically against Marxist teaching. Engels, in a letter to Miss Harkness (1888), wrote: 'The more the political opinions of the author remain hidden, the better it is for the work of art.' And André Breton, in *Limits not Frontiers of Surrealism*, quotes Lenin as saying that the workers should be able to attain a more or less perfect knowledge of the whole field of thought—and that only a few pitiable intellectuals imagine that the workers want to read about factory life and the things they already know too well.

Naturally any poet who could be unaware of, and unconcerned by, the state of the world in which he lives, would be a fool. But one does not become a great poet merely by hating the state of the world. That is not enough.

'The poets of the Kosmos', said Whitman, 'advance through all interpositions and coverings and turmoils and stratagems to first principles.'

Without this, there can be no great poetry.

We must 'naturalize ourselves to the employment of eternity' as Whichcote said—though remembering the hour in which we live.

All great poets who have written on the subject of poetry in recent times have (with the exception of Shelley, Swinburne and Hopkins) made statements that are right for them, but wrong for other and lesser poets. Whitman, in his preface to *Leaves of Grass*—a preface of unsurpassable value—said:

> 'The direct trial of him who would be the greatest poet is today. If he does not flood himself with the immediate age as with vast oceanic tides—and if he be not himself the age transfigured, and if to him is not opened the eternity which gives similitude to all periods and locations and processes and animate and inanimate forms, and which is the bond of time . . . (the eternity which) commits itself to the representation of this wave of an hour, and this one of the sixty beautiful children of the wave—let him merge in the general run and wait his development.'

This is right for the transcendentally great poet who wrote it. But, with the exception of the phrase about 'the eternity which gives similitude to all periods and locations and processes and animate and inanimate forms' it is not right for every poet, even every great poet. It is certainly never right for the small poet under any circumstances. Witness these two fragments of verse dealing with contemporary themes. The first is by Charles Mackay:

> '. . . they took him home,
> And plied the electric wire for speedy help,
> And brought physicians from the capital,
> And came express by horses and by steam,
> And issued bulletins from day to day.'

The second fragment is by Bulwer Lytton:

> 'A run on the Bank five days ago,
> Confirmed my forebodings too terribly, though.
> I drove down to the City at once: found the door
> Of the Bank closed: the Bank had stopped payment at four.
> Warrant out for MacNab; but MacNab was abroad:
> Gone,—we cannot tell where. I endeavoured to get
> Information. . . .'

Unfortunately neither the mention of the electric wire or the Bank makes these two fragments tolerable as verse.

'Poetry should always be running upon pleasant feet, sometimes swift, sometimes slow', said Puttenham in *The Art of English Poesy* (1589). And that is true eternally.

'Can the reptile joys of a bee rival the lion's colossal pleasures?' enquired Henry Fuseli in *Remarks on the Writings and Character of J. J. Rousseau*. They can.

Is there not room for a smaller but perfect poetry as well as for those great poems whose generation, like that of lions, seems attended by great heat—those poems whose structure resembles the bones of the lion that are so hard that 'if they are rubbed hard against each other, they emit sparks like flint stones'?

One young poet, to my amusement, wrote recently of 'the business-like approach to poetry' of two very bad poets.

Better, far, the poems arisen from a true and natural fancy, so like the exquisite feathers of the butterfly's wings, than the dense, musty and useless bulk of the metaphysical and political bustard.

We must not forget to enquire 'how Breezes and Butterflies move their four wings', as Sir Thomas Browne said.

When John Ray, the great 17th-century naturalist, was asked 'What is the use of Butterflies?', he replied 'To adorn the world and delight the eyes of men, to brighten the countryside, serving like so many golden spangles to decorate the fields.' And he added 'Who can contemplate their exquisite beauty and not acknowledge and adore the traces of divine art upon them?'

Our summer would be robbed of one of its most exquisite happinesses if it were deprived of that sweet and innocent beauty. If Herrick and if Verlaine had not been born, English and French poetry would have suffered a great deprivation. (The two poets can only be compared in one sense, that of their exquisite fancy. Verlaine gave us, as Arthur Symons said Whistler did, 'aspects of people and of things on which a butterfly seems to have left a little of its coloured dust as it alights and pauses', and had yet a terrible capacity for suffering, unknown to Herrick.)

'The greatest poet hardly knows pettiness or triviality', said Whitman. 'If he breathes into anything that was before thought small, it dilates with the grandeur of the universe.' There was no grandeur in Herrick—only an exquisite happiness. But there is grandeur in those poems of Blake's that treat of 'what was before thought small'. With him, it is no question of fancy alone.

With Herrick, to quote a phrase of Mallarmé's, 'I say "A Flower", and out of the oblivion to which my voice consigns every contour, as far as anything save the known calyx, musically arises, ideal and exquisite, the one flower absent from all bouquets'.

But fancy is not a concentrated essence of the *forces* of life.

'The problem of essence', said Emerson, 'must take precedence of all others. Moses, Jesus, work directly in this problem.'

Certain sayings of the saints and mystics may be applied as much to poetry as to the religious life. Eckhart, for instance, said that 'Essence is the Father, Unity the Son, and Goodness the Holy Ghost'. Essence, unity and goodness, or love, are the three attributes of the greatest poetry.

'The Plan', wrote Le Corbusier, 'is the generator.' The plan holds in itself the essence of sensation. A mass of details and distractions take away from the sensation, even if these succeed in dazzling us for a moment. 'The plan . . . bears within itself a primary and predetermined rhythm: the work is developed . . . following the prescriptions of the plan, which can range from the simplest to the most complex, all coming within the same plan. Unity is the law of a good plan: a simple law, capable of infinite modulation.'

What is true of architecture is also, in this case, true of poetry.

'Genius', said Henry Fuseli, 'absorbed by its subject, hastens to the centre, and from that point disseminates; to that leads back its rays: talent, full of its own dexterities, begins to point the rays before they have a centre, and aggregates a mass of secondary beauties.' I would have said 'A work of genius *arises* from the centre', rather than 'genius *hastens to* the centre'.

Like music, supreme poetry is 'an idea of the world, wherein the world immediately exhibits its essential nature' (Wagner, *Beethoven*, tr. E. Dannrheuter). 'It does not express phenomena, but the essence of phenomena' (Schopenhauer, *The World as Will and Idea*, quoted as an epilogue to Wagner's *Beethoven*).

But although poetry of the greatest kind springs from the essential nature of things, and not from its semblance, poetry has its phenomena in nature, its actual and revelatory being. Poetry is also the visible world, with its images of wonder.

The greatest poet has 'a strong solving sense to reconcile his poetry with the appearances of the world. . . . There is in every fact a germ of expansion. These expansions are in the essence of thought . . . (they) consist in continuing the spiritual sight where the horizon falls on material vision, and by this second sight, discovering the long lines of law which shoot in every direction . . . a robust method, shaming our sterile and linear logic by its genial radiation . . . skilful to discriminate power from form, essence from accident and opening, by its terminology and definition, high roads into Nature. [Plato] was apt for cosmology, because of that native perception of identity. . . . In the atom of magnetic iron, he saw the quality which would generate the spiral motion of the sun and planets.' (Emerson, *Plato*.)

What is this but the tracing of the footsteps of which Bacon spoke?

In the words of one of the saints, quoted by Eckhart, 'Blood of the Holy Ghost and its glow are in one sense eternal and in another temporal'. And I say, with all possible reverence, that the spirit of a poem is of no avail, unless its body has the holy 'glow' of 'the Blood of the Spirit'.

The lack of this is what is wrong with a great deal of the poetry of today, whose writers seem, like Sir George Beaumont (according to Coleridge), 'to find great advantage in learning to draw from Nature through gauze spectacles'—thus avoiding the hard and bounding line that Blake said was necessary to all art as to all virtue.

The amateur invariably softens and blurs.

One of the principal necessities of poetry at this time is fire. We must remember that, as Donne said, 'the infusion of the Holy Ghost into the apostles at Pentecost was with fire'. . . . 'When the Father speaketh or pronounceth the Word', said Böhme, 'all qualities burn.' Another necessity is a vital language, each word possessing an infinite power of germination.

Finally, what are the purposes of poetry? Amongst others, to show the dimensions of man that are, as Sir Arthur Eddington said, 'half-way between those of an atom and those of a star'—and to make all the days of our life, each moment of our life, holy to us. Tolstoy, in *What is Art?* (tr. Aylmer Maude), quoted this passage from Arthur Müller, 'There are two kinds of beauty: the one general beauty which attracts people as the sun attracts the planet (this is chiefly found in ancient art); and the other, individual beauty, which results from the observer himself becoming a sun, attracting beauty—this is the beauty of modern art'. In an apocryphal letter published originally in a Moscow paper and quoted by Eisenstein in *The Film Sense*, Picasso is supposed to have said 'There are painters who transform the sun into a yellow spot, but there are others who, with the help of their art and their intelligence, transform a yellow spot into a sun'.

Which is the greater and more important work? And yet many are angered when the yellow spot is transformed into a sun. It is deception. The artist is not using a great subject. He is practising deception. Why ennoble the commonplace? Why show our common life as if it had some purpose beyond the grave?

'All is indiscriminately stamped with grandeur', Fuseli said of Michael Angelo. 'A beggar rose from his hand the patriarch of poverty; the hump of his dwarf is impressed with dignity.'

It is this that poetry should do for us.

Poetry is the light of the Great Morning, wherein the beings whom we see passing in the common street are transformed for us into the epitome of all beauty, or all sorrow.

'Who were those went by?'
'Queen Hecuba and Helen.'

E.S.

Polish Literature is, next to Russian, the most important Slavonic literature and has at the same time always formed an integral part of western literature. It started in the late middle ages and the formal achievement of the oldest religious song, *Bogurodzica*, dating probably from the end of the 13th century, implies the previous existence of some Polish literature. Apart from other religious songs the 15th century brought also some lines of love poetry and a kind of satire. Polish prose is represented by fragments of sermons from the early 14th century and parts of translations of the Bible and Psalter (early 15th century). But the first Polish chronicles beginning at the early 12th century, the best of which is that of Długosz, and the first political treatise—both from the late 15th century—were written in Latin, which language held a privileged position in Polish literature till the mid-16th century.

Sixteenth-century Polish literature flowered in the atmosphere of the renaissance, the Reformation and the political greatness of the Polish-Lithuanian union. Humanistic influences had been spreading in Poland in the late 15th century but they increased remarkably through the lively political and cultural contacts of Poles with Italy and France and were also favoured by the royal court and the country houses of the cultured nobility. Poetry and prose, at first in Latin and then both in Latin and Polish, found their models in classical and contemporary European literatures, though their content sprang from the native soil. The political, social, religious, historical and cultural issues of that century found their full and lively expression in literature. Individual traits and characteristics are very distinct and the patriotic element is evident. Some of the authors wrote both in Polish and Latin, others only in one of these languages. The Polish literary language came of age in the mid-16th century and very soon rose to perfection both in verse and prose, and almost all literary genres known at that time were attempted. The man who started to write only in Polish (1543) and so became a father of Polish literature was Rej, a strong supporter of Protestantism. Shortly afterwards Kochanowski, a Polish Ronsard, raised Polish poetry to a height which was not surpassed till the rise of Mickiewicz in the early 19th century. Apart from his verses in both Latin and Polish he wrote the first Polish drama modelled on the Greek tradition, and translated the Psalter. Prose is best represented by inspired political sermons, the masterly adaptation of Castiglione's *Cortegiano* and the standard Roman Catholic translation of the Bible. In that century the first universal chronicle in Polish was also written. In Latin, besides chronicles, several treatises were written on political, social and religious issues and some of them were translated into foreign languages.

From the middle of the 17th century, owing to a series of devastating wars, the lowering of the standard of education in Jesuit schools and the increasing materialism and egoism of the gentry, Polish culture declined and reached its lowest ebb in the first half of the 18th century. Many works from this period remained in manuscript till the 19th and 20th centuries. During the 17th century Polish literary baroque developed and flowered mostly under Italian influence; but its earliest traces are already evident in the late 16th century. There were two trends of baroque. One, rather cosmopolitan and elegant, is represented in the brilliant lyrics of Morsztyn and the charming love songs of Zimorowicz as well as in the Latin poetry of Sarbiewski; another, 'Sarmatian' (i.e. Polish), based on the medieval tradition and on Latin learning, used baroque ornaments for a vigorous depiction of the life of the Polish gentry. This variety of baroque is a distinctive feature of most of the literary output of the period. So in poetry numerous lyrics were written with some success, but several attempts at epics ended in producing only rhymed chronicles. Satires written in the style of Juvenal brought fame to Opaliński. In this period appeared also the first woman poet, Drużbacka. Several anonymous comedies, coarse in form and content, are known as the 'ribald plays'. One of the most important prose works is Pasek's diary with vivid descriptions of the life of the lesser gentry and of the wars which raged in the author's time. Among translations of poetry from Latin, French and Italian the most outstanding are two epics by Tasso and Ariosto and Corneille's *Cid*.

The rebirth of Polish culture and literature took place under the influence of French rationalism; though the last king, Stanislaw Augustus Pontiatowski, through his enlightened patronage also contributed in a great measure to the new flowering of literature and the arts. At the end of the 18th century some educated people also became aware of English literature. Poetry was represented by a number of talented writers who excelled in various sorts of lyrics, in satires, mock epics, epigrams, fables in the fashion of La Fontaine, descriptive poetry *à la* Delille and historical songs. There appear also specimens of sentimental and even rococo poetry. The greatest and most prolific poet, who also wrote comedies and novels, was Krasicki. At the end of the period there came from Italy the 'Mazurka' of General Dombrowski, a song which from 1918 was to become the Polish national anthem. At the close of the century rules for writing Polish poetry were codified (after Boileau), though the first modest attempt of this kind had appeared in Poland in the previous period. There was a great output of plays, mostly comedies, many of which were skilfully adapted to Polish needs and tastes from French originals. Among original plays there appeared the first Polish political comedy and a charming stage revue. In 1765 the Polish national theatre was established and it gave much encouragement to the writing of plays; there existed also some private theatres in the great country houses and school theatres. In 1797 *Hamlet* was produced for the first time in Polish. Great progress was made in the field of prose writing. There appeared didactic and adventure novels, political treatises full of deep patriotic and social thought, and historical works, all written in a clear and racy style. Some ancient and modern authors (e.g. Ossian-Macpherson) also received their Polish garb. In the 1770s the Monitor, a periodical in the fashion of Addison's Spectator, was first edited.

Of the two literary currents prevalent in the 1820s, pseudo-classicism followed the code of strict rules and found its expression in tragedies, odes, epics, didactic poems as well as in clear, dignified prose. The other bore already a certain pre-romantic character and tended to draw from popular tradition. Some novels from that time show the influence of sentimentalism and imitate to some extent the works of Walter Scott; others were didactic in character.

Polish literary romanticism which formally started in 1822 flowered mostly in poetry. The works of its greatest representatives were chiefly written abroad by the political exiles after the failure of the 1830–31 rising against Russia. Often tinged with deep patriotic feeling and messianic mysticism they comprise a rich store of lyrics, ballads, epic poems, sonnets—some of great beauty and grandeur. In several of the epic poems the influence of Byron is easily discernible. From this period dates the best Polish epic *Pan Tadeusz*, depicting the life of the Polish gentry in the early 19th century. There was also a regional school of poets who associated their literary activity with the plains of the Ukraine. Mickiewicz turned out a romantic drama, loose in composition and full of impassioned outbursts and burning patriotism. But it was mostly Słowacki who created the Polish romantic drama, first influenced by Shakespeare and later by Calderón; young Krasiński in his majestic dramas boldly approached the social and moral problems of his generation. A national comedy though without any romantic tendencies was given full life by Fredro who was himself influenced by Molière, but his plays are full of Polish tradition and the native atmosphere. In prose, besides numerous historical novels skilfully turned out, there were the psychological novel, novels of manners and cycles of a special genre of national short story. Literary criticism and messianic philosophy had also a few gifted representatives.

After the failure of the revolution of 1863 against Russian domination, realism came into play as a reaction against the enthusiasm and 'dreams' of romanticism. To some extent it developed under the influence of the philosophy of Comte and Spencer. This 'positivism' found its exponent in Swiętochowski. Novels and short stories by Orzeszkowa, Prus and others, dealing with social, economic and educational issues, were the best product of the period, but Sienkiewicz, who early freed himself from the positivist limitations, became an author of a series of picturesque historical novels. There appeared also charming stories about animals and pathetic sketches of the life of the Polish political exiles in Siberia. Many plays mostly with a satirical tone concerned themselves with contemporary Polish life.

Zapolska, a Polish Zola, excelled both in naturalistic novels and plays in which she mercilessly and courageously exposed the foibles and cant of middle-class society. Though the positivist movement was not conducive to poetry, yet it produced reflective and descriptive lyrics of the highest formal achievement. A quite successful attempt at creating a peasant epic was made in Konopnicka's *Pan Balcer w Brazylii.*

A revolt against the utilitarian positivist-realistic movement in literature came about in the 1890s under considerable influence from France, Germany and Scandinavia. The distinctive features of the new movement were: stress on formal perfection, search for new media of expression, the use of 'atmosphere' and suggestion with a great deal of literary symbolism. The literary language was enriched by incorporating the idioms of Polish highlanders and peasants and newly coined words. The whole of Polish literature, especially drama, poetry and the novel, obtained a new life and drive. The poetry of the period excels in its extensiveness, variety, formal perfection and its deep lyricism (Kasprowicz); sometimes it is of a reflective character and serves as an efficient vehicle for spreading social ideas. All classes of society are depicted in the novels and short stories and often the works are shot through by an undercurrent of patriotic feeling and sympathy for the underdogs. Literary criticism also attained a high level and the study of history found at least one brilliant stylist.

Of the several groups of young poets which sprang up in the 1920s the most important was that of *Skamander* which comprised a band of poets of different inclinations but who boldly sought direct and unfettered expression of their artistic feelings and social convictions. The poets of the *Awangarda* group, indulging in unusual metaphors, wrote verses of loose rhythm. As a result of their activity much freshness and many formal innovations were introduced into poetry which was freed of crippling uniformity. There appeared novels full of pathetic realism, marked by a deep psychological insight; others sparkled with bright humour. Historical novels also were again in the ascendancy and drama had attained a peculiar charm in the plays of Szaniawski. There appeared some elegant historical and literary essays; and the prolific Żeleński-Boy wrote many able translations of the French classics.

Literary output during the second world war was practically limited to the poetry of those Polish lyricists who stayed abroad. It was as a rule imbued with patriotism and brought a message of hope. After the cessation of hostilities some of the men of letters went home, where already a new generation of writers together with those older ones who survived the cataclysm started feverish production both in verse and prose. War and war experiences were their main topics in the first stage; many problems connected with the new forms of social and political life in Poland were dealt with. The historical novel dealing with the remotest epochs of Polish and European history found gifted representatives. On the whole the new authors with only a few exceptions pay too little attention to the artistic side of their literary output. A large group of outstanding Polish poets, novelists and writers still stay abroad and in spite of difficulties peculiar to the life of exiles buoyantly continue their literary work.

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Polynesian Literature. When neolithic Polynesia was discovered by the western world in the 18th century, its peoples—though they lacked the art of writing—possessed an exceedingly rich mythology and a highly developed oral culture. Early in the 19th century Christian missionaries reduced the various Polynesian dialects to writing, and myths, chants and traditional narratives were recorded with the assistance of native informants. This now extensive collection of material forms the main corpus of native Polynesian 'literature'. Beyond this traditional material there is as yet little truly vernacular literature written by the natives themselves. There is, however, a great body of translations—especially of the Scriptures—into Polynesian languages.

Many of the myths of Polynesia are sacerdotal and esoteric in character and concern the mysteries of creation and the high gods such as Io and Tangaroa; but for the most part the legends throng with figures that delight the popular imagination. Maui, culture hero and demigod, is the chief of these. Maui is the favourite of the common man, and stories about him are told principally at informal gatherings.

The languages of Polynesia are remarkably euphonious (there are no consonant groups and every syllable ends with a vowel), and Polynesian literature abounds with beautiful songs, poems and chants. Although there are no precisely established metrical forms, the poems are highly rhythmical and are cast in traditional moulds. They are directed to practical social ends: chants in praise of a chief, songs to accompany dancing, laments for the dead.

Polynesian poetry though simple and direct in emotional expression is rich in fanciful and delicate imagery. Among the Polynesians there is a deep appreciation of 'the spirit of place', and this is constantly evoked in their poetry. They have a great love of the fabulous and marvellous. Sentimentality holds small place in their literature and there is an absence of all prudery. Tales and poems alike are direct and virile.

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J.D.F.

Pornography: see Erotic Literature.

Portuguese Literature. Portugal emerged as an independent kingdom in the 12th century at the height of the *Reconquista*, the period during which the Christian states of Spain were gradually reclaiming the peninsula from the Moors. The new kingdom, which seceded from León, already existed *de facto* in 1139 and soon established its individuality. Although linguistically and by temperament the Portuguese even today have close affinities with the Galicians, they differ radically from the other inhabitants of the peninsula; and nowhere is this difference more manifest than in the realm of literature. Despite succeeding phases of foreign influence—first from Provence and France, from Spain at various periods, from Italy in the 16th century, from France again since the 18th century—Portuguese literature has from the earliest times displayed certain distinctive features. Particularly notable is the pervasive influence of a nostalgic and at times intensely elegiac sentiment—*saudade*—which finds its most natural expression in lyrical poetry; and indeed this mode of literary expression has flourished in Portugal more constantly than any other, from the period of the troubadour lyric down to the present day. A certain propensity for satire is another common feature well documented throughout the literature; here again the precedent goes back to the earliest literary period, as may be seen from the abundance of satirical compositions (*cantigas de escárnio e maldizer*) that have been preserved along with the love lyrics of the early *Cancioneiros* (q.v.).

For certain literary forms the Portuguese seem to have had no special aptitude. The theatre knew a brief period of splendour in the 16th century, but this was due to one man, Gil Vicente; and, apart from a few single plays, Portuguese drama has produced little of interest since. Unlike Spain, Portugal produced no medieval epic to celebrate the establishment of her national sovereignty and Camões' great renaissance epic, *Os Lusíadas*, though it stimulated many to write long narrative poems on national subjects, remains a solitary masterpiece. While moralists have not been wanting, no sound critical or philosophic tradition has ever taken root in Portugal. The dearth of Portuguese prose fiction up to the 19th century may in part be explained by the limited reading public; in more modern times the novel has been cultivated, but, except in a few notable cases, without distinction. On the other hand historiography and travel literature occupy an important place down to the 17th century, the great period of overseas discovery and colonial expansion giving rise to numerous works of great literary interest, even when these were written—as usually happened—for other than purely literary reasons.

The first Portuguese literary texts date from around the year 1200. Portuguese at this period was substantially the same language as Galician, the language employed for lyric poetry by the troubadours who flourished in the Spanish peninsula, especially during the 13th century, at the courts of such sovereigns as Alfonso X of Castile and Diniz of Portugal. The rich poetic literature of this period has been preserved in three *Cancioneiros*, or song-books, containing a large number of satirical compositions and love lyrics. Among the latter the *cantiga de amor* is of obvious Provençal inspiration, whereas the *cantiga de amigo*, often characterized by great beauty of form and delicacy of expression, seems to derive from an older, peninsular lyrical tradition, of which traces dating from the Mozarabic period have recently come to light. To the same literary period belong the devotional *Cantigas de Santa María*, composed in Galician by Alfonso X of Castile.

The slow development of artistic prose is in marked contrast to the early flourishing of lyric poetry. The romances of chivalry of the Breton cycle seem, however, to have enjoyed wide favour in Portugal and there exists a Portuguese translation of the Grail legend that probably dates from the late 13th century; there is also evidence to support the view that the romance of *Amadís de Gaula* (q.v.) was originally written in Portuguese, though the only text of this novel that has survived is the Spanish one of 1508. In the 14th century some attempts at artistic prose are to be found in the legends included in the *Livro de Linhagens* attributed to Count Pedro of Barcelos, son of the troubadour-king Dom Diniz (1279–1325). This enlightened monarch founded the first Portuguese university at Lisbon in 1290 and stimulated the pursuit of scholarship and the arts with a zeal comparable to that of his grandfather, Alfonso the Sage, in Castile. Portuguese prose, however, reached its maturity only in the 15th century with Fernão Lopes, whose superb chronicles deal with the period of social and political unrest that led to the establishment, in 1385, of the house of Avis. Under this dynasty Portugal entered on the most distinguished period of her history; the national sovereignty was made secure by the defeat of Castile at Aljubarrota and the Portuguese were able to embark on their great maritime venture: discovering and colonizing the Atlantic islands, patiently exploring the coast of Africa and finally opening up the sea-route to India and establishing a vast empire in the east in the 16th century. Lopes' successors, from Zurara onwards, dealt very largely with these overseas discoveries and conquests and make the 15th and 16th centuries the golden age of Portuguese historiography.

The latest compositions included in the early *Cancioneiros* date from the first half of the 14th century. Our knowledge of later medieval Portuguese poetry is restricted to the *Cancioneiro Geral* (1516), an anthology compiled by Garcia de Resende, which has preserved a large number of poems composed (mostly as a form of social diversion) at the Portuguese court during the second half of the 15th century and the early part of the 16th. In relation to the Galician-Portuguese lyric of the troubadour period the *Cancioneiro Geral* shows a marked decline in poetic taste; though it abounds in poems that develop the themes and casuistry of courtly love in the manner of the *cantiga de amor*, and in satirical compositions that continue the tradition of the *cantigas de escárnio e maldizer*, the fresh lyricism of the *cantiga de amigo* is almost totally absent. Spanish influence had by now become so marked that many of the poets of the *Cancioneiro Geral* even wrote in Spanish as well as Portuguese, a practice that was continued by many Portuguese writers up to the 17th century.

Drama was first cultivated in Portugal by Gil Vicente, whose plays were performed at the courts of Manuel I and John III between 1502 and 1536. Although his early plays derive from the primitive pastoral drama of the Spaniards Encina and Lucas Fernández, Vicente soon developed a highly original type of Morality, apparently without antecedents in the Spanish peninsula; his other dramatic compositions embrace the popular farce, the romantic comedy and a peculiar form of dramatic fantasy. The splendid lyrical tradition of the early *Cancioneiros*, which had left no mark in the *Cancioneiro Geral*, reappears in all its vigour in these plays, also notable for their brilliant satire. At the hands of Vicente's successors, however, the Portuguese drama soon fell into rapid decline.

Vicente's native genius had remained almost completely unspoilt by renaissance preoccupations with style and the cult of the Graeco-Roman classics. Some early translations of Cicero and Seneca, undertaken in the 15th century by Pedro, duke of Coimbra, mark the first signs of humanistic interest in Portugal; but it was Sá de Miranda, on his return from Italy and Spain around 1526, who first introduced the spirit of classical literary models along with the Italian verse forms that eventually were almost to supplant the short traditional metres of the peninsula. Thanks largely to the authoritative figure of Miranda and to his zealous disciple António Ferreira this new Italian school of poetry, with its preference for the sonnet and the pastoral genres, soon established itself in Portugal, finding its most distinguished exponents in Agostinho da Cruz, Diogo Bernardes and above all in Luís de Camões. The latter's magnificent achievement as a lyric poet tends perhaps to be obscured by his distinction as the author of *Os Lusíadas*. After Camões many literary epics were written in Portugal—indeed the fashion for this type of composition lasted until the 19th century—but none of these works can compare with *Os Lusíadas*, either in grandeur of conception or in literary merit.

Portuguese renaissance drama hardly flourished more than the popular *auto* cultivated by the successors of Gil Vicente. Both Miranda and Camões left comedies in the classical manner, but the only major work in this period is the *Castro* of António Ferreira, perhaps the first truly successful tragedy on classical lines in modern European literature. The three comedies of Ferreira de Vasconcelos are more in the nature of novels in dialogue than plays; in this, as in other respects, they recall the Spanish *Celestina* (q.v.), of which Vasconcelos' *Comédia Eufrosina* is a not unworthy successor.

In the realm of ordinary prose fiction the 16th century in Portugal produced but two works of outstanding merit: the fragmentary sentimental novel *Menina e Moça* of Bernardim Ribeiro; and Francisco de Morais' romance of chivalry, *Palmeirim de Inglaterra*, praised by even so severe a critic as Cervantes. But apart from a number of moral and religious dialogues—notable among them the powerful *Consolação às Tribulações de Israel* of Samuel Usque—the prose of this period was largely devoted to historiography and travel literature; though many of the works inspired by the overseas discoveries and conquests have all the fascination of fiction and had greater European repercussions than any other section of Portuguese literature. Few travel books have ever known the popularity that was long enjoyed by the famous *Peregrinação* of Fernão Mendes Pinto.

From 1580 to 1640 Portugal was under Spanish rule. During the early part of the 17th century the renaissance pastoral tradition was continued with distinction by Rodrigues Lobo, but already poetic taste was falling under the influence of Spanish rather than Italian models and Spanish again became widely used as a literary language by Portuguese writers. After Lobo, Portuguese poetry tended to degenerate to frivolous versification, sometimes witty but more often insipid; and the more ambitious poetic flights of those, such as Manuel de Melo, who sought to emulate the genius of Góngora were scarcely more inspired. At the same time, however, the 17th century is the classical age of Portuguese prose—though in the fields of history, epistolography and devotional works rather than in fiction. The works of such historians as Bernardo de Brito and Frei Luis de Sousa show a marked advance in balance and polish of style, though they lack the graphic realism of the histories and narratives inspired by the period of overseas expansion, so often written by missionaries, travellers and men of action who had witnessed the events and visited the countries they described. The devotional and moral treatises of Manuel Bernardes and the voluminous sermons of António Vieira likewise show great stylistic accomplishment, but of greater interest are Vieira's numerous letters, which with those of Frei António das Chagas and Manuel de Melo (the latter, as a stylist, no less distinguished in Spanish than in Portuguese), contain some of the finest prose in Portuguese. The famous love letters long attributed to the nun Mariana Alcoforado belong to French rather than to Portuguese literature.

The poetic taste of the 17th century survived well into the 18th; indeed a large part of the compositions included in the popular anthologies *Fénix Renascida* (1716–28; q.v.) and *Postilhão de Apolo* (1761–62) date from the previous century. A reaction was soon to set in, however, in the form of neo-classicism. The year 1756 marks the establishment of the Arcádia Lusitana, and to this, or to the later Nova Arcádia, belonged most of the poets of the latter half of the century. Although Portuguese neo-classicism produced little of interest in itself, it served a useful purpose in re-introducing certain standards of good taste and acted as an antidote to the laboured conceits and stylistic extravagances that had come to characterize Portuguese verse, by stimulating a return to the less ornate manner of the pastoral poets of the 16th century. The Portuguese theatre, which had become virtually extinct in the 17th century, had a brief revival in the popular plays of António José da Silva (†1737), but the various attempts at restoring tragedy and comedy on neo-classic lines came to nought; only with Almeida Garrett in the 19th century did Portuguese drama again flourish for a while. In the field of scholarship the 18th century in Portugal was a period of some importance. The bibliographical studies of Barbosa Machado and the philological investigations of Rafael Bluteau represent the first important contributions to the study of Portuguese language and literature in modern times. Educational reform, long overdue, found a zealous advocate in Luis António Verney. The Real Academia da História was founded in 1720 and the Academia Real das Ciências in 1779.

Portuguese romanticism as a self-conscious movement may be considered to date from the publication in 1825 of Almeida Garrett's narrative poem *Camões*. In reality there was no sharp break in Portugal between neo-classicism and the new sensibility. Romantic traits are well in evidence in such 18th-century poets as Anastácio da Cunha, Bocage and the Marquesa de Alorna; and conversely the pastoral manner of the Arcadian poets lived on well into the 19th century. It is, however, with Garrett (who first came into contact with European romanticism as a liberal exile in the 1820s) that Portuguese romanticism takes on a strongly national character. He made an attempt at restoring Portuguese traditional balladry in his *Romanceiro* and he shows a marked preference for national subjects in his narrative poems and in his plays, one of which, *Frei Luís de Sousa*, is of exceptional merit. In *Viagens na Minha Terra* Garrett describes a rambling sentimental journey in the manner of Sterne; the style of this work, flexible and informal, constitutes an important landmark in the development of modern Portuguese prose. The historical novel was cultivated by Alexandre Herculano and his example was followed, with less distinction, by others; but the most outstanding writer of prose fiction in the romantic era was Camilo Castelo Branco, whose remarkable gifts as a stylist were unfortunately too often wasted on serial novels and an inferior type of *roman passionel*. French is the predominant foreign influence on Portuguese literature in the 19th century; although this influence rarely gave rise to anything better than second-rate imitations, an exception must be made in the case of Eça de Queirós who acclimatized the realist novel in Portugal and whose work is at once a brilliant portrayal and penetrating criticism of Portuguese society.

After Garrett, Portuguese drama declined rapidly; and the lyric poetry of the period, while evincing all the characteristic defects of romanticism, has little of value to offer in compensation. By the middle of the century the general level of literary taste had fallen extremely low. A reaction came in 1865: headed by the poet Antero de Quental, a young group of intellectuals—the Coimbra group—rose in revolt against the effete romanticism which, almost with official recognition, was producing a state of stagnation in Portuguese thought and literature; the Coimbra dispute, a polemic started by Quental's pamphlet *Bom Senso e Bom Gosto*, heralds the most brilliant period of modern Portuguese literature. Philosophical, moral and religious preoccupations predominate in Quental's poetry, though his *Odes Modernas* show the more combative mood of an active socialist. The serious social consciousness of the outstanding writers of this period may be further seen in the satiric verse of Guerra Junqueiro, in Ramalho Ortigão's *As Farpas* and above all in the novels of Eça de Queirós.

The introduction of the technique of the French Parnassians and symbolists effected certain formal innovations in the poetry of the later 19th century, best observed in such poets as Eugénio de Castro and António Nobre; for their inspiration, however, the poets who followed Quental still turned to the cruder and more conventional types of romanticism. Particularly is this true of Nobre, whose influence on more recent poets has been considerable. In the early part of the 20th century Teixeira de Pascoais sought to promote a nationalistic reaction against the inroad of foreign poetic influences with his doctrine of *Saudosismo*, a blend of pantheism and *saudade* (Port., 'yearning'), considered as a peculiarly Portuguese sentiment. More recently the group of writers who founded and collaborated on the review Presença (1927–40) have helped maintain Portugal in contact with trends in modern European literature. Fernando Pessoa is the most interesting poet of this period. In the novel no major figure has appeared since Eça de Queirós; though Portuguese writers of fiction have not been wanting in the present century, they have in general been more successful in the short-story; among contemporary writers Miguel Torga, in particular, has shown a notable talent in this respect.

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Poulter's measure, a metrical composition in which alexandrines and septenaries are combined (not necessarily in a fixed order), as in some of the Towneley Plays (q.v.) and Moralities (q.v.) and occasionally later (as by Surrey, Swift, Cowper and, for comic effect, Thackeray); named, according to Guest, because the poulterer, as Gascoyne tells us, 'giveth twelve for one dozen and fourteen for another'. C.T.O.

Printing and Publishing. Printing has been defined by Stanley Morison as 'the device of placing together movable pieces of metal (types), each having upon its upper end a character in relief, which, being inked and impressed upon suitable material, leaves a mark, or "print"'. The idea undoubtedly sprang in the first instance from the woodcut, a picture cut in relief upon a block of wood, from which a number of prints could be taken. Eventually a few simple lines of wording were included beneath the picture. From these prints, which when assembled and stitched together are known as block-books, arose the idea of changing from time to time the wording beneath the picture; the simplest way of doing this was to cut up the existing letters into individual blocks and by reassembling them in a new order, use them again and so avoid the expenditure of much time in re-cutting.

The art of printing began first in China. Paper was, according to tradition, first made in that country in A.D. 105 (earliest extant paper documents are of the 3rd century A.D.) and ink of the type used later for printing was first mixed from lamp-black there about A.D. 400. Seal-impressions, made with red ink from cinnabar, were used by the 7th century and may be prototypes of block-printing. The earliest examples of block-printing on paper which have survived are from among the 'One million Buddhist charms' produced about A.D. 770 on the orders of the empress Shōtoku of Japan where block-printing had been introduced from China. The oldest dated printed book extant—a Chinese version of the famous *Diamond Sutra*—was produced in China in 868: it is printed from blocks on sheets of unsized mulberry-bark paper which are pasted up into a continuous roll; it was discovered by Sir Aurel Stein in Chinese Turkestan in 1907 and is now in the British Museum. A century later, by A.D. 953, the printing of nine of the Confucian classics from wood-blocks was completed; this great work which had taken 21 years to complete, was done by order of Fêng Tao, prime minister to seven successive emperors, and gave a tremendous impetus to printing in China.

The first movable type in China was made by Pi Shêng in the period 1041–49, according to the contemporary account of Shên Kua (1030–94). It was made from clay, baked and fixed in an iron frame. Wang Chêng in his *Book of Agriculture* (1314) describes subsequent development and the wooden type of his own day. This consisted of characters sawed from whole wood-blocks—over 30,000 of them were required for the entire Chinese script, and they were set and then locked in a chase in the same way as type is set today, but in the absence of a printing press, impressions could still be taken, on one side of the paper, only by rubbing. Before the end of the 14th century type was cast from metal, presumably first in China—although the earliest record is of the casting of metal type in Korea in 1392. Of all this great activity in book-production in the east, the only part which spread to the west was the secret of papermaking. When the Arabs conquered Samarkand in 751 they acquired the art, and after it had become generally used in the Middle East it was introduced by the Moors into Spain and Sicily. But there is no evidence that the idea of printing from movable types spread along the trade routes from east to west: it had to be discovered afresh in Europe.

In the west the same process of development seems to have been followed. The earliest accepted date of a block-print is the Buxheim *St Christopher* of 1423 (now in the John Rylands Library, Manchester). There are no block-books extant in Europe which definitely antedate the use of movable type, but it seems logical that they must have existed. The invention of printing in the western world is attributed without much dispute to a German, Johann Gensfleisch zum Gutenberg (*c.* 1400–68) of Mainz. The earliest reference to him occurs in a Strasbourg lawsuit of 1439, in which a goldsmith is said to have supplied him with material with which to work on his invention three years earlier. Rival claims of the Dutchman, Coster of Haarlem, are now generally discounted.

Available evidence suggests that Gutenberg worked on his invention for the best part of twenty years, bringing it into a practical state between 1440 and 1450, by which time he had moved from Strasbourg to Mainz. The capital for the long period of experiment was put up by the Mainz financier, Johann Fust (†1466 or 67); but just when success was in sight, Fust appears to have squeezed Gutenberg out and set up a printing office with his own son-in-law, Peter Schoeffer. Thus by 1454–55 there were two printing offices in Mainz, a small one possibly owned by Gutenberg and the other (larger) one certainly owned by Fust and Schoeffer. These can be traced from the survival of two *Indulgences*. The first, a 31-line *Indulgence* printed before 14 November 1454 (at which date a copy was used at Erfurt), employs a type found in the 36-line Bible, later completed at Bamberg before 1461, and attributed to Gutenberg. The second, a 30-line *Indulgence* used in Cologne on 27 February 1455, can without doubt be attributed to the rival house of Fust and Schoeffer, and it uses the type in which was printed the first complete book extant in the western world: the 42-line Bible. This famous book was a tremendous undertaking for a craft still in its infancy; it required the use of six printing presses and probably took the best part of a year to complete. It was published shortly before August 1456, for on the 24th of that month Heinrich Cremer, Vicar of St Stephen's, Mainz, recorded in a copy now in the Bibliothèque Nationale, Paris, the fact that on that day the rubrication and binding of his two splendid volumes were completed.

Although credit for the invention of printing goes to Gutenberg, the first great printer was unquestionably Peter Schoeffer. His masterpiece was the Mainz *Psalter*, 1457; this was the first book printed in colours (most pages having three besides black), the first to have the initial capitals printed instead of added by hand, the first to contain an attempt at printed music, the first to contain a printer's mark, and the first to contain a colophon giving the printer's name and date of printing.

Printing remained a jealously guarded monopoly of Mainz until 1462, when the city was sacked in a local war and the printers scattered. Two Germans, Sweynheim and Pannartz, set up the first press outside Germany at the Benedictine monastery of Subiaco near Rome, which was under the authority of the great Spaniard, Torquemada. The earliest book they are known to have printed there is a Donatus in 1464, but no copy of it has survived. In the following year they produced an edition of Cicero's *De Oratore* in a new type which modified the gothic previously used by crossing it with the humanistic hand of the renaissance scribes; although somewhat rough, this is the first roman type of merit, and was preceded in time only by that used by Adolph Rusch at Strasbourg in 1464. They moved to Rome in 1467.

Printing now spread rapidly in Europe, usually through the activity of emigrant Germans: Basel, 1466; Pilsen, 1468; Venice, 1469; Paris, 1470; Nürnberg, 1470; Utrecht, 1470 (first Dutch press using the Gutenberg process, the Coster editions, which are all undated, may well be earlier); Milan, Naples, Florence, 1471; Lyons, 1473; Budapest, 1473 or 74; Cracow, Valencia, Louvain, Bruges, 1474; Westminster, 1476; Oxford, 1478; London, 1480; Antwerp, Leipzig, 1481; the first press in Scandinavia was set up at Odense, Denmark, in 1482 by Snell, a printer who moved in the following year to Stockholm—by which time printing was general throughout Europe.

Before continuing our story a few innovations may be mentioned:

First title-page: Bull of Pope Pius II, Mainz, Fust and Schoeffer, 1463.

First Greek printing: fragments in *Cicero* of Fust and Schoeffer, and *Lactantius* of Sweynheim and Pannartz, both 1465.

First known book advertisement: issued by Eggstein at Strasbourg, 1466.

First book with a list of gatherings: *Epistolae* of St Jerome, Rome, probably Riessinger, 1468/9.

First catchwords: *Tacitus*, Venice, Wendelin da Spira, 1470.
First page numbers: *Homiliae* by St Chrysostom, Rome, Lauer, 1470.
First printed poster: book advertisement issued by Schoeffer, 1470.
First printed 'signatures': Nider's *Praeceptorium Divinae Legis*, Cologne, Koelhoff, 1472.
First printed musical notes: Gerson's *Collectorium super Magnificat*, Esslingen, Fyner, 1473.
First Hebrew printing: Rashi's commentary on the Pentateuch, Reggio di Calabria, ben Garton, 1475.
First printed atlas: Ptolemy's *Cosmographia*, Rome, Buckinck, 1478.
First printed mathematical figures: *Euclid*, Venice, Ratdolt, 1482.
First type-specimen sheet: Augsburg, Ratdolt (returned from Venice), 1486.

The early printers aimed at producing by mechanical means a book resembling a manuscript as closely as possible, and many collectors would not admit printed books to their shelves because they regarded them as cheap and inferior imitations. In 1472 Sweynheim and Pannartz, for example, were forced to appeal to the pope for financial aid in order to keep going. From the facts given in this appeal, incidentally, we learn that the usual size of their editions was 275 copies. The highest point in printing as an imitation of writing was probably reached by a Frenchman, Nicholas Jenson, who set up a press at Venice in 1470 and so became the first non-German printer. He used a justly famous type, and, although some of his presswork was inferior, his noble folios on vellum, sumptuously illuminated, are magnificent. When we think that even these books were rejected by fastidious collectors, we must remember that the art of the scribe had seldom reached as high a point as it did in Italy during the very decade when printing was struggling to establish itself. There was every justification for the book-collector's conservative reserve, and printing, in fact, won its victory by the back-stairs—through the cheap market. It was not until the 16th century, when printers ceased to imitate scribes and developed a distinct style of their own, that their products were accepted by the most fastidious.

In the early years of printing there was no separate publishing trade; the printer himself chose what titles he thought would sell, and, having produced them, disposed of his copies to the booksellers. The book-trade was well developed and, having Latin as an universal language, was more international than it has ever been since. Towards the end of the 15th century the increase of vernacular printing began to restrict sales more particularly to the country of the language in question. Printers had four outlets for their wares: the retail bookshops, to which books were sent in the form of unsewn sheets usually packed in barrels; the big fairs, which attracted foreign visitors (one of the reasons, probably, why Lyons very quickly came to have more printers than Paris); wholesale booksellers—for example two foreign students, Peter Actors and Joannes de Aquisgrano, were travelling England in 1483 and offering books on sale or return; and their own premises. It was inevitable and desirable that some printers should in addition be scholars, and the few great scholar-printers must be respected as among the most important figures who have appeared in the history of books. The first of them was Caxton (*c.* 1420–91), who learnt to print in Cologne and then set up a press at Bruges in 1473 in order to disseminate more widely a translation of Raoul le Fèvre's *Recueil des histoires de Troyes*, which he originally completed in 1471 for his patron, Margaret duchess of Burgundy, the sister of king Edward IV. But outside of the private press (q.v.), printing and publishing have long become too complex in their operation to lie within the personal control of one man.

Publishing as a separate profession was slow to develop. The first publishers were the rector and the librarian of the Sorbonne, Jean Heynlin and Guillaume Fichet, who invited three printers—Friburger from Colmar, Gering from Constance and Crantz from Stein—to come to Paris and set up a press within the precincts of the university. The works to be printed, mostly texts for the students, were chosen by Heynlin and Fichet—not the printers—and it was they also who laid it down that roman type was to be used: the first press in the world to employ roman type from its start. But after Fichet we do not encounter another pure publisher for some time, and the only other figure who must be mentioned is Anton Koberger (*c.* 1450–1513), the first 'big business man' in printing, who in the same year, 1470, began his career in Nürnberg. Before long he owned sixteen bookshops and had agents throughout Europe for the distribution of the products of his printing shops. But he soon found himself defeated by the guilds of the crafts which, more tightly organized than a modern trades union, watched jealously to see that one man's job was not encroached upon by another; he therefore gave up all his interests except publishing.

At the turn of the century the initiative in book production had passed from

Germany to Italy. By 1480 when Jenson died, Venice had become the main centre of the European book-trade: it was the meeting place of northern and southern Europe, and many German printers gravitated there and stayed. Jenson's plant passed to Torresano, who was the father-in-law of Aldus Manutius (1450–1515), who in turn decided at the age of 44 to enter the profession after living in the household of the brilliant renaissance scholar Pico della Mirandola. Aldus, whose device of the anchor and dolphin is better known than any other printer's mark, could print handsome books, as the famous *Hypnerotomachia Poliphili* of 1499 shows—for it is considered to present a perfect blend of type (revived today as 'Poliphilus') and woodcut illustrations; but he owes his place in history to his cheap editions. In 1498 one of Aldus' literary friends, Urceus Codrus, wrote to him protesting about the price of his five-volume folio edition of Aristotle—saying that for the same amount he could have bought ten of the finest Latin manuscripts. Thereupon Aldus turned completely to the production of 8vo editions at a popular price. He is therefore the first printer-publisher to produce a series comparable to the Everyman Library, the World's Classics or Insel-Bücherei today; the first to exploit in the production of these small books the new compact type-faces (in his case mostly italic) which were beginning to draw unmistakably away from the 'manuscript' appearance, and—arising out of that—one of the first to employ the new 'grey' page. A word of explanation: as already stated, early printed books were mechanical rivals of manuscripts written with black ink on vellum, therefore they themselves employed a heavy type-face set solid to produce the same effect of a black rectangle set on a white sheet. But once free from the scribe's influence, printers quickly discovered that a printed page was more easily read if the type were lighter, the page narrower and smaller, and the lines of print separated by a certain amount of white space (a 'lead'). This redesigning of the printed page produced an overall effect which optically is grey instead of black, and it is this effect which, with certain archaic exceptions, printers have sought after from that day to this.

At approximately the same time as Aldus two other eminent scholar-printers began their careers. In 1485 Anthoine Vérard (†c. 1512) established his press in Paris; he was a masterly printer of richly illustrated books, and also—with his contemporaries Le Vostre, Le Petit, Kerver, Anabat, and Geoffrey Tory—produced a superb series of Books of Hours combining the new grey page with magnificent renaissance ornament. And in 1491 Johannes Froben (*c.* 1460–1527) set up his press at Basel. He was a printer of distinction whose books were remarkable for the beauty of their roman type and the excellence of their presswork, but he was also a sagacious and intrepid publisher. He is probably the first to have employed a literary adviser on a regular salary basis—and that man was no less than his close personal friend and famous author, Erasmus.

With the death of the first Aldus in 1515, the initiative in book production passed from Italy to France, and the standard of Italian production declined progressively through the century. From the productions of Vérard in the last decade of the 15th century until a hundred years later France produced an astonishing and unrivalled succession of scholar-printers—given an early impetus by Louis XII who in 1513 issued an edict in praise of printing and exempting it from heavy duties. The first two were both Paris printers: Henri Estienne (*c.* 1460–1520) and Josse Bade (*fl.* 1500–35). Estienne was famous for the accuracy of his texts; his family continued in the business for 150 years. When Josse Bade died after 30 years in business he had published over 700 books, all in the traditional heavier types; he was succeeded by his able son-in-law Michael Vascosan, who changed to the new light renaissance style. Henri Estienne's widow married Simon de Colines (*fl.* 1520–46) who in 1524 shared with Geoffrey Tory (*c.* 1480–1533), ex-proof-reader from Estienne's shop, the production of a Book of Hours which is the first masterpiece of book-production to be conceived as a printed book without so much as a glance over the shoulder in the direction of the medieval scribe. The 13 large woodcuts and the borders to every page were cut by Tory, whom E. P Goldschmidt has described as 'the great transformer of the French book from the gothic into the purest renaissance'. Tory's famous *Champfleury* (1529) is the first book in which the theory and principles of letter design is studied; in addition, he introduced into printing the apostrophe, the accent and the cedilla. François I so much admired his work that he created the post of *Imprimeur du roi* for him in 1530.

Simon de Colines ran the Estienne press until 1526, when he branched out on his own with a series of lovely little books and handed the family concern over to his stepson-in-law Robert, greatest of the Estiennes (1503–59). The early italic types which Colines used were most probably designed for him by Claude Garamond (†1561) who was the first man to divorce the profession of type designing and casting from that of printer, setting up his own foundry at Paris in 1530. When Garamond died, some of his types were sold to the Low Countries, while his pupil Granjon continued his work in Rome and Florence. Once his patron, François I, was dead, Estienne found the increasing religious intolerance, which culminated in the St Bartholomew's massacre, oppressive, and emigrated to Switzerland in 1551, making Geneva the most active centre of printing until the rise of Plantin at the end of the century.

At the same time as these eminent printers were at work in Paris, there was an equally distinguished group in Lyons. The first was Sebastien Gryphus (1491 or 93–1556), who was so much addicted to the use of the new italic types that for a century they were generally known in Spain as 'Grifo'. He was followed by the Jean de Tournes, father (1504–64) and son (1539–1605), who produced books notable for their delicate small woodcuts by Bernard Salomon and his school. The elder de Tournes—who had been Gryphus' foreman—published the works of all the leading Lyons writers, including Louise Labé, and he also specialized in the use of the most beautiful arabesque borders and tail-pieces made up of *petits fers* which suggest the designs of wrought-iron lantern supports known as *culs de lampes*, from which such decorations now take their name.

Bernard Salomon's son-in-law was Robert Granjon (*fl.* 1550–1600), the eminent Lyons type-founder and printer who had been Garamond's pupil. Granjon transformed the hitherto individual *petits fers* into units which could be built up into the most remarkable combinations. He cut italic and Greek types in Paris from 1545 to 1550, then went to Lyons to work for de Tournes, to whom he had already sold types. In 1557 he cut the cursive type known as *civilité*, and by 1562 had published 28 books in this and other type over his own imprint. In 1563 he visited Antwerp to work for Plantin, and towards the end of his life he was called upon by Cardinal Ferdinand de Medici to cut types which went to the Stamperia Vaticana. This movement in French printing initially owed its inspiration in some extent to Italy; nevertheless the French printers quickly impressed their own character on their wares. Between 1520 and 1570 they probably produced the greatest quantity of good printing in the shortest time which has been seen since the invention of the art.

The only other activity of comparable importance was that of Christopher Plantin. Plantin came to Antwerp from Spain in 1555. He began as a printer, then for some time concentrated on fine bindings; afterwards he returned to printing and built up one of the biggest presses in Europe. He was really more interested in publishing than in printing, and, apart from the fact that he was a man of taste who ensured that his books were well laid out, his contribution to typography is small. The number of books he published was enormous and his list was catholic; his largest production was the polyglot Bible published between 1569 and 1573. Plantin died in 1589, and the press passed to his son-in-law, Jean Moretus; the family remained in business with offices in the same premises until 1876, when the handsome building was acquired by the city of Antwerp and opened as the Musée Plantin-Moretus.

While the impetus in book-production was passing from France to the Netherlands in the latter part of the 16th century, several events occurred elsewhere which must be mentioned. In 1563 the first press to be set up in Russia was started by Fedorov and Mstislavetz, by order of Ivan IV, but they produced only three books in four years and then were forced to flee from a hostile mob which destroyed their premises; printing was not restarted in Russia until 1589. Two years before, in 1561, printing was first introduced into the Indian sub-continent by Portuguese monks at Goa. In 1567 John Day (1522–84), one of the few English printers in the 16th century of any merit whatsoever, began a collaboration with that great bibliophile Matthew Parker, archbishop of Canterbury, which produced the first Anglo-Saxon type to be cut and a number of erudite privately printed volumes. During the 16th century printing was also brought to the New World: in 1539 Juan Pablo was sent to Mexico City by the German emigré, Jacob Kromberger of Seville, the best printer in Spain. The next press to be set up was that of Antonio Ricardo at Lima in 1584. Printing was not brought to North America until 1638.

The emergence of the Low Countries as

an important centre of printing was continued with increasing strength after Plantin. He was followed by the Elzevir family. They were primarily publishers, specializing in small books which achieved great popularity. Louis Elzevir (*c.* 1540–1618) came from Louvain to Leiden in 1580; he was a bookbinder, but in 1587 he took to publishing. He was succeeded by his eldest and his youngest sons, Mathier and Bonaventura (1583–1652), the latter being the most enterprising member of the whole family. In 1638 the business spread to Amsterdam; the Leiden branch gradually declined and was finally sold in 1715; the Amsterdam office was auctioned off by the widow of Daniel Elzevir in 1680. The Elzevirs made one major contribution to typographic history by employing the great Dutch type-designer Christoffel van Dyck (1601–69 or 70) to lay out their Amsterdam office and to equip it with types of his own design. The types of the Leiden office came from the Luther type-foundry at Frankfurt, though van Dyck appears to have had a hand in their selection. Dutch printers in general obtained their types from these two sources. The Luther foundry sprang originally from the printing office of Christian Egenolf, founded 1531, which by the end of the 16th century had a collection of types second only to that of the Plantins. But whereas the Plantins kept their types entirely for their own use the Frankfurt house dealt extensively in the market. There was a friendly connexion between the two, and since both possessed certain types of Garamond and Granjon they made up their sets by exchange. The historically important group of typographical materials generally known as the 'Fell types' at the Oxford University Press came largely from these two sources. The types which Dr Fell himself gave to the university in 1675 were Dutch; but it has been shown by Stanley Morison that other types which have in the passage of time become broadly associated with this bequest are in fact much older: some of them indeed were cut by Robert Granjon himself and date from 1565. They must have reached England either through Germany or the Netherlands.

In the mid-17th century printing was introduced into North America. In 1638 the Rev. Jose Glover sailed from England to exploit the iron industry in the New World after he had been suspended for non-conformity. Being interested also in religious freedom and in education, he returned to England and took out a printing press and the Daye family from Cambridge to run it—Stephen, a locksmith, Stephen junior, and the second son Matthew who was a printer's apprentice. Glover died on the voyage out, but the Dayes set up their press and were at work by March 1639. Glover's widow soon married the president of the newly founded Harvard College; thus the president gained control of the press which he had the Dayes set up and operate at Cambridge, Massachusetts. Their first piece of printing was *The Freeman's Oath* and a 1639 almanack, neither of which has survived; then in 1640 they produced *The Whole Book of Psalmes*, known as 'The Bay Psalm Book'. The original press brought out from England is preserved today in the State Capitol at Montpelier, Vermont. The second press in America was sent out in 1660, also to Harvard, by the 'Company for the Propagation of the Gospel amongst the Heathen Natives of New England and Parts adjacent in America' for the purpose of printing the Rev. John Eliot's 'Indian Bible'. With it they sent the first master printer to work on the continent, Marmaduke Johnson—a stormy petrel, but a good printer. After a disagreement Johnson left the company's service, brought over a third press from England, and set up in Cambridge the first independent American printing office. There was at this time a ban upon printing outside Cambridge; Johnson was always anxious to break this, and in 1674 he finally obtained permission to move his press across the river into the city of Boston. He only lived a few months to enjoy his new privilege, but the ban was broken and there was nothing now to stop the spread of printing gradually through the American states. The first press in Philadelphia, a city which was to become the centre of American publishing for a hundred years, was established by a printer from London, William Bradford, in 1685, under the auspices of the Quakers. Although there was no ban on printing in Philadelphia, it was hedged about with official difficulties, and after a brush with authority Bradford departed to New York, where he set up the first press in 1693. In Philadelphia Benjamin Franklin plied his trade as a printer from 1728 until he went to Europe. Printing spread through the States in this order: Maryland, 1685; Connecticut, 1709; New Jersey, 1723; Rhode Island, 1727; Virginia, 1730; South Carolina, 1731; North Carolina, 1749; New Hampshire, 1756; Delaware, 1761; Georgia, 1763.

de deſerto delicijs·affluēs:innixa sup
dilectū ſuū? Sub arbore malo ſuſci-
taui te. Ibi corrupta eſt mater tua:ibi
violata eſt genitrix tua. Pone me ut

1. The 42-line Bible. Designer unknown. Mainz, Fust & Schoeffer, 1456.

hēret. Ab hoc illud. M. Marcelli de conſecratione hono
neſtate noīum differt re congruit. Eadem uanitate mer
Senatus collocauit: quā ꝑfecto ſi habuiſſet eiuſ mōi ſac
Magnū Cicero audaxq; cōſuliū ſuſcepiſſe gręciā dicit · q

2. First roman type. Designer unknown. Subiaco, Sweynheim & Pannartz, 1465.

mant: & ea quæ impendeant me facile tranſi
brem ſiue in tuſculano ſiue in cumano ad te
quod minime uelim romæ: dum modo ſimu
ciā ꝑfecto: ut id utriq; nr̄m cōmodiſſimū eē
.M.T.C. Varroni. S.D.

3. 'Jenson', Venice, designed (?) and used by Nicholas Jenson, 1470.

BERNARDVS BEMBVS PATER.
Ego uero fili nuſpiam eſſe libentius ſoleo;
q̃ in hac cum ripae, tum arborum, tum
etiam fluminis amoenitate: neq; eſt, quod

4. 'Bembo', designed by Francesco Griffo. Venice, Aldus Manutius, 1495.

DANTe ALIGIERI.

Stampata in Vicenza, per Tωlωmeω Ianiculω da Bressa,
Nel annω M D X X I X.
Del Meſe di Febraiω.

5. Italic, designed by Lodovico degli Arrighi. Vicenza, Tolomeo Janiculo, 1529.

ALEXIS · II ·
N *ec ſum adeo informis, nuper me in littore uidi,*
C *um placidum uentis ſtaret mare. non ego* D*aphnin*
I *udice te metuam, ſi nunquam fallat imago*
O *tantum libeat mecum tibi ſordida rura,*

6. Italic, designed by Francesco Griffo. Venice, Aldus II, 1535.

C'eſt le ſujet de cette Médaille. Pallas prés
lande d'un Bouclier, où ſont les Armes de Fr
GIO FOEDERUM, ſignifie, *religieuſe obſerva*
BATAVIS TERRA, MARIQUE DEFENS
landois ſecourus par mer & par terre. 1666.

7. 'Romain du Roi', designed by Philippe Grandjean. Paris, Imprimerie Nationale, 1702.

Curſibus, et crudo decernet Græc
Ipſe caput tonſæ foliis ornatus oli
Dona feram. jam nunc ſolennes d
Ad delubra juvat, cæſoſque videre

8. 'Baskerville', Birmingham, designed and used by John Baskerville, 1750.

J'ai lu par ordre de monseigneur le
Garde des Sceaux un manuscrit intitulé
Essai de Fables nouvelles dédiées au Roi,
suivies de Poésies diverses; *par M.* Didot

9. 'Didot', Paris, designed and used by F. A. Didot, 1775.

Romanarum rerum status ab Vrbe condita
ad Augusti excessum

Vrbem Romam a principio reges habuere
Libertatem et consulatum L. Brutus instituit.

10. 'Bell', designed by Richard Austin. London, John Bell, 1788.

and reputation;—notwithstanding ENGLAND's inattention to *this art*, which is considered as the happiest invention that ever employed the faculties of man—it is worthy of notice, that FRANCE, SPAIN, ITALY,

11. 'Bodoni', Parma, designed and used by Giambattista Bodoni, 1780.

Private presses have multiplied gre
some of them have done fine work.
are exercising on the commercial pri
in any way comparable to that whi

12. 'Centaur', designed by Bruce Rogers, Chicago, 1915.

contradict another. This seems unav
offered for the gymnastics to which t
After all, life is full of these apparer
robust mind is one that is not distu

13. 'Perpetua', designed by Eric Gill. London, Cambridge University Press and Cassell, 1929.

They walked along a path over t
it came to an end right in front of
had to be climbed. Then came
stones. The philosopher complain

14. 'Romulus', designed by J. Van Krimpen. Haarlem, Joh. Enschedé en Zonen, 1931.

LANDMARKS IN TYPE DEVELOPMENT

(giving name by which type is generally known, its designer, and the date and place of first use).

The most important typographic innovation of the late 17th century was made in France. In 1640 Cardinal Richelieu persuaded Louis XIII to found the Imprimerie Royale. The first books from the press were printed in a type of the Garamond family; in 1642 the press acquired new types from the foundry of Jean Jannon at Sedan which were called *caractères de l'Université*. When a new director of the Imprimerie, Jean Anisson, was appointed in 1691, it was suggested that the press should have an entirely new type for its own exclusive use. A commission was appointed and produced a series of ponderous and geometrical recommendations; happily, however, Philippe Grandjean, the punch-cutter charged with the interpretation of these recommendations in 1693, treated them merely as a basis for discussion, and in producing the *romain du roi Louis XIV*, of which the first specimen was issued in 1702, went his own way virtually unchecked. His type was the first to accentuate the shadows—thickening the thicks and shading the thins—which anticipated by 80 years the types of Bodoni and the whole of modern French typography. The first book to be printed in the new type was the *Médailles sur les évènements du règne de Louis-le-Grand*, 1702. It is a superb folio; the paper is of very fine quality and shows off the craftsmanhip of the engravings and the new type to perfection. Grandjean's fount was to everyone's taste but was for the use of the Imprimerie Royale only—so designers then began to design their own new types as nearly like this as the law officers of the crown would allow them.

Meanwhile we must return to the 16th century to trace the development of publishing from the great days of the scholar-printer. Various methods of restriction and censorship existed in most countries where printing was carried on; in France, for example, the book was regulated by officers of the crown; in England first by the crown and then by the Stationers' Company which was incorporated in 1557. Sizes of editions were limited, but not the output of titles. In forty years between 1473 and 1513 Koberger of Nürnberg published 236 separate works, many of them very large with lavish illustrations; Froben at Basel published 257 works in 37 years, while John Elzevir published 100 works between 1655 and 1661. English production was much lower, although there were a few exceptions: John Day between 1546 and 1584 published 275 works, and Thomas Berthelet some 250 between 1529 and 1554. Sizes of editions were generally in the neighbourhood of 1,000–1,250 copies. The Shakespeare quartos, for instance, are thought to have been about 1,000. But editions of scholarly works could sink as low as 100 copies, while popular school books could rise as high as 10,000 at a time. Editions in England were limited by regulation in order that compositors should not be idle when excessive machining was taking place, but in practice the requirements of the public seem in most cases to have fallen short of the permitted maximum.

At this time an author had few rights in his own works, nor did he seem to desire any. His living came generally from the bounty of a patron to whom the work would be dedicated. Possession of a manuscript carried with it the unchallenged right to print it—a right which authors were fighting as late as the 18th century—and all early copyright (q.v.) is concerned with safeguarding the rights of printer-publishers and not authors. Piracy was rampant and there was no remedy unless an offender were caught literally in the act. Only in Venice in the 16th century were the rights of authors in any way recognized: in 1544 a decree forbade the publication of any work unless it could be proved to the satisfaction of the university commissioners that the author or his representative had consented, on pain of a fine and a month's imprisonment. Similar rights were not accorded to authors in England until 1709. In England during the 16th century, and particularly the reign of Elizabeth I, the patent system came into widespread use. This was an exclusive right to perform some lucrative act of business which was either given as a reward or sold as a means of raising revenue. This extended to the production of books: for example, Richard Tottel in 1559 obtained the right to publish all law books. These patents led to a public outcry; queen Elizabeth was forced to rescind a number, and James I did away with many more. The only one which survives today is the privilege of printing the Authorized Version of the Bible, which is reserved to four firms in England and Scotland.

Authors who did not part completely with their manuscript seldom, if ever, expected to receive any cash payment for their work. During the early 16th century in Germany it was customary to pay an author in kind, i.e. so many copies of his own book, plus some other books for which copies of his own may have been exchanged. Plantin, whose accounts survive, paid partly in money and partly in kind. For example, in 1554 he gave the author of a Hebrew grammar 100 copies of the book as his fee; but in 1567 the author of a treatise on book-keeping received 100 copies and 45 florins.

From early in the 16th century printers began to share the cost of producing their wares, and each interested party had his own name on the title-page of his part of the edition. In England this was done as early as the days of Wynkyn de Worde (*fl.* 1477–1535) and Richard Pynson (*c.* 1447–1530). But as business developed and costs multiplied printers who were short of capital fell into the habit of selling part of a proposed edition in advance to a bookseller. Sometimes a printer would form a partnership with his paper merchant. From that it was an easy step for the bookseller, rather than the printer, to acquire the publication rights in a new work and to place the production in the hands of a printer on a share basis. But the publisher—that is the person who acquired the rights in a new work from an author and marketed it—was still either a printer or a bookseller. There were certain exceptions, in the form of societies or associations of individuals interested in the publication of books. The first to be recorded is found in Milan as early as 1472; it was composed of a priest, a schoolmaster, a college professor, a lawyer, a doctor and a printer. The books to be printed were chosen and their publication price fixed by the board, which put up the capital; the printer found no money but received 33⅓ per cent of the profit. Associations along the same lines existed occasionally in 16th-century France, coming together for the production of big projects, then splitting up again, and became quite frequent in the 17th century —such as the Grand Navire (1610), Source (1622), Soleil (1629). But they are not found in England until the 18th century. The more normal situation was summed up by Christopher Barker in the late 1550s in terms which were couched with particular reference to England, but applied equally to the rest of Europe:

> 'The booksellers, being grown the greater and wealthier number, have now many of the best Copies [copyrights] and keep no printing house, neither bear any charge of letter (type) or other furniture, but only pay for the workmanship. . . . Some of them, though their skill be little or nothing in the execution of the art, have more judgement to govern and order matters of printing than some printers themselves. But unless some printers be well maintained, it will bring both the one and the other to confusion and extreme poverty.'

This shows that the swing away from the printer, and his loss of initiative, had clearly already begun.

Four basic types of imprints gradually appeared on the title-pages of books in the late 16th and early 17th century: (1) Printed by A; (2) Printed by A for B; (3) Printed by A and sold by C; (4) Printed by A for B and sold by C. In these formulae A is obviously the printer, while C is a bookseller; B is an *entrepreneur* who may have been either another bookseller interested in publishing, a wholesaler, or (more and more with the passage of time) simply a publisher who owned the copyright of a work but required on the one hand a printer to manufacture his goods and on the other a trade outlet (a bookshop with provincial and overseas correspondents) to dispose of them.

The details of the change of emphasis are obscure, but by the second half of the 17th century the pure publisher was emerging once and for all as a professional man on his own account. Among the first important figures was Jacob Tonson (1656–1736), who opened a bookshop in 1677 and began to acquire copyrights from such authors as Dryden and Otway; he was closely associated with Dryden through most of his life, and he published Pope's earliest work. Tonson was closely followed by Bernard Lintott (1675–1736), who had much the same tastes, and indeed on several occasions collaborated with him. By 1700 it appears therefore that publishing was now a lucrative occupation (though many publishers were still either booksellers or printers as well) and that England produced the first notable pure publisher.

An important feature of this period was also the flourishing reprint business carried on in the Low Countries. The Elzevirs, who began by reprinting the classics, expanded their activities to the reprinting of anything they thought they could sell, particularly French literature—the whole of Molière, for example, quickly appeared from Amsterdam 'suivant la copie imprimée à Paris'. This spread until it became a habit and indeed so much a characteristic of Dutch publishing that authors in the 18th century who were in trouble with the authorities, such as Voltaire, had some books genuinely printed there for the first time—it confused the police and took advantage of the most efficient book distribution service in Europe.

At the end of the 17th century when capital was short among publishers, it was quite common for one to dispose of part of an edition to a colleague after it had been delivered in sheets by the printer. That such a spirit of co-operation existed among otherwise hard-headed business men indicates that their profession was still sufficiently in its infancy for them to close their ranks in the face of a risk. For it must be remembered that the publisher, fundamentally, has nothing in the world except his costs. A printer has his stock of types, a binder his skins and his tools, a bookseller a stock-in-trade of books which—if he has bought wisely—can always command some sort of price; a publisher has one liability and two potential assets—an office, his personality and his judgment. It was with these attributes and an insecurely established position that men like Tonson and Lintott faced the early years of the 18th century.

The great success of the Imprimerie Royale with its new type was one of the few happy incidents during the last years of Louis XIV's reign. When Grandjean died in 1714, he and his able pupil Luce had between them cut the *romain du roi* in twenty-one sizes. The Dutch, as ever, were quick to follow and in 1730 Fleischman began to cut a series of similar, but even more sharp and brilliant, types for the Enschedé's of Haarlem. But he was quickly followed by one of the most eminent names in French printing: Pierre Simon Fournier.

Fournier (1712–68) was the son of a type-founder: his father had been manager of the Le Bé establishment, which went back to the 16th century when the first Le Bé had been a pupil of Garamond. In 1736 he began to engrave and cast type, and six years later he published his first *Modèles de Caractères*, in which he presented a complete range of types which, while showing his close study of the older models, had a new touch perfectly attuned to their own age. It is the types and ornaments of Fournier which accorded so well with French taste in books during the reign of Louis XV—smaller, gayer and generally better printed than those of Louis XIV, with the lovely plates, headpieces and tailpieces of Gravelot, Cochin, Eisen and Moreau le jeune.

While the French printers were following the course laid out for them by Grandjean's *romain du roi*, English printing and typefounding was about to come to importance for the first time. In 1734 William Caslon (1692–1766) issued the first specimen of his types, which are considered one of the great contributions to typographic development because of their perfect proportions and their adaptability in use. Caslon was by profession an engraver of gun-locks and barrels. It is thought that his first work in the direction of typography was the designing of binders' tools. In 1720 he was commissioned to cut an Arabic font; at the foot of the specimen of that type he added a few lines of roman so beautiful that he was asked to continue and produce an entire alphabet. He followed it with a great number of founts of various kinds and sizes; these types were in general use in England until the end of the 18th century (when they fell for a while out of favour) and were widely exported.

After Caslon came John Baskerville (1706–75) who was probably the most notable type-designer and printer of the 18th century. He began life as a footman and then became a writing-master and cutter of tombstones. A small square slate has survived (Birmingham Public Library) which he cut as an advertisement for his tombstones, and it shows that he had already thought out the letter-forms which he was later to use in his type-design. Baskerville thought that he saw an opening for making a great deal of quick money in the japanning business, and he was right; with the fortune he made he was able to begin his own press and foundry to make types and print books to his own ideals. His type is broader in face than Caslon's, leaning more to the marked thicks and thins of Grandjean, and intended to be printed with considerable leading between the lines. For Baskerville the designing of the type was only a beginning. He used a new kind of press, made his own specially black ink and had paper manufactured to his own specification with an extra smooth finish—the first wove paper, that is to say one which does not show the mark of the wires on which it is made. After seven years of preparation he produced with these carefully chosen materials wide-margined books with a handsome air of 'polish' about them which astonished his English contemporaries and commanded the admiration of his colleagues abroad. Generally he did not cover his costs, and did not expect to, but the losses occasionally depressed him. At his death his widow sold everything to Caron de Beaumarchais, the adventurous author of *Figaro*, who used the types to print the famous Kehl edition of Voltaire's works in 1785; the original punches descended to the leading firm of Parisian type-founders, Messrs Deberny & Peignot. In March 1953 M. Charles Peignot generously presented the whole of the remaining, genuine punches to the University of Cambridge.

The mid-18th century also saw the establishment of an important press in Scotland. In 1740 Robert Foulis began to sell books (mainly the classics) in Glasgow, in the following year he had books printed for him to augment his supplies and in 1742 he began to print on his own account; his brother Andrew joined him in partnership in 1748. They became printers to Glasgow University and played a leading part in the flourishing intellectual life of that city. Their types were cut for them by Alexander Wilson of St Andrews, later of Camlachy; these founts, though influenced by Baskerville, have a marked individuality of their own. This combination of the Foulis and their type-founder in Glasgow began a tradition for fine, honest printing in Scotland which continues strongly to this day.

The main influence of Baskerville was felt most by Bodoni in Italy and the Didots in France. Giambattista Bodoni (1740–1813) was the son of a printer who became in 1768 printer to the court of Parma. When he began he used entirely the material (types and ornaments) of Fournier, and handled it charmingly. But an acquaintance with Baskerville's productions changed his style: he designed and used a series of modern-face types, which, however, were always much narrower than those of Baskerville, though employed with the same heavy leading. Bodoni's excellent example, however, had no lasting effect on Italian book-production, while that of his rivals in France, the Didots, exercised a most profound effect upon the books of their own country.

The first Didot to become a printer of any importance was François (1689–1757). Every member of the family went into some branch of the book trade—printing, publishing or paper-making—in friendly rivalry and yet constant communication with all his relations. The most eminent of the family as a printer was François-Ambroise (1730–1804), of whom it has been written 'his life is the history of progress in printing at that time'. About 1780 he had cut a roman and a cursive type which show a more marked contrast between thicks and thins, have hair-line serifs and condensed capitals. With these types he printed a magnificent series of books, some of them in editions of as few as 25 copies—the beginning of the *tirage limité* which has since become one of the curses of French book-production. The height of this nonsense was reached when he produced a most delightful series of 18mo classics for the Comte d'Artois, brother of Louis XVI: of each book a limited edition of 2 copies was produced, printed on satin!

When François-Ambroise Didot decided to retire in 1789, he gave his printing office to his elder son Pierre (1760–1853) and the foundry to the younger son Firmin (1764–1836). The two sons somehow held on through the revolution and were there to produce handsome books when the extravagant boom of the Directoire came. Pierre got permission to move his press into that part of the Louvre vacated by the Imprimerie Royale and scored an immediate success with his 'Louvre editions', sumptuously illustrated by such fashionable artists as Gérard, Girodet and Prud'hon.

Firmin, as well as type-founding, became interested in popular publishing and achieved fame as the father of stereotyping. In 1701 Dutch printers had made the first attempt by dipping their chases of type in molten metal up to the shoulders of the letters so that each became a solid sheet which could be easily stored without danger of individual letters dropping out. But by this system the original type was not recoverable. Some years later a Scottish goldsmith, William Ged (1690–1759), found the solution: he took a cast from a page of type in plaster of Paris; the original type could then be distributed and used again, while a metal sheet duplicating the page of type could be cast several times from the plaster mould. But Ged was ruined by trade opposition, and the invention lay fallow until the end of the century. It was not until 1797 that a printer named Gatteaux demonstrated to Firmin Didot an alloy which gave a perfect cast: but Gatteaux thought he had a monopoly and demanded an enormous price for his material. So Didot experimented himself, and one of his workmen, Hernan, found a solution: this was to compose in copper matrices with sunk faces and cast from them. Although the first method of stereotyping to be successfully marketed, it was not ideal; in 1829 the honour of discovering the method in use today was divided between Genoux of Lyons, Vanoni, an Italian, and Poole in England: that is to compose in normal type and take off this a matrice of papier mâché from which almost any number of metal plates can be cast.

A few other dates of interest and importance during the 18th century may be noted:

- First type-foundry in America credited to Sauer at Germantown, Pa., 1743.
- First book to abandon the long ſ throughout said to be Ames' *Typographical Antiquities*, London, 1749.
- First Canadian press founded by Bushell at Halifax, Nova Scotia, 1751.
- First use of aquatint exhibited by the etcher Le Prince at the Paris salon, 1769.
- First iron printing press constructed by Haas at Basel, 1772, but fails owing to craft restrictions within the guilds.
- Point-system for measuring type invented by François-Ambroise Didot, 1780.
- First press in Australia begins work at Sydney, 1795.
- Lithography invented by Senefelder at Munich, 1796–99; an English patent granted to him in 1800.

Publishing partnerships became so general in the 18th century that a column was ruled for the purpose in the Stationers' Company records, headed 'Shares', and the portions of individual parties could go as low and lower than twenty-fourths. Thomas Longman, the founder of the London publishing house flourishing today, dealt largely in shares. The syndicates, which in France in the previous century had been ephemeral, now became permanent organizations. In England one of the best known was the Chapter, so called from the fact that its meetings were held at the Chapter Coffee House; there were several names among its members which are well known in English publishing today, including Thomas Longman, John Rivington and John Murray. In France there was the association of the Fermiers Generaux, wealthy tax gatherers who jointly published a small number of lavish editions. In Geneva there was the Société Typographique, which first published Rousseau's *Confessions* in 1782, and a similar organization in Amsterdam known simply as the Société. But it must be admitted that these imprints were a boon to the author who was in trouble for political or religious reasons, and there are many famous French books bearing an imprint of this nature which are known to have been printed in France, frequently at Rouen. There were also in France a number of individual publishers, some of whom were not printers, such as Bauche and the numerous Prault family. The individual publisher seems to have emerged rather more quickly in France and Europe generally than in England, where the syndicate or partnership continued nearly to the end of the 18th century. From the author's point of view, one disadvantage of this system of spreading risk was that if one of the big syndicates would not take his book, then he had but little chance of finding a publisher. In this case the only course open to him was to publish the book himself by subscription. This custom had begun much earlier, it being a favourite method of publication with John Taylor, the 'Water Poet', in the early 17th century, and there are some examples even in the 16th century. But in the 18th century it became a recognized method for the publication of expensive works throughout Europe, and a list of the subscribers was frequently added in front of each copy so disposed of. It was often more lucrative for successful authors than any other form of publication; Pope, for example, did well and there are extant many receipts signed by him for subscriptions received, and Fanny Burney made £3,000 from the sale of her *Camilla* (1796) on subscription.

Another innovation in the latter part of the 18th century was the issue of works in parts, which could be suspended in the event of failure; but this did not become a real force in publishing until the days of the Victorian novel in the next century and seems then to have reached real popularity only in England.

In the 18th century the main centres of publishing were still England, France and Holland, between which countries there was a flourishing import-export business of unbound sheets. The outstanding publishers of the Low Countries were Ledet and Desbordes, both of Amsterdam; they are frequently found in partnership. Although not very good in ordinary publications, except for Bodoni's charming productions, the Italians produced throughout the century a brilliant series of large books of engravings, of which Piranesi's *Carceri* (1750) is perhaps the most famous. In central Europe there were only two publishers of eminence: George Conrad Walther of Dresden, who had a fine cosmopolitan list both as a publisher and as a bookseller, and the Cramer brothers of Geneva.

In the last years of the 18th century the industrial revolution began to touch printing and its machinery. In 1790 William Nicholson, a Londoner, many years before his time conceived the idea of the rotary press. In 1798 Earl Stanhope re-invented and finally introduced the iron printing press, the first considerable advance since Gutenberg, and a necessary prelude to the application of power to printing. This was soon improved upon by George Clymer of Philadelphia who in 1816 made the first contribution of the United States to printing history with a machine which was quickly adopted throughout Europe.

While these mechanical improvements were taking place, England suddenly produced her greatest typographic period, which endured from 1770 to 1820. Three great printer-publishers came almost simultaneously upon the scene: John Bell (1745–1831), William Bulmer and Thomas Bensley. Bell in 1788 had cut for himself by Richard Austin a roman type not so broad as that of Baskerville which marks the next stage along the road of typographical development, and confirmed the deviation of English taste from the direction in which the Didots were leading French design. Bensley had types of almost equal interest cut for him by William Martin. The work of all three is marked by 'extremely simple use of standard material, and high technical craftsmanship', as Stanley Morison has said. At the same time English publishers, led by Rudolph Ackermann, produced a series of sumptuous illustrated books dealing with such subjects as might be expected to catch the taste of the moneyed gentry—field sports, the universities, and country houses of elegance and charm, which in their way, using colour lithography, rival the delectable French engravings of the preceding century.

The next important step forward in printing was the steam press, the first press to be power driven, which was invented by a German, Frederick Koenig. It was first used by the Stuttgart publisher Cotta. Thereafter Koenig brought his idea to England; with the help of Bensley he secured various patents between 1810 and 1816. The first steam press to function commercially in England was used to print *The Times* at Printing House Square, London, on 29 Nov. 1814. But Koenig's machine was a cumbersome affair, and the first major improvements came from two Englishmen, Applegarth and Cowper, in 1818 and 1828. These two were still at work in 1848, after which their machines were superseded by those of the American firm of Hoe. From that day until the present the development of power printing machinery has continued unchecked.

The next obvious subject for study was hand composition, which was bound to be left behind by the power printing machine. The first workable machine was designed by Charles Kastenbein of *The Times* in 1879. In the last decade of the 19th century the two highly successful modern systems were invented: the Linotype and the Monotype. Both are American in origin: the Linotype was invented by Mergenthaler in 1886 and the Monotype by Lanston, of Washington, in 1887. Broadly it may be said that today practically all newspapers in the world and much bookwork in the United States is composed on Linotype, while almost all bookwork throughout Europe and some newspapers are composed on Monotype. With both machines the compositor sits at a keyboard like a typewriter and taps out the 'copy' which is composed and cast in new metal by the machine itself. The difference between them is that the Linotype (line o' type) casts a whole line of words in one piece, while the Monotype casts each letter separately. Although Linotype has cut a number of handsome founts, it is fair to say that the contribution of the Monotype Corporation in reviving the great types of the past has been outstanding.

The mechanical manufacture of paper, also necessary to feed the power presses with their increased speed, was first invented in 1798 by Robert at the Essonnes mill owned by the Didots in France. This machine was improved upon by two London stationers, the Foudrinier brothers, at Hereford in 1803 and at the same time by Gamble, Didot's brother-in-law, at St Neots in Huntingdonshire, England.

The last major step in the evolution of the printed book as we know it today came with the use of cloth as a material for covering books and the invention of the casing machine. There are early isolated instances of the use of cloth, such as the books bound in flowered material by the poet Robert Southey and his sister at the end of the 18th century, but as a commercial proposition the idea dates from approximately the 1820s. The casing machine was invented about 1830, and at the same time an English binder, Leighton (whose firm flourishes today as the Leighton-Straker Bookbinding Company), discovered a means of stamping gold on to a book mechanically. From the invention of printing it had been customary for the printer to sell his books in sheets, which were roughly stitched through the side to keep them together while all the edges were left untrimmed. The purchaser, either the bookseller or the private owner, then passed the book to his binder who removed the rough stitching, sewed each section or folded printed sheet on to bands or thongs, trimmed the edges smooth and generally gilded or coloured them. Then he bound the prepared sheets into a cover made up of first oak boards and later stiff pasteboard covered with leather, sinking the thongs right into the boards, and added decoration on the outside to taste. As books multiplied, the point was reached at which an omnivorous reader might consider a number of the books he bought as not worth the expense of binding; for convenience therefore a plain paper wrapper was roughly pasted round the stitched sheets. If, after reading it, the collector thought a book worth keeping, he could still have it bound. There was in addition always the 'publisher's binding'—that is to say a standard cheap binding put on by the publisher or a bookseller for the benefit of less wealthy book buyers who could not afford a luxury job. The plain vellum of Aldus in the 16th century and the plain calf with red title labels of English 18th-century novels are examples.

A cased book is properly speaking not a bound book, but an ingeniously produced article turned out at speed which will stand up to normal wear. The tapes on to which the printed sheets are sewn are not sunk into, but merely stuck down on to the inside of the pre-fabricated case—light strawboards covered with cloth—and are secured in place by the subsequent pasting in of the end-papers. It is therefore incorrect to refer to the book which one normally buys in the bookshop today as 'bound'. Broadly speaking, the old system has persisted in Latin countries, while the Anglo-Saxon peoples have preferred to adopt the cased book. One ancillary disadvantage which a preference for cased books carries with it is a decay of hand binding in the country concerned, for it deprives the binder of the day-to-day simple work which pays much of his overheads and hence leaves him with presentation volumes, school prizes and the wealthy collector as his only outlets. This is strikingly borne out by the United States in which the emergence of a flourishing publishing trade coincided with the invention of the cased book; in consequence of which there has not been and is never likely to be any tradition of hand binding in that country. Binding in England, which invented the cased book, is in decline and largely dependent upon antiquarian repairs for its livelihood. While France, which is incapable to this day of producing a cased book of any merit, retains almost unimpaired its great reputation as the home of good binding.

Soon after 1800 the book business had assumed broadly the form which we know today. The application of power was bringing a rapidity of production and a lowering of prices needed to meet the expanding reading public, and the publisher had finally emerged as a professional man quite distinct from either the printer or the bookseller. In England John Murray, the publisher of Byron, had made his already established firm into the distinguished house which it remains today; the same may be said of Longmans, who, with various partners, issued a distinguished list. Two firms which flourished in the romantic revival but did not continue were Ollier, and Taylor & Hessey. In France most of the famous houses of today, such as Garnier, Flammarion and Plon, were in existence, while in addition there were firms which have not lasted until the present, such as Poulet-Malassis, Gosselin, Urbain Canel, Renduel, Bechet and Wedet, which between them published most of the work of Balzac, Hugo, Vigny, Musset and Gautier. Germany produced one firm of outstanding importance: Cotta of Tübingen and Stuttgart. The family had been in business since 1640, but it was Johann Friedrich, Freiherr Cotta von Cottendorf (1764–1832), who made the firm pre-eminent in its day by publishing the works of Goethe, Schiller, Herder, Fichte, Schelling, Richter, Tieck and Humboldt; from his presses also came the famous newspaper, the Allgemeine Zeitung. Publishing in the United States dates largely from the early 19th century: by 1830 the firms of Harper & Bros., Appleton, and Little, Brown & Company, all flourishing today, were established. The last named was, and remains, in Boston, which was also the headquarters of the most enterprising American publisher of the mid-19th century: Ticknor & Fields, now no more. It must be admitted that, aside from the production of their own few eminent writers such as Poe, Longfellow and Whittier, the American publishing trade was ruggedly individualistic and existed on pirating the books of English writers.

In England during the 19th century the pressure of the lending libraries upon the trade was already being felt. In consequence publishers tried two potential remedies in rapid succession. One was the issuing of novels in fortnightly parts—these had the double advantage of whetting the reader's appetite for more and at the same time marketing an article which the circulating library could not handle. The three most famous authors whose novels were issued in this form are Dickens, Thackeray and Trollope. The disadvantage of this system is that it could usefully be used only for successful authors, since otherwise interest in the parts waned before the tale was done. The alternative was the three-volume novel at 10/6 a volume—31/6 for the whole book—which was designed to make the circulating library give author and publisher their due. The three-decker novel was dead in England by 1900, and subscription libraries were on the increase. In other countries the three-volume novel was not favoured as a recognized and regular trade manœuvre, but was only employed when the length of a novel made it a practical necessity, as in the case of Stendhal and Balzac; while part works were confined to the illustrated works of Daumier, Gavarni, Monnier and Tony Johannot in France.

During the 19th century publishing generally developed along these lines, while printing passed rapidly into its lowest decline. There is indeed only one manifestation of prime importance which need be mentioned: the publications of William Pickering, generally printed for him by the Chiswick Press. It was Pickering who in 1844 revived Caslon's types, for which his name must always be revered. But his real place in history is earned by the fact that he is apparently the first publisher to tell his printer what to do. Pickering knew what he wanted and had no hesitation in going for it. The results are not only charming, but they laid the foundation for the re-examination of old typographic material and a reconsideration of the problems of legibility which is primarily the reason for the great renaissance of typography in English-speaking countries today.

Again it is necessary to list a number of technical developments before we go further:

Louis Braille published the first outline of his system of printing for the blind, at Paris in 1829.

Baxter obtained a patent for his system of colour printing in 1835: a combination of copper and steel plates printed with oil colour.

Jacobi at St Petersburg invented the 'half-tone' block in 1837; experiments were continued by Spencer at Liverpool and Adams in New York, both 1839.

The first rotary press constructed for *The Times*, London, by Applegarth, 1848.

Fox-Talbot experimented with colloid photo-mechanics in 1852, further developed in 1885 by Poitevin. The half-tone etching became a possibility through Berchtold's work in England.

The first chemically etched line-blocks made by Gillot, Paris, in 1859.

Photogravure invented by Klietsch at Vienna, 1875.

Three-colour printing from half-tone blocks invented by Kurtz and Ives, 1892.

By the end of the 19th century English printing had been given a new impetus by the private presses (q.v.). French printing (while retaining its technical excellence) had become sunk in the morass of the *tirage limité*, and the rest of Europe was producing singularly little. Although both the Monotype and the Linotype machines were in production, mechanical typesetting made little progress before 1914. In the United States good printing dates from 1893 when Daniel Berkeley Updike (1860–1941) founded the Merrymount Press; although he began with heavy types in the style of William Morris at the Kelmscott, he quickly changed and developed into one of the most distinguished printers and scholars of typography in the 20th century. He was shortly followed by an equally great American, Bruce Rogers.

In the 1890s Frederick Macmillan suggested the 'net book' agreement which, after some hesitation, was accepted by the whole trade in Great Britain. Under this agreement no bookseller might sell a book for more or less than the price set upon it by the publisher, thus eliminating undesirable price cutting which was so destructive to the retail book-trade. During the same period the literary agent, who handles an author's work for a percentage of the takings, arrived. The first agents were friends who acted gratuitously for authors living abroad, but it soon turned into a profession. In 1885 the Berne Convention established the principles of international copyright, operative today (see COPYRIGHT).

Immediately after the first world war printing took immense strides forward. At the Monotype Corporation Stanley Morison as adviser caused the revival of the types of Garamond, Bembo, Blado, Walbaum and Bell. Only one new type designer appeared in England during this period—the sculptor-wood-engraver Eric Gill (1882–1940), who began with his now famous Sans Serif, and followed it with several faces for book work of which the best known is his Perpetua. In 1923 Francis Meynell founded his Nonesuch Press for the production of limited editions at low prices, and demonstrated irrefutably to the world that mechanical typesetting if properly handled could challenge comparison with the finest hand work. At the same time the Curwen Press under Oliver Simon in London set a new high standard for general commercial and book work; the University presses at Oxford and Cambridge also reached the same very high level of mechanical perfection and design. In Germany there was much experimenting with 'modernistic' typography, led by the designers at the Bauhaus in Dessau and Jan Tschichold; this was brought to a sudden halt by the Nazi regime, which considered all such matters decadent. In Scandinavia there was a generally high level, but following a more traditional design. Holland also produced much good printing, and a group of notable new types of great elegance designed by Jan van Krimpen. A small quantity of excellent printing from Czechoslovakia during the period between the wars must also be mentioned. France remained chiefly interested in the expensive illustrated book, of which the chief publisher was Ambroise Vollard, the art dealer, who produced or projected superb works decorated, among others, by Degas, Rodin, Bonnard, Braque, Derain, Matisse, Maillol, Roualt and Picasso. One other country, the U.S.S.R., showed great virtuosity in the production of illustrated books—and the group of wood-engravers headed during the 1930s by Kravchenco and Favorsky has seldom been equalled and never surpassed. Of the United States it can be said that, while Updike and Rogers continued to be the leaders—the latter adding his stylish Centaur to the many excellent types available for mechanical composition—the general standard rose out of all recognition and acquired a national character: for instance, a tendency to rather dashing title pages (such as those of W. A. Dwiggins) and considerable polish, combined with easy flowing text. Of the rest of the world, South American printing, while prolific, has produced little of distinction; and in the Dominions of the Commonwealth in each case a lively industry is as yet held back by high costs and a restricted market.

Two new features in publishing emerged during the 1930s which were to be of considerable importance. The positive, constructive one was the mass-produced reprint in paper wrappers; in 1931 Allen Lane founded his Penguin publishing enterprise. The idea was not in itself new, having been preceded by two most important ventures in Germany. The first was the library of English literature in paper wrappers begun by Baron Tauchnitz of Leipzig in the late 19th century for sale to British and American tourists on the continent. The second was the series of small books in attractive format produced by the Insel-Verlag, also of Leipzig, which aimed at giving German readers high-class short works in their own language at a low price. Penguins in a sense combine both ideas, and were the first books to offer high-class reprints in a really cheap form to English readers in English—the original price for a book in its full, uncut text was 6*d*. This movement quickly gained impetus, particularly in the United States, where Pocket Books were first in the field and have since been followed by many rivals. The newest development in the U.S.A. is the publication of a paper-bound edition simultaneously with the cloth-bound edition, the profits being shared with the original publisher, who controls the rights, and the reprint house.

The negative development was the Book Club, which offered a new book, the quality of which was guaranteed by a selection committee, once a month. The movement quickly gained an enormous hold in the United States, where the two first clubs—the Book of the Month and the Literary Guild—performed an undoubted service by supplying a book a month to sections of the community, such as farmers, who live far from a bookshop. The movement has now taken hold in some shape or form almost throughout the world. The choice of a new work as a book of the month is an undoubted stimulus to the sales of that work in the general trade. The only comparable sales-stimulant is the French book prizes, headed by the Prix Goncourt (see PRIZES). One further new sales-stimulant introduced first in Britain is worthy of mention: Book Tokens, tickets of a stated value, to be given as presents, which can be exchanged at any bookshop for any book of the designated value by the recipient.

The outbreak of war in 1939 found printing in an extremely sound position throughout the world, and publishing fairly sound. Good printing was so prevalent and so obvious that for the first time since the 16th century readers were become selective and rejected bad work. Publishing had survived the challenge of radio. In the English-speaking world the war created an artificial situation. On the one hand printing was unable to progress or even to maintain its high standards owing to material shortages, whereas in publishing an artificial demand was created by the armed forces and the appetites of an uprooted civilian population.

The return to peace time has revealed several disquieting factors. Rising costs have added enormously to the hazards of publishing. Particularly in the United States, the growth of the Book Clubs (which steer a safe if unenterprising course through the maze of new books) and the enormous sale of the paper-bound reprints threaten to endanger the whole structure of the publishing industry. In other countries in the world no movements of this size can yet be detected. The production of books remains as yet largely unchanged, although the reprinting by offset-lithography of books which were originally set up in type (a photograph of the original type laid down on to a lithographic plate) has been satisfactorily developed and is now widely used. The one major impending development is the setting of type by photography. By this system, instead of casting different sizes of type, each specially cut, a single type is composed on a simple machine, which any one capable of operating a typewriter can use, and photographed up or down to the required size and then printed by a lithographic or gravure process. This, if developed into a commercial success, will require the redesigning of every existing face of type. At present designers have been able to make a virtue of necessity by introducing suitable refinements into each size of the type they were cutting, and there is no type in existence which is identical in all its sizes. If a type is to be enlarged or reduced photographically, the model will have to strike an average with no characteristics which will appear troublesome in any size. When the necessity for this arises within the next few years, it will bring with it a new school of type designers.

There is a possibility that some form of plastic may replace cloth as a substance in which to cover books; and, later, plastics may replace wood pulp and esparto grass as material from which paper can be made. Apart from these revolutionary mechanical developments, there would seem to be little in printing or in publishing which presages a violent break with the tradition of the past five hundred years since the use of movable type was discovered in the western world.

Official Printing.—Most printing and publishing is the product of business men working for profit, imbued—sometimes more but often less—with an interest in and ambition towards the artistic niceties of the craft. There is, however, one other aspect of printing which has played an important part through the centuries: official printing, authorized and often subsidized by a monarch, a state or a university. This is a separate aspect of publishing because such presses, while accepting certain *ad hoc* limitations, are released from others: for example, no one would expect a university press to publish a 'whodunit' because it would find popular favour, nor must it, like a commercial house, necessarily make a profit.

The first university press, that founded at the Sorbonne by Fichet and Heynlin in 1470, already shows the absence of commercial considerations: narrow interests (books for undergraduates) and freedom to do as one likes (unexpected choice of roman type). An outstanding example of a great patron (who by his wealth could do what he liked) in conjunction with a university was Cardinal Ximenes who in 1508 founded the university of Alcalá, Spain, and made it a printing centre which between 1514 and 1518 produced one of the world's great books: the Complutensian Polyglot Bible, featuring a beautiful Greek type.

Although printing began at Oxford in the 15th century and at Cambridge some 50 years later, the two university presses were not established as such until late in the 16th century: Cambridge in 1583 and Oxford in 1585. Both have a great and well-deserved reputation for good typography and a long list of erudite works given to the world from that day until the present.

One of the first official printing offices outside of a university was the Stamperia Vaticana established in 1587, for which Granjon cut a set of types. It has continued as the official printing works of the headquarters of the Roman church until the present day. But the most important and influential official printing office has undoubtedly been the Imprimerie Royale, founded in 1640, which continues an unbroken tradition today as the Imprimerie Nationale. Originally the press was also an important publishing house, but today is rightly confined to printing. A similar printing office, the Impressão Regia, was founded in Portugal in 1769.

Today almost every university of any standing throughout the world has its own 'press'—that is to say in the majority of cases a publishing office, large or small according to its resources, which has produced for it by commercial printers various theses by university members and other works of an intellectual nature connected with university studies. In the United States a number of university presses are seeking (many successfully) to go far beyond these bounds to become, like the presses of Oxford and Cambridge today, high-quality general publishers: the presses of Harvard and Yale are undoubtedly pre-eminent, but others, particularly those of Columbia, Pennsylvania, Oklahoma and Texas are making their mark in specialized fields. Harvard and Yale do their own printing, with considerable distinction.

In the present age state publishing is mostly confined to totalitarian countries where there is a desire to influence reading for political reasons. The Soviet Union has a highly developed publishing business which controls all reading matter. Gosizdat, the state publishing house, was founded in 1919; in 1932 it was followed by the Centroizdat, central publishing house for Soviet nationalities, which publishes throughout the Union in 68 languages; and in 1934 a children's state publishing house was added. Dissemination of the written word was of course strictly controlled in Fascist Italy and Nazi Germany, but this was achieved not by the foundation of an official publishing office but by infiltrating party members into every existing publishing organization.

The only country in the western world to have an official publishing office is Great Britain in Her Majesty's Stationery Office. From issuing official documents and government publications the activities of the office spread very rapidly during the second world war to the dissemination of cheap paper-bound books on any subject which might contribute to the maintenance of morale in its widest sense. Since the end of the war the publishing activities of the office have continued unabated, and, with two leading experts—Sir Francis Meynell and Harry Carter—in charge of typography, a stream of books and pamphlets on every subject, from medieval iron work in the Fen country to the artificial insemination of pigs, has been placed on sale. These activities are regarded by many British publishers as a state-subsidized invasion of their own field; but whatever the ethics of the question may be, there is no doubt that H.M.S.O. displays all the characteristics of official printing—the production of whatever it likes, in whatever form seems pleasing, without the constraint of normal commercial considerations.

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D.F.

Private Presses. Private printing has existed since early in the history of the craft, and has come into being either because those responsible were interested in its artistic development, or to produce works which might not otherwise have achieved publication, or for fun—or for a combination of all three. But the private press as known today does not date back beyond the mid-18th century.

As early as the 1470s Regiomontanus, the astronomer, had a number of technical works printed at Nürnberg, and the cost of the editions was defrayed by him and his friends. In 1517 a magnificent folio was privately printed, again at Nürnberg: the *Theuerdank*; a commercial printer, Schönsperger, was given the task, a new type was cut for the book by Dienecker, and the emperor Maximilian footed the bill. In England the earliest privately printed book was *De Antiquitate Ecclesiae*, produced by the well-known printer Day for Matthew Parker, archbishop of Canterbury. Private printing was not favoured by the authorities in any country during the 16th century as it undermined the tight hold over the press which was considered desirable for political and religious reasons. In 1617 Minsheu, a lexicographer, had his *Guide into Tongues* privately printed in London and sold it on subscription—the first book to be disposed of by this means in England. In the western hemisphere the first privately produced book was the *Communion of Churches* printed in 1665 at Harvard, Mass., for the Rev. John Eliot. There are other examples, but always it was a case of an individual or a group commissioning the production of a book from a regular printer.

The Strawberry Hill Press which Horace Walpole set up in his own home in 1757 is the first important private press; it lasted until 1789. In a sense John Baskerville's printing office was a private press, since Baskerville was a wealthy man who began to produce books in order to give practical expression to his own views on the art. During the same period Mme de Pompadour had her own press at Versailles, and between 1776 and 1785 Benjamin Franklin, the Philadelphia printer who became the first American ambassador accredited to the French court, ran his own press for the amusement of his friends at Passy, near Paris. William Blake also conducted a one-man press for the production of his etched and hand-painted little books of verse, the first of which—*Songs of Innocence*—was completed in 1789.

An interesting private press was that of Dr C. H. O. Daniel, who, born in 1836, began printing at the age of 9. From family brochures the press graduated at Oxford to larger volumes of verse. The productions of the press are of no typographical importance, but they exhibit perfectly the best principles of the private press, and Daniel has earned immortality through having discovered at Oxford the matrices of the important 17th-century types which are loosely known as the 'Fell types'.

The most famous private press which has ever existed, the Kelmscott, was founded by William Morris in 1890 and flourished for seven years. The Kelmscott books are now considered fussy and illegible, but Morris' efforts served to draw attention to the necessity for a revaluation in typography and this enabled the lessons of commercial publishers such as Moxon, Whittingham and Pickering to be appreciated and absorbed. The Kelmscott was followed by Charles Ricketts' Vale Press, 1896; Lucien Pissarro's Eragny Press, 1894; St John Hornby's Ashendene Press, 1894; T. J. Cobden Sanderson's Doves Press, 1901. All these presses had their own types designed and cut for their exclusive use.

The private press movement of the late 19th century did not spread generally outside England. There is only one fairly early comparable press: the Cranach, founded by Harry Graf Kessler at Weimar in 1913. This press drew much of its inspiration from England: the types were designed by Edward Johnston and the pressmen were ex-Doves experts. Count Kessler continued happily—later commissioning much work from Eric Gill—until in 1933 his activity, like so much else, was brought to a sudden halt by Hitler; he died in 1937. It should be mentioned that the types and most of the matrices designed for and used by the Kelmscott, Doves, Ashendene, Eragny and Cranach presses are now at the University Press, Cambridge.

In 1923 the private press movement took a fresh turn with the foundation of the Nonesuch Press by Francis Meynell. Unkind critics have said that the Nonesuch was not private and not a press. It is true that almost all their printing was done for them at well-known printing shops under Sir Francis' personal supervision; but they retained the characteristic of the private press of declaring the number of copies printed, and retaining a firm reason for existence—in this case the determination of the founder to demonstrate and take advantage of the great resources of mechanical composition (comparatively new in 1923) and its effect on price without the sacrifice of quality. During the 1920s and 1930s there was in England a spate of presses, genuinely and bogusly private. This seems to have been a purely English phenomenon. Apart from Count Kessler and Dr Mardersteig with the Bodoni press (begun in Switzerland 1923, moved to Verona 1926) there was little activity in Europe, and the United States also was largely content to draw its requirements in this respect from Britain. This fury of production was ended abruptly by the slump of 1929, and only two 'presses' of any importance emerged from the holocaust: the Golden Cockerel Press, founded in 1921 by Harold Taylor, subsequently conducted (during the days when Eric Gill did much of his finest work for it) by Robert Gibbings and continued by Christopher Sandford; and the press founded in 1933 by Eric Gill with his son-in-law, René Hague, for the production of small books in the types of Gill's own design—this latter being a genuine private press run in the home of its proprietor. Financial difficulties have played havoc—in most cases rightly—with the private presses, and few worthy of note remain. The Press founded by Edwin and Robert Grabhorn at San Francisco in the early 1920s continues and must be mentioned as among the finest printing offices in the world today.

It is difficult to assess the importance of the private press on the development of printing and typography. None of the presses mentioned above has made any genuine contribution to the knowledge of the world's printers except the Nonesuch. Their sole value would seem to be in the pointing of values in a material age, a reminder that good work is still worth doing for its own sake—though even this is a lesson which has too frequently been spoiled by exploitation of the commercial attraction of a 'limited' edition. It is possible, however, that with the present high costs pertaining in the printing trade a new importance may open for the private press as producers by hand-means of important technical and abstruse works for which there is a definite but extremely limited demand.

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D.F.

Prizes, Literary. Some critics, aware of the difficulty of awarding literary prizes fairly, have doubted the wisdom of offering them at all. Others object that, where they are very numerous, they confer no great distinction. However this may be, the system has now grown to such proportions that it is impossible here to give more than a select list. Prizes offered on special occasions and those which are not open to general competition (such as the Newdigate Prize for English Verse, awarded since 1806 to an Oxford undergraduate) must be excluded.

The world's foremost literary award is the Nobel Prize for Literature, which was founded together with the Nobel prizes for physics, chemistry, medicine and peace through the bequest of the Swedish scientist Alfred Bernhard Nobel (1833–96). The award has been made since 1901 by the Svenska Akademien, Stockholm, the winner receiving a gold medal and a sum of money worth about £11,500. Nobel's wish was that the prize should go to the person 'who shall have produced in the field of literature the most distinguished work of an idealistic tendency'. As it was found impossible to apply this condition in judging between single works, the prize is awarded in consideration of the author's total output. The winners since 1901 have been:

1901	R. F. A. Sully Prudhomme.
1902	Theodor Mommsen.
1903	Björnstjerne Björnson.
1904	Frédéric Mistral and José Echegaray y Eizaguirre.
1905	Henryk Sienkiewicz.
1906	Giosuè Carducci.
1907	Rudyard Kipling.
1908	Rudolf Eucken.
1909	Selma Lagerlöf.
1910	Paul von Heyse.
1911	Maurice Maeterlinck.
1912	Gerhart Hauptmann.
1913	Rabindranath Tagore.
1914	Not awarded.
1915	Romain Rolland.
1916	Verner von Heidenstam.
1917	Karl Gjellerup and Henrik Pontoppidan.
1918	Not awarded.
1919	Carl Spitteler.
1920	Knut Hamsun.
1921	Anatole France.
1922	Jacinto Benavente.
1923	William Butler Yeats.
1924	Władysław S. Reymont.
1925	George Bernard Shaw.
1926	Grazia Deledda.
1927	Henri Bergson.
1928	Sigrid Undset.
1929	Thomas Mann.
1930	Sinclair Lewis.
1931	Erik Axel Karlfeldt.
1932	John Galsworthy.
1933	Ivan A. Bunin.
1934	Luigi Pirandello.
1935	Not awarded.
1936	Eugene O'Neill.

1937	Roger Martin du Gard.
1938	Pearl S. Buck.
1939	Frans Emil Sillanpää.
1940–1943	Not awarded.
1944	Johannes V. Jensen.
1945	Gabriela Mistral.
1946	Hermann Hesse.
1947	André Gide.
1948	Thomas Stearns Eliot.
1949	William Faulkner.
1950	Bertrand Russell.
1951	Pär Fabian Lagerkvist.
1952	François Mauriac.

Other international prizes are the Council of Europe Prize for the best book or film on Europe, inaugurated in 1951, and the Italia Prize, 1949, awarded by Radio Italiana for literary and dramatic works and for musical works in alternate years.

The details shown in the following list of literary prizes are:

(*a*) The official name of the prize.
(*b*) The year in which it was first offered or awarded.
(*c*) The type of work for which it is given.
(*d*) Its value.
(*e*) The name of the body making the award.

Great Britain

a. Blackwell Prize. b. 1793, biennially. *c.* Essay. *d.* £75. *e.* Aberdeen University.

a. Cromer Greek Prize. b. 1915. *c.* Essay on a subject connected with ancient Greece. *d.* £40. *e.* British Academy.

a. Denyse Clairouin Prize. b. 1947. *c.* A translation from French into English or vice versa. *d.* 50,000 fr. *e.* Amis de Denyse Clairouin, Paris. Also open to French writers.

a. Foyle Poetry Prize. d. £250. *e.* A committee on behalf of W. A. Foyle.

a. Frederick Niven Award. b. 1949. *c.* A work by a Scotsman or Scotswoman. *d.* £100. *e.* P.E.N. Scottish Centre, Glasgow.

a. Greenwood Prize. c. Poetry. *d.* £20. *e.* One of several prizes offered by the Poetry Society of England.

a. Hawthornden Prize. b. 1919. *c.* Imaginative writing. *d.* Silver medal and £100. *e.* Awarded by a committee under the will of Miss Alice Warrender.

a. W. H. Heinemann Foundation. b. 1944. *c.* Various. *e.* Royal Society of Literature.

a. Heinemann formerly *Northcliffe Prize. b.* 1921. *c.* This prize is reciprocal to the Prix Fémina-Vie Heureuse Anglais and is awarded to a French author.

a. Sir Israel Gollancz Memorial Prize. b. 1939, biennially. *c.* A work on old or early English Language or Literature. *d.* £100. *e.* British Academy.

a. James Tait Black Prizes. b. 1919. *c.* (1) Biography; (2) Fiction. *d.* About £250 each. *e.* Awarded by the Professor of English Literature at Edinburgh University under the will of Mrs J. C. Black.

a. John Llewellyn Rhys Memorial Prize. b. 1941. *c.* A novel, play, poem or short story. *e.* John Llewellyn Rhys Trust Fund, London.

a. King's Gold Medal for Poetry. b. 1934 and every 3 years. *e.* H.M. the Queen.

a. Rose Mary Crawshay Prize. b. 1888. *c.* A work by a woman on English literature. *d.* £100. *e.* British Academy.

a. Somerset Maugham Fund. b. 1946. *c.* Various. *d.* about £400. *e.* Society of Authors. The winner to spend at least 3 months abroad.

a. Stock Prize, formerly *Prix Fémina-Vie Heureuse Anglais. c.* An imaginative work in English. *d.* £40. *e.* A French committee.

a. Sunday Times Book Prize. b. 1946. *c.* 'An outstanding contribution to English literature'. *d.* £1,000. *e.* The Sunday Times, London.

a. Tom-Gallon Trust Fund. b. Awarded biennially. *c.* Fiction. *d.* £100 per annum for two years. *e.* Society of Authors.

Irish Republic

a. Casement Award. c. A book of verse or a play. *d.* £50. *e.* Irish Academy of Letters (Abbey Theatre), Dublin.

a. Harmsworth Award. c. An imaginative work. *d.* £100. *e.* Irish Academy of Letters (Abbey Theatre), Dublin.

Australia

a. S. H. Prior Memorial Prize. b. 1934. *c.* Various. *d.* £100. *e.* Trustees of the S. H. Prior Fund, Sydney.

Canada

a. Governor-General's Awards. b. 1936. *c.* One award each for poetry and fiction and two for non-fiction. *d.* Silver medals. *e.* A board appointed by the Governor-General.

Since 1946 these medals have been supplemented by a prize of $500, awarded by the Imperial Order of Daughters of the Empire, to the medal-winner whose work makes the greatest contribution to the understanding of Canada.

a. Leacock Medal for Humour. b. 1946. *e.* Leacock Memorial Committee.

a. Lorne Pierce Gold Medal. c. A distinguished contribution to Canadian literature. *e.* Royal Society of Canada.

a. Ryerson Award. b. 1942. *c.* Fiction. *d.* $1,000. *e.* Ryerson Press, Toronto.

United States of America

a. American Academy Award of Merit. b. 1942. *c.* Novel, poetry or play. *d.* A medal and $1,000. *e.* American Academy of Arts and Letters.

a. American Academy Gold Medal. b. 1915. *c.* For special distinction in literature, art or music. *e.* American Academy of Arts and Letters.

a. Atlantic First Story Award. b. 1946. *c.* For a new writer. *d.* (1) $1,500; (2) $750. *e.* Atlantic Monthly, Boston.

a. Bruce-Extension Prize. b. 1943. *c.* A novel 'handled in the light of Catholic teaching'. *d.* $500. *e.* Bruce Publishing Co. and Extension Magazine.

a. Charles H. Sergel Award. b. 1938, biennially. *c.* Drama. *d.* $1,000. *e.* University of Chicago.

a. Dodd-Mead-Redbook Award. b. 1925. *c.* Novel. *d.* $10,000. *e.* Dodd-Mead Publishing Co. and 'Redbook' Magazine.

a. Doubleday Prize. b. 1944. *c.* Novel. *d.* $20,000. *e.* Doubleday & Co.

a. Frederick Fell Prize. b. 1944. *c.* Novel. *d.* $3,000. *e.* Frederick Fell, New York.

a. Friends of American Writers Award. b. 1928. *c.* A work of fiction or non-fiction dealing with the Middle West. *d.* $100–500. *e.* Friends of American Writers Foundation, Chicago.

a. George Washington Carver Award. b. 1943. *c.* Any work on the negro's place in American life. *d.* $2,500. *e.* Doubleday & Co.

a. Harper Prize Novel. b. 1923, biennially. *d.* $10,000. *e.* Harper & Bros.

a. Harriet Monroe Poetry Award. b. 1941. *d.* $500. *e.* University of Chicago.

a. Life in America Awards. c. An account of life in America, including fiction. *d.* $2,500. *e.* Houghton Mifflin Co.

a. Limited Editions Club Gold Medal. b. 1935. *c.* 'For a book considered most nearly to attain the status of a classic'. Awarded every 3 years.

a. O. Henry Memorial Award. b. 1919. *c.* Short story. *d.* (1) $300; (2) $200; (3) $100.

a. Poetry Magazine Prizes. First awarded in 1912, eight prizes for poetry are now awarded annually by 'Poetry' Magazine, Chicago.

a. Poetry Society Awards. The Poetry Society of America presents annually the 'Poetry Society Annual Award', the 'Lola Ridge Memorial Award' and the 'Shelley Memorial Award'.

a. Pulitzer Prizes. b. 1917. *c.* (1) Novel; (2) Drama; (3) History; (4) Biography; (5) Poetry. *d.* $500 each. *e.* Trustees of Columbia University. These prizes, considered the most important in America, were established through the endowment of Joseph Pulitzer (1847–1911). The poetry prize was first awarded in 1922.

a. Westminster Award. b. 1945. *c.* Fiction. *d.* $5,000. *e.* Westminster Press, Philadelphia.

a. William Dean Howells Medal. b. 1925. *c.* Fiction. *e.* Awarded every 5 years by the American Academy of Arts and Letters.

FRANCE

a. Académie Française. The Académie Française offers 104 literary prizes every year. The most important are the Grand Prix de la Littérature and the Prix du Roman.

a. Prix des Critiques. b. 1945. *c.* Various. *e.* Éditions du Pavois, Paris.

a. Prix Fémina. b. 1904. *c.* Novel. *e.* Comité Fémina.

a. Prix Goncourt. b. 1903. *c.* Novel. *d.* 5,000 fr. *e.* Académie Goncourt.

a. Prix Interallié. b. 1930. *c.* Novel.

a. Prix de la Pléiade. b. 1944. *c.* Various. *e.* Éditions Gallimard, Paris.

a. Prix Stendhal. b. 1946. *c.* Prose work by a young author. *e.* Robert Laffont, publisher, Paris.

a. Prix Théophraste Renaudot. b. 1926. *c.* Novel.

Of the innumerable literary prizes offered annually in France the above are the most outstanding. The Société des Gens de Lettres also offers 22 prizes regularly, the most notable of which are the *Prix Octave Aubry,* the *Prix Courteline* and the *Prix Halpérine-Kaminsky.* The Société des Poètes Français awards 16 prizes. Also important is the Bourse Nationale Littéraire, granted by the Ministère de l'Instruction Publique to a poet and a prose-writer alternately.

Other French prizes are the *Prix Cazes,* first awarded in 1934; *Prix des Deux Magots,* 1933; *Prix Franco-Suisse*; *Prix George Sand,* 1946, presented by the Union des Femmes Françaises for a work by a woman; *Prix du Goéland,* five awarded annually; *Prix Guillaume Apollinaire,* for poetry; *Prix des Lecteurs,* for a writer who has had not more than four works published; *Prix Lugdunum,* four in number, for novels and poetry; *Prix Mallarmé,* 1938, awarded by the Académie Mallarmé; *Prix Littéraire des Neuf*; *Prix de Paris,* 1947, for a novel, awarded by the Académie des Lettres et des Arts; *Prix du Quartier Latin,* for a novel or essay reflecting the spirit of Paris, first presented in 1946; *Prix Sainte-Beuve,* awarded four times a year, for fiction and non-fiction; *Prix Paul Valéry,* 1944, for a young poet; *Prix Vérité,* 1947, for a topical work; *Prix des Vikings,* 1945, for a play enhancing Franco-Norwegian friendship; and the *Prix Littéraire de la Ville de Paris,* 1937, awarded in turn to a novelist, a poet, an essayist and a critic by the municipality of Paris. The *Prix de la Méditerranée,* for poetry, is an international prize open to all Mediterranean countries.

OTHER EUROPEAN COUNTRIES

ITALY: is surpassed only by France and the United States in the quantity of her literary prizes. In 1949 President Einaudi instituted the four *Premi Einaudi,* two of which are for humanistic and two for scientific work. They are awarded by the Accademia Nazionale dei Lincei and replace the *Premi Reali,* which were presented by the king from 1879 to 1943. The same body awards the *Premio 'A.S. Novaro'* for literature of various genres, and the five *Premi Feltrinelli,* only one of which is for literature.

The most important prizes for novels are the *Premio Bagutta*; *Premio Hemingway,* 1949; *Premio Lugano*; *Premio Paraggi*; *Premio Letterario Sud*; *Premio Taranto*; *Premio Letterario Venezia* (from 1953 *Premio delle Nove Nazioni*); *Premio Viareggio*; and the *Premio Letterario Valdagno* (18 prizes, first awarded in 1951, for a novel or poetry). For verse there are the *Premi San Babila*; the *Premio Roma,* for a play, poetry or a film-script; the *Premio Friuli* offered by the city of Udine;

and the *Premio Nazionale 'Massimo Spiritini'* for a verse translation. The two *Premi Riccione* are for plays. Other prizes are the *Premio per la Critica dell'Arte*, offered by the Istituto Italiano di Storia dell'Arte, Florence; *Premio Re degli Amici* for satire; and the prizes awarded for Latin prose composition by the Istituto di Studi Romani, Rome, in a competition known as the 'Certamen Capitolinum'. Gastaldi, the Milan publishers, present 16 prizes yearly for various genres.

SPAIN. The most important prize offered by the Real Academia Española is the *Premio Fastenrath*, awarded in turn for a novel, a play, literary criticism, history and biography, and poetry. The Real Academia Española also awards the *Premio Castillo de Chirel*; the two prizes available through the *Fundación Conde de Cartagena* for works on literature or linguistics; *Premio Duque de Alba* for a work on Spanish literary history or language; *Premio Espinosa Cortina* for a play; *Premio Manuel Llorente* for a poem; and the *Premio Piquer* for a play. The Ministerio de Educación Nacional offers the *Premio Francisco Franco* for an essay; *Premio José Antonio Primo de Rivera* for poetry; and the *Premio Miguel de Cervantes* for a novel. The *Premio Boscán* for poetry is awarded by the Instituto de Estudios Hispánicos, Barcelona, and the three *Premios Mundo Hispánico* by the Instituto de Cultura Hispánica. Barcelona municipality provides the *Premio de Literatura de Barcelona*. Other important prizes are the *Premio Nacional de Literatura*; *Premio Nadal* for a novel; *Premio Café Gijón* for a short story; *Premio Adonais* for poetry; and the *Premio Mariano de Cavia* and *Premio Luca de Tena*, both awarded to journalists by the periodical ABC.

GERMANY. The most important prizes are: *Georg Büchner-Preis* (Darmstadt). *Droste-Preis* (Münster). *Fontane-Preis* (Berlin). *Goethe-Preis* (Frankfurt). *Goethe-Preis* (Weimar). *Hebel-Preis* (Baden). *Heine-Preis* (Hamburg). *Immermann-Preis* (Düsseldorf). *Kuno Fischer-Preis* (Heidelberg). *Lessing-Preis* (Hamburg). *Liliencron-Preis* (Hamburg). *Longfellow-Glocke-Preis* (Geisenheim). *Münchner Literaturpreis*. *Wilhelm Raabe-Preis* (Brunswick). *Literaturpreis Weimar*.

AUSTRIA. *Literaturpreis der Stadt Wien*.

BELGIUM. The Académie Royale de Belgique offers various prizes.

MONACO. *Prix littéraire de Monaco*.

PORTUGAL. The *Prémio Camões* has been awarded every 2 years since 1937 by the Portuguese government for a work by a foreign author on some aspect of Portuguese life.

SWITZERLAND. *Prix Charles Veillon*, for a novel in French, 5,000 fr. *Schweizer Schiller-Preis*. *Gottfried Keller-Preis*. *Literaturpreis der Stadt Zürich*. *Preis der Welti-Stiftung für das Drama*. *Prix littéraire d'Europe*, for a novel or biography, open to international competition, 10,000 fr.

USSR. 150 Stalin Prizes are offered in various fields of art and learning, including literature.

B. Graham, *Literary prizes and their winners* (New York, 1946); F. Henriksson, *The Nobel Prizes and their founder, Alfred Nobel* (Stockholm, 1938). Further information can be found in most literary and general year-books issued in the various countries. R.S.P.-C.

Prometheus, a Titan, first appears in the stories of Hesiod as a kind of folk-god. When Zeus deprived mortals of the blessing of fire, Prometheus stole flame from heaven and taught the arts and sciences nourished by its power. Aeschylus in his *Prometheus Bound* reveals him unflinchingly silent when manacled to the Caucasian crag where he must suffer interminably under a vulture to satisfy Zeus' resentment. This play was part of a trilogy that included a *Prometheus the Firebringer* and a *Prometheus Unbound*: in the final part Prometheus and Zeus were reconciled. Calderón in his *Estatua de Prometeo* was allegorical. Shelley in his *Prometheus Unbound* expressed his philanthropy and his hatred of unjust gods; Byron wrote a fragment of a *Prometheus Bound*; Goethe began a tragical drama, *Pandora* (1807–08), which was perhaps intended to include his earlier poem *Prometheus*. Edgar Quinet's *Prométhée* and Louis Ménard's *Prométhée Délivré* are vaguely symbolic epics. Hartley Coleridge attempted a dramatic poem. Browning interwinds the fire-bringing with the argument of *Death in the Desert* and paints a night vision of the sufferer in *With Gerard de Lairesse*. Carl Spitteler composed a bizarre verse epic, *Prometheus und Epimetheus* (1880–81), in which the idealist brother redeems the realist Epimetheus. Richard Dehmel's *Der Befreite Prometheus* shows the Titan despairing of the race for which he has suffered but consoled by the sight of one man saving his enemy's life. Robert Bridges makes *Prometheus the Firebringer* come secretly to Argos to persuade the king to accept the restoration of fire, lest his people lapse into brutality. William Vaughn Moody wrote a moving lyrical drama, *The Firebringer* (1904), Robinson Jeffers a sensational poem, *At the Birth of an Age* (1930). Olegario Victor Andrade (1841–82) grants his *Prometeo* the mercy of death as the Cross rises on the horizon. André Gide brings *Le Prométhée mal enchaîné* (1899) with cynic gaiety to a Paris café and finally rids him of the vulture that he has really cherished.

R.A.T.

Prosody is here taken to cover metre and versification, that is, the forms used in constructing verse and the laws governing their use in composing poetry—Pliny's *leges metricae*. The word prosody goes back through Latin *prosodia* to Greek προσῳδία, which meant 'song adapted to music', 'variation in the pitch of the voice', 'pronunciation'. This last meaning is retained in the German *Prosodie* and is employed by some English linguists; but the current acceptation is that used here, for which other European languages have a noun based on the feminine of the Latin adjective *metricus*, 'metrical'. Thus German uses *die Metrik* (but also *Verslehre*), French *la métrique*, Italian and Spanish *la metrica*; in imitation, some English writers affect *metric* or *metrics*.

By means of metre the rhythmic art of poetical composition expresses itself audibly in a succession of movements of different kinds occurring and recurring in a definite order. Metre consists of strong and weak elements such as presumably corresponded in the beginning to the putting of the foot to the ground and the raising of it in the course of measured movement, the strong elements carrying the ictus or rhythmical beat (see ARSIS, ICTUS). Metre is what our ancestors from at least Shakespeare's time called 'numbers', which covered metres and metrical composition, and with which 'measure' and its plural were for some centuries synonymous. We may note in passing that the Arabic word for verse means literally 'ordering', prose being conceived as 'scattering'.

The primary basic element of all verse is the line, which is often, at the risk of ambiguity, called a verse, in imitation of French *vers*, Italian and Spanish *verso*, which rest on Latin *versus* (German uses *Verslinie* beside *Vers*). Etymologically the Latin word means a turning, and is consequently used for a furrow and a row or line, specifically a line of writing and pre-eminently a line of poetry; the plural is used for poetical composition, whence *les vers* in French, and the collective use of *verses*, alongside the singular, in English. The equivalent Greek στίχος (stikhos)—see DISTICH and the like—is a line or row, and so a line of writing or of verse, and is allied to words meaning to step, go forward, advance. We may compare a kindred notion in the verb *scan*, derived from the Latin *scandere* (to climb), which acquired the sense of measuring lines of verse by their feet.

Every line of verse is connected organically with the neighbouring line or lines and, where the structure of the poem is strophic, has usually a correspondent in other sections of it.

Lines that may be called characteristically national are for ancient Greece and Rome the dactylic hexameter in epic, and iambics in satire and invective, the alexandrine for France, the hendecasyllable for Italy, the octosyllabic for Spain, the 5-beat line for England.

The line-break called the 'caesura' has been recognized by metrists in all fields and its occurrences have been variously classified. In alliterative verse (q.v.) the half-lines or cola are linked in a set pattern.

The second basic element of verse is the foot, stress-group, or syllable, according to the genius of the language. Sanskrit, Greek and Latin verse is regulated by syllabic quantity, and from early times a line of verse has been held to consist of 'feet' (Greek πούς, Latin *pes*), each of which is made up of syllables of a certain duration; their succession in a particular order makes the metre. Sanskrit metres are divisible into those in which the line consists of morae and those made up of so many syllables. In Greek and Latin the predominant feet are iambs, trochees, dactyls and anapaests, which represent together the main steps of the feet in dancing, viz. short-long, long-short, long-short-short, short-short-long. There are also pyrrhic, tribrach, proceleusmatic, bacchic, cretic, amphibrach, molossus, choriamb and two ionics. It has been customary from the earliest days of the analysis of medieval and modern verse to use these same terms; but the implications are fallacious, because the notion of quantity in the 'classical' sense is inapplicable to these rhythms, which are determined, for Germanic and some Romance languages by word-stress, and for French by word or group 'accent'. The most that it seems useful to concede is that metres depending on stress may be described as having an iambic, trochaic, dactylic etc. rhythm, if it is understood that this implies the stress patterns × /, / ×, / × × etc. not the quantitative ⏑ –, – ⏑, – ⏑ ⏑ etc. (The Sanskrit cognate of Latin *pes* and English *foot*, viz. *pāda*, from its application to one of the four feet of a quadruped, came to mean a quarter, and hence the fourth part of a regular stanza, and so a metrical line.)

Greek poetry is outstanding by reason of the diversity of its metrical patterns as exemplified in the dactylic or heroic hexameter of epic, the iambic trimeter of drama, choric and lyric measures within and outside drama, and in the ode, as well as of its stanzaic architecture in alcaics and sapphics, etc. In the Hellenistic period the ancient accent from being predominantly one of musical pitch became mainly expiratory, and this change inevitably led to the collapse of the quantitative system. This was as complete a revolution as what took place in Latin when the quantity-cum-ictus-cum-accent system gave way to the accent- or stress-cum-syllable system represented in its full development in medieval Latin poetry.

With the exception of the Saturnian metre and of the trochaic *versus quadratus*, of which a stock example is

rex erit qui recte faciet qui non faciet non erit,

Latin metres were deliberate adoptions from Greece. This adoption was not without its difficulties; for example, some Latin words will not fit into a dactylic framework, e.g. *excitātus, ūniversus* (–⏑–⏑).

The commonest metre among the ancient Romans was the dactylic hexameter—the prevailing Greek epic metre—which was established by Ennius in his *Annals*. It became a favourite no doubt because of its great susceptibility to variety of treatment by substitution, by the incidence of elision and caesura, and the ease of enjambement. Its combination with the pentameter to form the elegiac is another aspect of its flexibility. Postgate quotes the following passage as an example of the consummation of its artistic use:

ipse Pater media nimbōr(um) in nocte coruscā
fulmina mōlītur dextrā; / quō maxima mōtū
terra tremit; / fūgēre fer(ae) et mortālia corda
per gentēs humilis strāuit pauor; / ille flagrantī
aut Athon aut Rhodopēn aut alta Ceraunia tēlō
dēicit; / ingeminant Austr(ī) et dēnsissimus
imber. (Virgil, *Georgics*, i, 328 ff.)

With this elegance may be contrasted Cicero's clumsy

O fortunatam natam me consule Romam!

In addition to the quantity of syllables there are the elements of ictus and accent, that is, the metrical beat and the word stress or tone. The rationale of the combination—often, rather, the conflict—of these cannot be said to have been fully expounded.

The third basic element of metrical composition is the verse in the sense of strophe or stanza. The word 'strophe' expresses the same fundamental notion as 'verse', that is, a turning, whereas the Italian 'stanza' is a station or stopping place, but is taken by Dante to mean a room able to contain the whole art of the canzone. Stanzas may be of any length from two lines to 20 or so, though as a rule not fewer than four; they are normally the distinct sections of an extended poem. Their lines may be isometrical or anisometrical; they may be distinguished according to the arrangement of their rhymes as well as by their close, as the Spenserian stanza with its concluding alexandrine, or stanzas with tail-rhyme or bob-and-wheel. Stanzas may be variously linked, as in the Middle English poem *Pearl* by repetition of a word of the last line of one in the first line of the following one, or as in Donne's *La Corona* by the repetition of the last line of each stanza as the first of the next, the final line of all repeating the first of the opening stanza—or, again, as in the sestina (q.v.). The chief stanzaic forms in Greek and Latin are the alcaic and the sapphic, which have been imitated in English from the time of Sidney and in German notably by Klopstock, Hölderlin and Platen. Among stanza-like forms that stand as independent poems are the ballade, the rondeau, the sestina, the sonnet and the villanelle, all of which, for their perfect performance, call for extraordinary virtuosity.

The refrain may be regarded as the natural accompaniment of repetition of the same movements in a dance, with which poetical composition has fundamental relations. It is an ancient feature. In the Hebrew psalter, for example, it is represented by such phrases as 'for his mercy endureth for ever' in Psalm 135. In Greek literature we have the bridal song refrain of *Ὑμὴν ὦ Ὑμέναι' ὦ*, which was taken over by Catullus (61, 62) as 'O Hymenæe Hymen, O Hymen Hymenæe' with 'io' also as a variant of 'o'. An outstanding specimen in later Latin is

Cras amet qui nunquam amavit quique amavit cras amet

of the *Pervigilium Veneris*. In English the refrain goes back to Anglo-Saxon times, where there are examples accompanying a strophic formation, as in 'Deor', in which *þæs ofereode, þisses swa mæg* ('That passed away, so can this') occurs six times. In early Middle English the song 'Sumer is icumen in' is noteworthy for its burden of *Sing cuccu nu, sing cuccu, Sing cuccu nu*. And so the refrain continues, with many a memorable example like *Quia amore langueo*, through the centuries, especially as an adjunct of love songs, ballads, shanties and hymns.

English metre, like Germanic metre in general, is governed by stress, that is, the expiratory force expended on a syllable as normally used in speech. There is naturally an almost unlimited variation of stress and stresslessness, and the combination and alternation of these in skilful hands produce in one and the same metrical system the feeling of a series of lines of great variety but of the same basic structure and carrying the same weight. The number of syllables in relation to the stresses has always been free, and the syllabic content of the line remains to this day a highly variable quantity, witness, for example, Tennyson's 'Bréak, bréak, bréak' (three syllables with pauses), which is of the same weight as the line following, 'On thy cóld gray stónes, O Séa!' (seven syllables).

Eduard Sievers in an epoch-making exposition laid down the types of Old Germanic alliterative verse. These measures continued to be used in England with greater or less precision till the 11th century. But even in some of the earliest poems there are traces of assonance or rhyme—there is even one fully-rhymed poem of 174 half-lines—and the two are combined in fragments surviving from the 11th and 12th centuries; and this is notably illustrated by Laȝamon's *Brut* of the early 13th century, extending to more than 32,000 half-lines. The style is found also in Old High German of the 9th century, e.g. in Otfrid's *Evangelienbuch.* As the use of rhyme progresses, an approximation is made to the syllabic system of French measures with their late-Latin basis, so that some degree of syllabic regularity appears, along with close rhyming, during the 12th century, in English and in German. This grafting of Romanic syllabic patterns upon Germanic stress-structure resulted in a series of metres characterized broadly as ascending and descending schemes inherited from the Common Germanic and influenced by Latin iambic-anapaestic and trochaic-dactylic rhythms, along with an ordered but flexible arrangement of syllables. In English we have regular syllabism in the 4-stress line of *The Owl and the Nightingale* (early 13th century), in the 'octosyllables' of Gower's *Confessio Amantis*, and in the 'heroic couplets' of Chaucer. In the course of the 15th century much verse was written that appears shapeless, changes in pronunciation having led to rhythmic uncertainty. The period of experiment that followed, in which versifiers put themselves to school, culminated in a golden age of poesy maturing in the later Tudor age. The centuries following were marked by an increase in regularity of stress and syllables. Yet, when we take up Shelley's *Ode to a Skylark*, we find in it rhythms that represent closely those of Anglo-Saxon verse, carrying unmistakable evidence of the direct descent of the modern cadences from the earliest times.

> Haíl to thèe, blìthe Spírit!
>   Bírd thou néver wért,
> Thàt fròm héaven or néar it
>   Póurest thỳ fùll héart
> In prófuse stráins of únpreméditáted árt.

Beside these lines we may set a typical series of Pope's regular couplets:

> Thèn flásh'd the líving líghtning fròm her éyes
> And scréams of hórror rénd th'affríghted skíes.
> Not lóuder shríeks to pítying héav'n are cást,
> Whèn húsbands, òr when lápdogs, bréathe their
>   lást;
> Or whèn rìch chína véssels, fáll'n from hígh,
> In glítt'ring dúst and páinted frágments líe!

But it is all the same language, and the original melodies are there.

Old Icelandic poetry needs particular mention because of its special treatment of the old alliterative tradition (see ALLITERATIVE VERSE).

There has been much controversy concerning the structure of Hebrew verse, but some of its characteristics are palpable from translations of the poetical portions of the Old Testament; the most obvious of these is the practice of repetition and parallelism. Here is an example from the beginning of the first Psalm.

> Blessed is the man that walketh not in the counsel of
>   the ungodly,
>   nor standeth in the way of sinners,
>   nor sitteth in the seat of the scornful.

The alternation of long and short cola is also an established feature, as in 2 Samuel i 19:

> The beauty of Israel is slain upon thy high places:
> how are the mighty fallen!

In contrast with the comparative vagueness of other Semitic metrical systems the Arabic stands out with an elaborate and varied scheme of complicated metres not unlike those of Greek and Latin, but differing in that they require rhyme as an indispensable feature.

It is a widespread practice to connect line with line by identical endings called rhyme. The tendency to do this is seen in prosodies where the technique is so intricate and refined that any addition to it might seem to be superfluous or even destructive. We have already seen how rhyme invaded Old English poetry, to be elaborated through contact with French, whose use of it—succeeding to that of assonance (q.v.)—was part of the medieval tradition that had grown out of its casual occurrence in classical Latin poets, e.g.

> Quot caelum st*ellas*, tot habet tua Roma pu*ellas*.
> (Ovid).

The pentameter structure lent itself readily to this tendency, and Propertius has many examples of the two halves ending with the same inflexion. But from this it is a far cry to the shape of the Latin hymns of the church, such as the graceful syllabic rhythm with stress and rhyme of

> Tantum ergo sacramentum
> veneremur cernui,
> et antiquum documentum
> novo cedat ritui;
> praestet fides supplementum
> sensuum defectui.

A tendency to reject strict rhyming and to substitute assonance or consonance (half-rhyme) or to avoid rhyme altogether in favour of a melodic pattern—often of the vaguest character—extended far and wide in the later 19th century and attained luxuriant, untrammelled and even licentious development in the 20th. In the serious verse of today what correspondences there are between the following pairs are admitted as the equivalents of rhyme: *sings/hangs, rung/song, live/save, down/dawn, blood/blade.*

The introduction of blank verse marked an epoch in English metrical history. It was 'Marlowe's mighty line', and is the metre of the most lofty as well as the most trivial passages in Shakespeare, and of *Paradise Lost.* Adopted from Italian, it has been imitated in several other languages, but its perfection in English is one of the greatest achievements of the metrical art.

The emergence of free verse makes another landmark. Irregular combining of unequal lines was practised by such poets as Petrarch, Spenser and Milton. In France the supreme artist in this genre is La Fontaine; though his measures vary freely, his rhyming is exact and pat. Side by side with extension of this liberal treatment—or rejection—of traditional patterns has gone in certain places the emphasis on revival of alliterative measures, as in Hopkins's 'sprung rhythm', and an exaltation of the current rhythms of prose to the height attained, e.g., in *The Testament of Beauty* of Robert Bridges. Cf. VERS LIBRE.

The tendency to make the sense run over from one line to the next is inevitable unless the poet is content to follow a monotonous course by making a break only at the end of every line or pair of lines. The French name for this 'run-over' is *enjambement,* which means literally encroachment. It has been variously practised from ancient times, and variously approved or shunned. It has a conspicuous currency in the ancient languages. In French it gained vogue as the caesural break came to be less marked; but it was condemned by Malherbe, so that Boileau wrote of it:

> Et le vers sur le vers n'osa plus enjamber.

They would have execrated Milton's 'the wide-/Encroaching Eve' (*Paradise Lost,* x 581) and Rostand's extravagant use of it in *La Princesse Lointaine*:

> C'est chose bien commune
> De soupirer pour une
> Blonde, châtaine, brune
> Maîtresse;
> Lorsque brune, châtaine,
> Ou blonde, on l'a sans peine—
> Moi, j'aime la lointaine
> Princesse.
>
> Car c'est chose divine
> D'aimer lorsqu'on devine,
> Rêve, invente, imagine
> A peine . . .
> Le seul rêve intéresse;
> Vivre sans rêve, qu'est-ce?
> Et j'aime la princesse
> Lointaine.

The enjambement in Shakespeare with the sense 'variously drawn out from one line to another' (as Milton put it) certainly broke the tradition of the unrelieved 'drumming decasyllabon' of his predecessors in blank verse; the proportion of run-over lines in his plays has been used by some critics as a test of their chronological sequence. One may read scores of Dryden's and Pope's lines without meeting with any overflow from one couplet to the next, a freedom which is found unexpectedly—as early as the 13th century—in the popular romance of *Havelok*; it is to this particular form of enjambement that the term has been specially applied. For much present-day poetical composition the term has little or no relevance.

Summaries by specialists in the prosodies of national groups, with bibliographies, are given under 'Metrica' in the *Enciclopedia Italiana.*—GREEK AND LATIN: the articles on 'Metre' in the *Oxford Classical Dictionary* give a useful conspectus, with bibliographies, from which may be selected: W. R. Hardie, *Res Metrica* (1920); W. J. W. Koster, *Traité de métrique grecque suivi d'un précis de métrique latine* (Leyden, 1936); J. P. Postgate, *Prosodia Latina* (1923); E. Fraenkel, *Iktus und Akzent im lateinischen Sprechvers* (1928). Numerous specimens of Late and Medieval Latin verse are quoted in F. J. E. Raby, *A history of Christian-Latin poetry* (1927) and *A history of secular Latin poetry in the Middle Ages* (1934). For the development from Latin to Romance, see W. Suchier in Romanistisches Jahrbuch, 3 (1950).—GERMANIC: E. Sievers, *Altgermanische Metrik* (1893) may be supplemented by A. Heusler, *Deutsche Versgeschichte* (1925–29).—ENGLISH: G. Saintsbury, *A History of English Prosody* (1906–10); J. Schipper, *A History of English Versification* (1910); E. Smith, *The Principles of English Metre* (1923);

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C.T.O.

Provençal Literature. The designation 'Occitanian literature' would be more appropriate, for it was in Limousin, not Provence, that 'Provençal' literature arose, and the whole area where *langue d'oc* was spoken (as opposed to *langue d'oïl*, or French) contributed to its development, i.e. the whole of the south of France from the Atlantic to the Mediterranean and from the Pyrenees to the Massif Central. From the 10th century there is an unbroken tradition of Provençal literature; in the latter half of the 19th century there was a revival inspired by a poet of genius, Frédéric Mistral, and sustained by the enthusiasm of his friends and emulators (see FÉLIBRIGE). The heyday however was in the 12th and 13th centuries (preceded by a few works inspired by French models: songs of martyrs and saints—a *Boethius* fragment of about 1,000 lines, and a *Chanson de Sainte Foy*, 1,300 lines). It begins with the astonishing innovations of Guilhem IX, duke of Aquitaine and count of Poitiers (1071–1127): that triumph of secular love-poetry which inaugurates the first period of the European love-lyric. Guilhem rejects the traditional conception of sensual love found in the poetry of classical antiquity and the folk-song; the love he sings of is rather a secularization of the mystic's veneration of Mary. Woman is now idealized as a remote incarnation of beauty whom the poet desires passionately, who promises him final gratification in this life, but who at the same time demands of him his utmost. This platonic conception of woman (to which the veneration of Mary by the Order of Fontevrault may indirectly have contributed) was elaborated during the next 150 years, in highly developed metrical and musical forms, by more than 170 poets—belonging to the higher and lesser nobility, courtiers and itinerant minstrels. For their forms they turned in the main to the church hymn and the more recent sequence (q.v.); Arabic poetry too may have been of influence. The same motifs are repeatedly treated: spring, the joy of lovers, sorrow, separation; there are often vestiges of a more sensual conception of love; love is occasionally completely spiritualized: but in the best poems there is a wonderful harmony, a beauty giving permanence to what is transitory, form and substance to an ideal. The debates of medieval Latin literature between conflicting views of love and life are renewed in *tensons* and *partimens*; for political and all kinds of occasional verse there is the *sirventes*; in the *pastourelle*, the *ballade*, the *alba*, the so-called *chanson d'histoire* and the *chanson de femme*, forms derived from medieval Latin and from popular literature are adapted and developed. There are also religious and crusader songs and hymns to the Virgin; further: *chansons de geste* (see GIRART DE ROUSSILLON, CHANSON DE LA CROISADE ALBIGEOISE) and courtly romances (see FLAMENCA, JAUFRÉ). This early, classical period of Provençal poetry, which flourished at the courts of the many minor rulers in the south of France, came to an abrupt end with the Albigensian crusade. But the seeds flourished in the poetry of the *trouvères* of northern France, in the songs of the minnesingers (q.v.), at the court of king Diniz in Portugal, in Catalonia (which forms a single cultural unit with southern France), in Aragon, in Léon and in north Italy. The more than 40 emulators in Spain and Italy wrote the standard Provençal of the poets. At the court of Frederick II in Palermo and in the cities of Tuscany, however, the Italian of the courts—itself strongly under the influence of Provençal—prevailed as the language of poetry. Dante and his school, the *trouvères* and the minnesingers are inconceivable without the poetry of the troubadours. They exercised indeed a quite decisive influence on the European conception of love and woman in poetry—to a certain extent too, indirectly, in life; they left their mark equally on European lyric and stanzaic forms. See TROUBADOUR.

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R.R.B.

Proverb: see Aphorism.

Pseudonymous Literature: see Anonymous and Pseudonymous Literature.

Publishing: see Printing.

Pygmalion, in classical legend, the grandson of Agenor, king of Cyprus, who so loved an image of ivory that Aphrodite, listening to his prayers, breathed life in the statue, which became his bride and mother of his son Paphus. In the popular version of the tale Pygmalion is a sculptor who makes an image of the goddess herself. It is not known when the statue-woman acquired the name of Galatea.

From Ovid's *Metamorphoses* the story became familiar to the renaissance poets. In 1598 John Marston issued a *Metamorphosis of Pigmalion's Image*, satirizing the fashion for poems modelled on Marlowe's *Hero and Leander*.

Jean-Jacques Rousseau, to compete with Rameau's one-act opera *Pygmalion*, wrote a 'scène lyrique' consisting of mimed and lyrical monologue to be punctuated by orchestral music, which his friend Horace Coignet supplied (1770); this presentation of the romantic lover bringing his ideal beauty into the sensuous world by the intensity of his desire had a considerable influence in Germany and Italy. The notion of Pygmalion haunted Hölderlin and Heine. Beddoes left a Keats-like fragment on a lonely Pygmalion who dies as he carves at last the image of a dream-face. William Hazlitt gave the alternative title of *The New Pygmalion* to his *Liber Amoris* (1823). William Morris, in the *Earthly Paradise*, tells a story of the entranced sculptor. W. S. Gilbert's comedy, *Pygmalion and Galatea* (1877), the adventure of a happily-wedded Athenian sculptor, hardly keeps to the tradition. In Bernard Shaw's *Pygmalion* the language-specialist Henry Higgins remodels the Cockney speech of the flower-girl Eliza Doolittle and so inadvertently imparts to her a soul.

R.A.T.

Pyrrhic, a metrical foot consisting of 2 short syllables, e.g. Greek πολύ, Latin *pede*, English *silly*. C.T.O.

Quatrain, a set or stanza of 4 lines, especially with alternate rhyme, as in common or ballad metre, other forms having intermittent rhyme (xaya), enclosing rhyme (abba, as in Tennyson's *In Memoriam*), or monorhyme (aaaa). C.T.O.

Quintilla, Spanish stanza form. A combination of 5 8-syllable lines. Rhyme schemes: abbaa, ababa, abaab, etc.

E.M.W.

Qur'an: see Sacred Books.

Rahmenerzählung, a German term with no accepted English equivalent, literally meaning a tale 'framing' another tale or tales; the term 'inset story' may be suggested for English usage.

The *Rahmenerzählung* is a literary device of a long tradition and can be found in virtually every literature. It may consist of either a cycle of stories held together by a consecutive narrative, or a single story embedded in another one. To the first category belong all the best-known representatives of the genre: the *Arabian Nights*, Boccaccio's *Decameron*, Chaucer's *Canterbury Tales* and their imitations down to R. L. Stevenson's *New Arabian Nights*.

The origin of the medieval *Rahmenerzählung* is usually attributed to oriental sources such as Višnuraman's *Hitopedesa* and the *Arabian Nights*; but this derivation may be based on a confusion of form and content. The plots, it is true, of a large number of the most popular stories woven into the *Decameron*, the *Canterbury Tales*, the *Heptaméron* and so on have reached the West via the Levant from Arabian, Persian and Indian sources. But the idea of presenting them within a frame is far more likely to have derived from a book which, if only in extracts, every medieval and renaissance author had read while at school: Ovid's *Metamorphoses*, to which virtually every characteristic of the European *Rahmenerzählung* can be traced.

There had been isolated inset stories before—the *Odyssey* is full of them. This technique, elaborated by the Alexandrians, suited Ovid all the more as it permitted variations with which to enliven the sequence of his transformation stories. Ovid's inventiveness as well as his carelessness can be well demonstrated in his clever use of the *Rahmenerzählung* technique and his failure to carry it through consistently. His devices are the stock-in-trade of later story-tellers: girls whiling away the time while spinning; the Muses entertaining Pallas Athene with the stories with which they won a competition; the skilful transition from the Niobe story which makes people remember and retell similar events; the Greeks, during a truce of the Trojan war *noctem sermone trahunt, virtusque loquendi materia est*.

In the medieval collections of *The Seven Wise Masters* and *The Seven Sages of Rome* the insets are made subordinate to the frame; the latter is a variation of the Phaedra theme (the stepmother who tries to bring about the downfall of the stepson) while the inset stories are alternating pleadings of prosecution and defence, illustrating the dangers of placing trust in wives and heirs respectively.

Of immensely greater importance in the development of the *Rahmenerzählung* is Boccaccio's *Decameron*. It has become the archetype of the cyclic *Rahmenerzählung*, whether the debt is expressly acknowledged—as by Goethe who described his *Unterhaltungen deutscher Ausgewanderten* as written 'in the manner of Boccaccio'—or implied, as in the title of Marguerite de Navarre's *Heptaméron*. It is from Boccaccio that the canons of the ideal *Rahmenerzählung* can be abstracted. It should above all be an organic structure which cannot be arbitrarily expanded or contracted without imperilling the artistic balance of the whole. Next, the frame should be a tale worth telling for its own sake, preferably with a plot of its own. Finally this plot should be related to the plots of the inset stories, making a single theme running through the whole.

It is the deviation from the 'organic' or 'thematic' type which vitiates the 'editorial' *Rahmenerzählung*, the 'tapeworm' kind, to use E. M. Forster's pertinent term. They are so elastic, or rather shapeless, that it hardly matters whether the frame is altogether omitted, the number of inset stories doubled or halved, the sequence rearranged, or individual stories or groups of stories published separately under new titles. John Gower's *Confessio Amantis*, the *Arabian Nights* and a host of minor inset stories belong to this category.

It must, however, be remembered that for instance the frame of the *Confessio Amantis*, with Venus, Cupid and the Genius of Love as Gower's interlocutors, which strikes a modern reader as a somewhat anaemic allegory, will have impressed the court society of Richard II as a perfectly 'realistic' story. In Goethe's *Unterhaltungen*, Tieck's *Phantasus* and Hoffmann's *Serapionsbrüder* the frames are demonstrably afterthoughts to comply with sales considerations, the stories being mostly refurbished reprints. Hoffmann, for instance, for a time vacillated between reprinting some of his widely dispersed productions under the simple title of 'Stories' or embedding them in a structure 'on the model of Tieck's *Phantasus*', i.e. ultimately Boccaccio's *Decameron*. On the other hand there is the rare case of the frame overshadowing the inset stories, of which Chaucer's *Canterbury Tales* is, to the modern reader, the supreme example, as his 'frame' amounts virtually to an all-round picture of contemporary English society.

The postulate that the frame should have a plot of its own is not often adequately fulfilled. Temporary boredom is the reason most frequently given for telling stories, usually with some plausible additional motivation. This may be a journey undertaken in company, as in the *Canterbury Tales* and in Wilhelm Hauff's *Die Karawane*; or the wish to forget an unpleasant situation—in short, escapism—as in the *Decameron* where the narrators have fled from the plague in Florence, in the *Heptaméron* where stormy weather retards the company in the Pyrenees, or in Goethe's *Unterhaltungen* where German refugees have escaped from the French Revolutionary invaders of the Rhineland.

Sometimes the plot consists in the competition for some prize which may range from 'a soper at oure aller cost' (*Canterbury Tales*) or the manumission of slaves (Hauff, *Der Scheik von Alessandria*) to the fight for the very life of either the narrator (Scheherazade) or the narrator's friend (*Seven Wise Masters*). This device may give both the frame and the inset stories an increased tension if the stake is sufficiently high and the outcome sufficiently uncertain.

The third postulate, requiring correlation between the plots of the frame and the inset stories, is the one most neglected, because so often the personalities of the frame appear as mechanical vehicles to carry the inset rather than as personalities in their own right. This is usually the case with *Rahmenerzählungen* embedding a chronicle alleged to be found by the narrator (popular with Theodor Storm), whereas the 'reminiscence' story (also a favourite of Storm's) at least ensures the identity of the hero of both parts. Chaucer's great contribution is the achievement of that unity between the character of the story-teller and that of the story told which is largely absent in Boccaccio whose somewhat nondescript three youths and seven maidens allow little scope for psychological differentiation. In this respect the five courtiers and five ladies of the *Heptaméron* are superior as their portraits are drawn from actual members of the Navarrese court including Queen Marguerite ('Parlamente') and her husband ('Hircan'). E. T. A. Hoffmann, in the *Serapionsbrüder*, introduces leading men of Berlin romanticism—such as Fouqué, Chamisso and himself—thinly disguised, to clothe with authority his views on literature, music, the theatre etc., and, incidentally, to carry with them a number of second-rate tales. On the other hand no reader can take much interest in the chance travelling-acquaintances who unburden themselves to Paul Heyse and other prolific purveyors of short stories. However, these narrators permit the author to tell a story which would be unconvincing if coming from himself. In Theodor Storm's *Der Schimmelreiter* (1888) the inset story is set in no fewer than three frames which serve the double purpose of putting the story back by 150 years and yet letting it appear as all but contemporary, and of blending supernatural happenings with rational explanations in such an intricate maze that the reader's belief in ghosts is evoked without being overtaxed.

The highest achievement in the sphere of *Rahmenerzählung*, technical as well as artistic, has been accomplished by two Swiss writers, C. F. Meyer and Gottfried Keller. Meyer may be described as the master of the single inset story, and Keller as the most successful teller of cyclical stories.

In Meyer's *Die Leiden eines Knaben* the inset story is told to Louis XIV and Mme de Maintenon by the king's physician and introduces a number of historic characters of the *grand siècle* in the very presence of the Roi Soleil himself, thus providing an authentic link between frame and inset. In *Der Heilige* the life and martyrdom of Thomas Becket is told by Henry II's cross-bow maker who, as an intimate of the king, is represented as having some insight into the motives of the protagonists and some personal share in the events while at the same time his humble position relieves him from pretending to the knowledge of affairs expected from the modern historian. In *Die Hochzeit des Mönchs* the narrator is Dante, the audience consists of Cangrande della Scala and his court, and the characters of the inset story are deliberately modelled by Dante on those of the present company: thus resulting in a complete unity of frame and inset.

The first part of Keller's *Züricher Novellen* (1876) revolves round the difference between original genius and imitative crank: the frame relating the cure of a youth who, wishing to train himself into a genius, is in danger of becoming a crank, the inset illustrating contrasts in the life stories of a poet, a fool and an unsuccessful but by no means disappointed lover. The third story, that of *Der Landvogt von Greifensee*, is in itself a *Rahmenerzählung* with five inset stories which relate the hero's successive failures at matrimony.

In *Das Sinngedicht* (1881), which is a culmination of Keller's poetic and narrative power, the theme is the question whether the man or the woman should play the leading, active part in wooing. In eight inset stories, alternately told, the hero and heroine of the frame story illustrate their opposite points of view in antithetic examples which are in turn tragic and comic, historical and contemporary, simple and exotic: the frame story ends in a compromise solution which secures the marital happiness of the story-tellers—thus epitomizing the art and technique of *Rahmenerzählung*. S.H.S.

Rāmāyana. The Indian epic, the *Rāmāyana* ('Lay of Rāma'), a comparatively compact poem of 24,000 couplets, tells the story of Rāma, son of Dasaratha, king of Ayodhyā (Oudh). Rāma wins the hand of the lovely Sītā, the daughter of prince Janaka, who has promised her to the warrior who can bend the bow of the god Shiva, which is kept at his capital, the city of Mithilā. On his return Rāma is about to be appointed *yuvarāja* (heir apparent), but the arrangement is overthrown by the king's co-wife Kaikeyī, who wants the throne for her son Bhārata. By her machinations, she secures the banishment of Rāma, his bride Sītā and his brother Lakshmana for fourteen years. They don garments of bark, the typical garb of the ascetic, and wander forth into the Great Forest which once covered central India. Here they stay at various hermitages and Rāma performs many feats of prowess in slaying the demons (*rākshasas*) which haunt the land. In the end, however, disaster overtakes them. Sītā is beguiled by Ravana, the demon king of Lanka (Ceylon), who assumes the guise of a golden deer and carries her off in his aerial chariot. Rāma enlists the help of the king of the monkeys, Sugrīva, and his general Hanuman, who traces Sītā to Ravana's stronghold. The monkey hosts fill in the sea between India and Ceylon with boulders to form a bridge, storm the castle of the demon king and rescue the captive. Rāma then returns to Ayodhyā in triumph and inaugurates the Golden Age. According to the last chapter of the work, Sītā, the Indian Griselda, undergoes various ordeals to prove her chastity, during which period she retires to the hermitage of the sage Vālmīki and bears her husband two sons. Another version declares that Mother Earth opened her bosom and received her daughter to herself.

It is quite possible that the *Rāmāyana* was originally a work composed from earlier legends by Vālmīki, which was transformed into an epic glorifying Rāma as an incarnation of Vishnu by the addition of the first and last books. It is often regarded as the forerunner of the *kāvya* (court epic), in contrast to the *Mahābhārata* (q.v.), which is a *Purāna*. Though the epics are 'tradition' (*smriti*), as distinct from the Vedas, which are 'revelation' (*sruti*), they are listened to nightly in recitations by millions of every class all over India. To hear them confers religious merit. Upon their heroes and heroines the people base their ideals of knightly valour and womanly constancy, and like the *Iliad* and the *Odyssey*, they are the well-head from which succeeding poets and dramatists have drawn their themes.

The standard work is H. Jacobi, *Das Rāmāyana* (1893); see also *The Cambridge History of India* (vol. I, ch. 11 and biblio.). Condensed verse translation of *The Rāmāyana and the Mahābhārata* by R. C. Dutt (1910). H.G.R.

Razón feita de amor, La (early 13th century). This poem is the earliest lyric written in Castilian. The anonymous poet, who tells us he had studied in France and Lombardy, describes with great delicacy the meeting of two lovers. An allegorical passage, which describes how a dove flies towards a spring, leads to a burlesque dispute between water and wine.

Ed. R. Menéndez Pidal, in Rev. Hisp., 13 (1905); abbr. Oxf. Bk. Sp. Verse. E.M.W.

Realism in literature is an attitude which purports to depict life and to reproduce nature, in all its aspects, as faithfully as possible. It rejects the idealizing of reality in favour of beauty together with stylization in expression and the treatment of transcendental and supernatural subject-matter. In this sense realist currents have pervaded literature and art at all stages of history and it has been observed that late stages of civilizations in particular tend to the realist manner.

Realism as a conscious literary movement developed in Europe after the French revolution of 1830 and was the predominating trend of literature in almost the whole of the western world from 1850 to 1880. The term *le réalisme* occurs in the *Mercure français du XIX^e^ siècle* of 1826, describing a doctrine based not upon a faithful imitation of the great works of art, but of the models which nature offers us, i.e. *la littérature du vrai*. Rejecting both classical dependence on the great models of art and the subjective attitude of the romantics, realism gave the artist a special mission which was opposed to the *l'art pour l'art* point of view and demanded active participation in and the evaluation of the great currents of his own time. In this respect Germany was in the forefront with the anti-romantic tendencies of the Young Germany movement. The life of the common man (understood then to be the lower middle class), the processing of current ideas had been shunned by classicism or relegated to the baser forms of art, the comedy or the popular tale. Now all the problems of life, all local colour, all contemporary customs and events whether agreeable or disagreeable became worthy objects of critical literary treatment and the literary vocabulary was extended to every aspect of the daily life. Balzac's cycle, *La Comédie humaine*, is the most important forerunner of realism in spite of the fact that his mysticism and actual social philosophy as well as the structure of his plots are still deeply steeped in the romantic tradition. Immermann's *Die Epigonen* (1836) and Dickens's novels are also of a transitional character.

The philosophical currents of the time helped to develop a realist literature. Comte's *Cours de philosophie positive* began to appear in 1830 and proclaimed conformity with ascertained facts as the sole yardstick of truth. It preached a 'positive' philosophy based on scientific inquiry, and placed sociology before all the other sciences. Feuerbach's anthropological criticism of religion (1841 ff.) cut off man from his links with eternity and threw him back entirely on his environment, the world as it is and which he alone can form and reform. The advance of science, its progressive mastery of hitherto unexplained phenomena, led the artist to turn his attention more and more to the achievements of this world and to depict it as his means of expressing himself. Daguerre's invention of photography in 1839 suggested to the artist a style which should be exact, representational and close to reality; the rise of journalism as a profession inspired close observation, looseness of style and the depiction of broad epic tableaux; Courbet urged artists to translate the habits, ideas and all aspects of contemporary life into their own terms; and Champfleury, transposing Courbet's theory to the literary field, demanded that the novel should discard the exceptional or monstrous hero in favour of the ordinary man, that he should be true to life whether beautiful or ugly, virtuous or criminal, and that his language should be sober. He also demanded that the lyric poet should observe an impersonal attitude towards life. Flaubert's *Madame Bovary* of 1857, the masterpiece of early realism, established the new movement in Europe.

Nineteenth-century realism shows a bewildering variety and national diversity and cannot be subsumed in one formula. Balzac and Flaubert in France, Turgenev, Goncharov, Tolstoy and Dostoyevsky in Russia, Thackeray, George Eliot and Arnold Bennett in England, Gotthelf, Keller, Fontane and the early Thomas Mann in the German language orbit, are all exponents of a realism which reflects detachment, restraint despite lucid criticism of social environment, understanding irony without exaggeration and a humanism not devoid of either scepticism or optimism.

From these foundations many forms of 'poetic realism' developed, including the lyrics of Mörike, Droste-Hülshoff and Keller, the 'Novelle' in which Germany, Austria and German Switzerland excelled rather than in the novel, and the profound works of Tolstoy and Dostoyevsky which wrestle with the metaphysical; America and Spain as well as Scandinavia partook in the realist movement, to which the latter contributed the realist drama of Ibsen.

Modern realism in western countries has become increasingly defeatist and tends to see only the disintegration of that modern society which it describes (see NATURALISM). As against this, 'socialist realism' has developed in the USSR as an artistic implementation of Marxist doctrine. It demands as the primary function of art the furtherance of socialist society and regards the artist as the 'engineer of human souls' (Stalin), condemning 'bourgeois' realism (meaning naturalism) because of its purely critical attitude towards society and because of its 'formalist' and 'cosmopolitan' (i.e. humanitarian rather than activist) tendencies. As its foremost champions the Russians acclaim A. Tolstoy, Sholokhov and Fadeyev.

A. David-Sauvageot, *Le réalisme et le naturalisme* (1889); G. Pelessier, *Le Réalisme du romantisme* (1912); P. Martini, *Le roman réaliste sous le second empire* (1913); E. Bouvier, *La Bataille réaliste* (1913); A. S. McDowall, *Realism* (1918); H. Bieber, *Der Kampf um die Tradition. Die deutsche Dichtung im europäischen Geistesleben 1830–1880* (1928); W. C. Frierson, 'The English controversy over Realism in fiction, 1885–95' in Pub. Mod. Lang. Assoc., 43 (1928); E. B. O. Borgerhoff, '*Réalisme* and kindred words: their use as terms of literary criticism in the first half of the 19th century', in Pub. Mod. Lang. Assoc., 53 (1938); E. Auerbach, *Mimesis. Dargestellte Wirklichkeit in der abendländischen Literatur* (1946); G. Lukács, *Studies in European Realism* (1950) and *Deutsche Realisten des 19. Jh.* (1951); D. O. Evans, *Social Romanticism in France, 1830–48* (1951); A. Fadeyev, 'The Writer's Work', in

Soviet Literature, No. 6 (1951); H. Levin, 'What is Realism?', in Comparative Literature, 3 (1951). R.H.S.

Redentin Easter Play, named after a monastery near Wismar in Mecklenburg, performed about 1465, probably in Wismar. The play—one of the best specimens of medieval drama—is not a complete cycle but deals mainly with the episode of the knights by the sepulchre and ends with a devils' play; it is therefore actually a drama 'on the adversaries of Christ'. It is distinguished by vivid humour and individual characterization; the sinners who are dragged down to hell are gildsmen, but Satan, wailing, recoils from the good priest.

Ed. C. Schröder (1893); R. Froning, *Das Drama des Mittelalters* (Kürschners Dt. Nat.-Lit., 14, 1892); W. Krogmann (1937, with complete biblio.); Eng. tr. with good intro. A. E. Zucker (N.Y. 1941).

G. Rosenhagen, 'Das Redentiner Osterspiel im Zusammenhang mit dem geistlichen Schauspiel seiner Zeit', in Niederdt. Jahrb., 51 (1926). G.C.

Rederijker (from the French *rhétoriqueur*), the name given to amateurs of, or active participants in, Dutch literature in so-called 'kamers van rhetorike' or Chambers of Rhetoric. These societies, whose origin is still not completely clear, originated, undoubtedly inspired by French examples, *c.* 1400 in the southern Netherlands and later extended to the north, almost exclusively in the province of Holland. The Chambers were organized like guilds, the members were middle-class people and their point the love of poetry and, later wellnigh exclusively, the theatre. Each Chamber had a patron, name, emblem and motto. As long as the Chambers were loyal they were protected by the local authorities; in their turn the Chambers often organized the town's festivities. The most popular genres practised by the rhetoricians were the refrain (a strophic poem on a 'stock' i.e. an identical line, repeated at the end of each strophe and forming at the same time the theme) and the allegorical play (generally serious); they also wrote ballads, *rondels*, *esbattements* (farces) and *tafelspelen* (q.v.). In imitation of the chivalrous tournaments they liked to organize competitions (*refreinfeesten, haagspelen, landjuwelen*) where many prizes were given. The most famous was the *landjuweel* of 1561 at Antwerp, described with admiration by the English ambassador Richard Clough. Their susceptibility to the new religious ideas—more than to the new artistic ideas of the renaissance—brought many of them under suspicion and eventually to the stake. After 1600 the Chambers were everywhere on the decline and, with the exception of a very few, their literary and cultural influence was over. The most famous Chambers were those at Bruges (*De H. Geest* and *De Drie Santinnen*), *De Fonteine* at Ghent (which celebrated its 500th anniversary in 1948), the *Mariacrans* at Brussels, *De Violieren* at Antwerp, *Trou moet Blycken* at Haarlem and the *Egelantier* (q.v.) at Amsterdam. The most famous Rederijker was Matthijs de Castelein who wrote an *ars poetica*. The outstanding creations of the Rederijkers were *Elckerlijk* (see EVERYMAN), the refrains of Anna Bijns and the *esbattements* of Cornelis Everaert.

G. D. J. Schotel, *Gesch. d. Rederijkers in Nederland* (2nd ed., 2 vols, 1871); Pr. van Duyse, *De Rederijkkamers in Nederland* (2 vols, 1900–02); J. J. Mak, *De Rederijkers* (1944). J.J.M.

Redondilla, Spanish stanza form. A combination of 4 8-syllable lines. Rhyme scheme: abba. E.M.W.

Reynard, the most famous European animal epic or story (see FABLE). The Reynard stories are preceded by two medieval Latin animal tales, the 10th-century *Ecbasis Captivi* (q.v.) and Nivardus of Ghent's 12th-century *Isengrimus*. The subject matter of these poems is partly of classical, partly of local origin. The same goes for the animal tales in the vernacular, especially the French *Roman de Renart*, a cycle of 27 stories (altogether 30,000 verses), originating in the late 12th century, in which the fox is the main character, already entirely acclimatized in the feudal chivalrous world. The *Roman de Renart* which, as is borne out by Chaucer, became known also in England, is the first of a series of Reynard romances, such as the *Couronnement Renart* and Rutebeuf's *R. le Restorné*. More important, it provided a German and a Dutch poet with the subject matter for an animal epic in the true sense of the word. In *Isengrines Not* by Heinrich (faultily nicknamed 'der Glîchezâre') at the end of the 12th century, which, one and a half centuries later, was transformed into *Reinhart Fuchs*, the wolf is the tragic hero, dupe of the fox's ruses. In *Van den Vos Reinaerde*, the only medieval animal epic to gain immortality, a perfect harmony of human and animal behaviour of the characters has been attained, especially of the main character, the cunning fox

Reinaert. This epic, which originated in Flanders *c.* 1200, at least in its first version, is usually regarded as the work of two poets, Willem and Aernout. The first, also the author of a lost Celtic romance (*Madock*), allegedly completed the work of Aernout. According to a later theory, however, Aernout is identical with Pierre de St Cloud, the poet of one of the branches of the *Roman de Renart*, from which Willem took the subject matter of his epic. The poem may only have acquired its present form, however, in the course of the 13th century. A further proof of the great success of the *Reinaert* are the Latin translations *Reynardus Vulpes*, made between 1267 and 1273 by Balduinus, and the moralizing and extended 14th-century version *Reinaerts Historie* or *Reinaert II*, the source of all later adaptations. These descendants may be divided into two groups: (1) those derived from the verse version, edited and commentated by Heinric van Alcmaer, printed at Antwerp in 1487, which in its turn was the source of the Low German version (Lübeck, 1498) and, in one of the High German translations, of Goethe's *Reineke Fuchs*; (2) those derived from the prose version which among others was the source of William Caxton's English translation of 1481 and which, moreover, started a whole tradition of chapbooks with various French and English translations like *The most delectable history of Reynard the fox* (1671).

J. Grimm, *Reinhart Fuchs* (1834); E. Martin, *Le Roman de Renart* (3 vols, 1883–87) and *Observations sur le R. de R.* (1887); G. Baesecke, *Heinrich des Glichezares Reinhart Fuchs* (1925); L. Sudre, *Les Sources du R. de R.* (1893); L. Foulet, *Le R. de R.* (1914); A. Graf, *Die Grundlagen des Reineke Fuchs* (1920); J. W. Muller, *Van den Vos Reinaerde* (3rd ed., 2 vols, 1944, crit. ed.).—Biblio. by R. Roemans in *Hulde aan Dr. L. Willems* (1934); J. v. Mierlo in *Geschiedenis v. d. Letterk. der Nederlanden* (2nd ed., n.d.); *Reinardus Vulpes*, ed. M. F. A. G. Campbell (1859); P. de Keyser, *Reinaerts Historie* (1936); Caxton's tr. ed. H. Morley (1889), of which a modern English version in free verse by F. S. Ellis (1894). J.J.M.

Rhetoric, from the Greek ῥήτωρ, 'a speaker in the assembly', is often defined as the art of speaking well, but in practice and theory has been extended to include all kinds of writing. Since the time of the Greeks rhetoric in its narrower sense has been regarded as the art of oratory, which can be divided into three groups: political, forensic and epideictic, treating not only the style but the subject-matter, structure and method of delivery in each case. Oratory was fostered by the sophists in Greece, but the classical style of such speakers as Demosthenes gave way before the more florid 'Asian' oratory whose influence was particularly strong upon Cicero in Rome. There, too, the art was studied seriously; it was systematically treated by Quintilian in his *Institutes of Oratory* which exerted a strong influence upon the renaissance and the 18th and early 19th centuries. In its wider sense rhetoric has been regarded as the art of using language, taking as its province all forms of composition in words, prose or verse, fiction or non-fiction. Aristotle seems to be thinking of it in this manner when in the *Poetics* he refers the reader to teachers of rhetoric in order to learn how to use words in general to express his thoughts, as distinct from organizing both thinking and expression into the particular form of a poem, tragedy, comedy or epic. The Romans, too, regarded rhetoric as the art of composing all kinds of literature, with always as their ideal, that suiting of style to spirit which is counselled equally by Aristotle and Horace. As taught from the early days right down to the 19th century, oral and written composition was analysed into five processes, each treated systematically by rhetoric. 'Invention', more narrowly the thinking out of arguments, is in a wider sense the use of the imagination in creative writing. Next comes 'elocution', the process of achieving style by a choice of words, individually and in combination, to embody the exact quality of the thought and emotion of which the writer or speaker becomes aware in his mind. So long as literature as well as oratory was still created in an oral tradition the use of voice and gesture in communication was of outstanding importance. This was treated in rhetoric under the heading of 'action' or 'pronunciation' and in antiquity and the renaissance, in the 18th century and possibly in the middle ages was not far removed in aim and technique from the acting used in plays. As the end of elocution is to express the spirit in which the speaker or writer conceives of his subject, so that of pronunciation is to communicate that same spirit by translating or embodying it in sound and movement; and some writers on the subject consider this fourth element of rhetoric to be essential to the creating and preserving of decorum in every form of literature. Last rhetoric treated 'memory': this is more obviously needed by the orator, yet it is also essential to all writing, even though its weaknesses can be made good with notes.

These five elements of composition were taught systematically, by theoretical explanation, by practical analysis and 'imitation' of the work of others. During the middle ages and renaissance, rhetoric as a member of the 'trivium' was regarded as a key subject of education, exercising and strengthening reason itself. In the 16th century the movement inspired by Talaeus sought to hand invention and disposition to the teachers of logic, leaving elocution and pronunciation to those of rhetoric. As a result many renaissance treatises contain accounts of the various figures only and seem inadequate to modern eyes; but in practice the other processes were still acquired through logic and from the reading and criticizing of texts, an essential part of schooling. Rhetoric conceived on much the same lines was held a necessary part of the education of all civilized men from the renaissance to the 19th century. During this period numerous treatments of the subject have been produced, notably in the renaissance by the Jesuits, then regarded as among the greatest of authorities. For the whole period rhetoric dealt systematically with oratory as well as with critical and imaginative writing. The 18th century made its distinction between what England called the oratory of 'the senate, the pulpit and the bar', and the subject was taught at school, university and dissenting academies. Famous 18th-century politicians trained themselves in all the branches, including delivery, as assiduously as any of the ancients. Even Gladstone testified to the debt which he owed to what is substantially an orthodox rhetoric book, *Parliamentary Logic* (1807) by William Gerard Hamilton. In the 19th century the traditional attitude to rhetoric as dealing with literature and oratory no longer persisted. A more complex civilization has diverted the attention of politicians away from the classical tradition of public speaking. At the same time the development of romanticism, exaggerating and hardening personal idiosyncrasy of taste into critical standards, meant the loss of the older tradition of criticism practised as part of rhetoric; and it is only recently that the subject has come to be regarded in its true perspective once more.

Aristotle's Rhetoric, tr. R. Jebb, ed. J. E. Sandys (1909); *The Rhetoric of Aristotle with a Commentary by E. M. Cope*, ed. J. E. Sandys (1877); H. Bornecque, *Les déclamations et des déclamateurs d'après Sénèque le père* (1902); C. S. Baldwin, *Ancient Rhetoric and Poetic* (1929) and *Medieval Rhetoric and Poetic* (1928); H. Blair, *Lectures on Rhetoric and Belles Lettres* (2 vols, 1783); D. L. Clark, *Rhetoric and Poetic in the Renaissance* (1922); E. R. Curtius, *Europäische Literatur und lat. Mittelalter* (1948); E. Faral, *Les Arts Poétique du XII*^{e} *et du XIII*^{e} *siècle* (1924); C. Halm, *Rhetores Latini Minores* (1863); R. Jebb, *The Attic Orators* (1876); B. L. Joseph, *Elizabethan Acting* (1951); E. Norden, *Die antike Kunstprosa* (1898); Quintilian, *Institutiones Oratoriae*, ed. and tr. H. E. Butler (1922); T. Wilson, *The Art of Rhetoric*, ed. G. H. Mair (1909).
B.L.J.

Rhetorica ad Herennium, the name given to a work on rhetoric in four books, written *c.* 86–82 B.C. and dedicated to C. Herennius (otherwise unknown). Excepting Cato's *De Re Rustica*, the *Ad Herennium* is the oldest complete prose work in Latin and the first Latin manual of rhetoric. The sources are Greek, but technical terms and examples are Latin. Much of the material appears also in Cicero's *De Inventione*, to which its relation is obscure. The work, attributed in manuscripts to Cicero and by some modern scholars to Cornificius, enjoyed high esteem in the middle ages.

Best ed. by F. Marx (2nd ed. 1923).—J. Werner, *Zur Frage nach dem Verfasser der Herenniusrhetorik* (1906). J.A.W.

Rhyme, a variant spelling (affected by rhythm) of rime (an adoption of French *rime*, which is from Latin *rhythmus*); used generally, especially in the plural, for 'metrical composition', 'verses'; but more usually and specifically for the agreement or consonance of the final sounds of metrical lines (strictly distinguished from assonance, but sometimes taken to include it); see PROSODY. C.T.O.

Rhyme Royal, a stanza of 7 5-stress lines, rhyming ababbcc, much used by Chaucer, Hoccleve, Lydgate, Henryson and Dunbar, and by Shakespeare in *Lucrece*. C.T.O.

Rhythm (French *rhythme*, Latin *rhythmus*, Gr. *ῥυθμός*: literally 'flow'), the measured recurrence of prosodical arsis and thesis; metrical movement as determined by the combination of long and short or of stressed and unstressed syllables in a metrical line; generally, measured flow of words or phrases. Falling or descending rhythm is of the trochaic or dactylic kind, rising or ascending of the iambic or anapæstic. C.T.O.

Riding Rhyme, the heroic couplet; the metre of Chaucer's *Canterbury Tales*, which were told on a pilgrimage on horseback. C.T.O.

Rime Riche (French, 'rich rhyme'), rhyme involving formal identity of words which must be of different meaning, e.g. lain, lane; it occurs in the Prologue to the *Canterbury Tales*:

> The hooly blisful martir for to *seke* (seek),
> That hem hath holpen when that they were *seke* (sick).

In French practice the term applies to polysyllabic words of which not only the sound of the final syllables but also the preceding consonant are the same, e.g. *oreille/pareille* (in contrast, e.g. *oreille/merveille*). C.T.O.

Rímur (plural of *ríma*, 'lay, ballad'), Icelandic poems in alliterative and rhymed verse; the subjects of the tales were historical or mythical, and in early forms often derived from French romances. C.T.O.

Specimens of Icelandic Rimur, ed. W. A. Craigie (3 vols, 1953).

Ritornello, Italian term for a metrical line or group of lines repeated at intervals in the course of a poem; the refrain of a ballad; the *coda* of a sonnet (*sonetto con la coda*), especially in the form of a septenarius with two hendacasyllables. The word is also used as a musical term. C.T.O.

Romance, Spanish ballad metre, consists of 8-syllable lines with a continuous vowel assonance running from even line to even line. E.M.W.

Roman de la Rose, French romance, begun by Guillaume de Lorris *c.* 1235, and continued by Jean Chopinel de Meung *c.* 1280 (qq.v.). The two parts, although very different in character, were treated as one work during the middle ages and exerted a great influence on subsequent literature.

Ed. E. Langlois (1914–24); Eng. tr. F. S. Ellis, *The Romance of the Rose* (1900); mod. Fr. version, A. Mary (2nd ed. 1949).

L. Thuasne, *Le R. de la R.* (1930); C. S. Lewis, *The Allegory of Love* (1936); G. Paré, *Le R. de la R. et la scolastique courtoise* (1941). F.W.

Romansch Literature. Ræto-Romanic or Romansch is an independent Romance language related to the dialects of northern Italy, to Old French and to Old Provençal. It comprises a group of dialects still spoken in the Alps and in the Friulian plain from the St Gotthard to Trieste; formerly it was spoken throughout the Roman province of Rætia, i.e. eastern Switzerland, the Grisons, Vorarlberg and Tirol. The Ræto-Romanic peoples never achieved a common written form of their language and a common literature, partly because of Germanic immigration into the valley of the upper Adige and its tributaries; further because bad lateral communications led in the early middle ages to the division of the country into four: Grisons, Val di Sole-Val di Non, the valleys of the Dolomites, Friuli. Of these regions the middle two (Val di Sole-Val di Non and the Dolomite valleys) are extremely isolated and have only an oral 'literature'—folk-tales, fairy-tales and folk-songs (which are not without original traits), apart from a few pieces of occasional verse.

Friuli has had an unbroken literary tradition since the 14th century, which in kind recalls the rich dialect literatures of Italy. Beside folk-tales and folk-songs it has numerous occasional poems celebrating important historical occasions and local events; they generally include sentimental or humorous elements. Throughout the centuries down to our own day love poems, political songs, delightful satires on contemporary personages and events, elegies, religious poems, were composed by notaries, officers, priests and the nobility. There are some very good translations of the great Italian and Latin classics: of Ariosto in the 16th and 17th centuries, of Virgil by Zuan Sef Busiz (1660–1743). In the 19th century there are some attractive short comedies (by G. E. Lazzarini and F. Leitenberg, for example). The most important Friulian poet is Pjeri Zorut of Cividale. He was followed by Carlo Favetti of Gorizia, a patriotic poet whose work shows, as so often in Friuli, a marked Italian influence on form and content. Friulian literature still flourishes, but it labours under great difficulties, for Friulian gave way to Italian as the official language of church, school and administration some centuries ago.

Therefore the most important works of Romansch literature come from the Romansch-speaking part of the Grisons which—by population—is one-tenth of the size of Friuli. Here Romansch has, since the 16th century (though in four different standard written forms), found its way into the church, local government and the law courts, and finally into the schools. Both literary language and literature are the fruits of hardly-won political independence, the struggle for which reached its climax in the victory of Calven (1499) over the Austrian army and the conquest of the Valtellina (1512). The first Romansch poem (the very first monument of Romansch is a 12th-century interlinear version of a sermon) is approximately a political and warlike lay, the *Chianzun dalla* *guerra dagl chiastè da Müs* (704 lines, 1527), by Gian Travers. It was followed immediately by the Latin lyrics of humanists, the first Latin translation of the *Odyssey* and the national epic *Ræteis* (1549) of Simon Lemnius Margadant, also in Latin. From as early as 1534 there are dramas, biblical and secular, in large numbers: a consequence of the Reformation, the wars of religion, awakening intellectual activity and quickening contact with the outside world. Of roughly the same date is the first translation of the New Testament (1560) by Bifrun, of the Psalms (1562) by Chiampel, then of the whole Bible by Vulpius and Dorta (1679). From the 16th century on we encounter political and religious songs, first singly, then complete anthologies and a wealth of devotional literature and religious polemics, as well as verse chronicles, descriptions of foreign travels and prose narratives. In the 19th century partly under the influence of European romantic literature there is a rich development of the love-lyric and of lyrics inspired by the native scene, but in the 20th century a more authentically personal note is heard, particularly in the work of Lansel and Fontana, which is of sufficiently deep and generous inspiration to permit comparison with the lyrics of the great literatures. Other genres are represented. The historical poems of Muoth have the confident vigour of the ballad and offer both passages of dramatic intensity and notable scenes. In the field of prose narrative Mathis and Nay derive their inspiration from observation of peasant and village life; but increasingly writers are exercised by the turmoil within the soul of the individual and his struggle to come to terms with hostile external forces. Fontana's treatment is dramatic, tense and lugubrious: others (e.g. Vonmoos, Gian Girun) are more ready to reflect and to interpret human weakness with humanity and humour. Finally, the popular drama with its allusions to local conditions, lore and history is now giving way to drama in the more general European tradition—drama arising from the conflicts and issues common to human kind.

During most of this period, from the middle ages and into the 19th century, there was an uninterrupted and rich development of folk-song, folk-tale and fairy-tale. The work of collecting and editing is, in the main, by now completed.

Bibliografia retoromontscha, 1552–1930, ed. Ligia romontscha (1938).—*Rhätoromanische Chrestomathie*, ed. J. Ulrich (2 vols, 1883); B. Alton, *Rimes ladines* (1885); G. Alton, *Stories e chianties ladines* (1895); *Raetoromanische Chrestomatie*, ed. C. Decurtins (13 vols, 1896–1916); *Annalas da la Società Retorumantscha* (1886 ff.); *Igl Ischi* (1910 ff.); *La Musa ladina, antologia poetica*, ed. P. Lansel (1910–18); *Musa rumantscha*, ed. P. Lansel (1950).

C. Decurtins, *Geschichte der rätoromanischen Literatur*, in Gröbers *Grundriss der roman. Philol.*, II (1901); Th. Gartner, *Handbuch der rätoromanischen Sprache und Literatur* (1910); P. M. Carnot, *Im Lande der Rätoromanen* (1934); R. R. Bezzola, 'Literatura retoromanska', in Przegląd Współczesny, 10 (1931); R. R. Bezzola, 'Raetoromanische Kultur', in *Confoederatio Helvetica*, II (1936); P. Lansel, *The Rhaeto-Romans* (1937); E. Piguet, 'La Suisse rétoromanche', in *Littératures de la Suisse* (1938); M. E. Maxfield, *Studies in Modern Romansh Poetry in the Engadine* (1938).

TRANSLATIONS: *Engadiner Nelken, Sammlung verdeutschter romanischer Lyrik*, ed. G. Bundi (1920); *Engadiner Märchen*, ed. G. Bundi (1905); *La Boîte aux six merveilles et autres contes*, tr. E. Piguet (1938); *Tiara grischuna, Erzählungen aus dem Rätoromanischen*, ed. R. R. Bezzola (1943). R.R.B.

Romanticism. The word 'romantic' is derived from the Old French *romanz* (*escrire*), meaning (to write in) the vulgar tongue instead of Latin. The noun *roman* referred to imaginative works written in the vernacular, mainly the medieval French verse epics. Thus even linguistically romanticism is contrasted with classicism (q.v.) and denotes something popular, adventurous and formless. In this sense it was used in French and English during the 17th century, as an event or mood depicted in a romance, and French distinguished between *romanesque* (in a derogatory sense) as something fanciful, strange, distant and exaggerated, and *romantique* by which was meant something tender, gentle, sentimental and melancholy. In the latter sense it was used in English throughout the 18th century, travelled back to France (Rousseau's *Rêveries*, 1776–78) and was transplanted to Germany as *romantisch* through translations of English works. Romanticism developed a definite style and attitude to life at the end of the 18th and early in the 19th centuries.

The European romantic movements are, in almost all countries, preceded by 'pre-romantic' currents which presage the breakdown of aristocratic society and express the moods and desire of the rising middle classes. The forms of classical restraint are whittled down and the emotional side of human feelings is stressed. Seen from this angle, England gave birth to the romantic movement with such works as Thomson's *Seasons* (1726–30), Young's *Night Thoughts* (1742–45), Gray's *Elegies* (1742 ff.) and Richardson's novels (1740 ff.); while Macpherson's display of an ancient Celtic past in his *Ossian* creations (1760 ff.) and Percy's more genuine *Reliques* (1765) showed that there was a national literature much more akin to popular feeling than ancient literature. The gothic novel (originating in Walpole's *Castle of Otranto* of 1764) with its uncanny, terrifying atmosphere conjured up a misty though fascinating past. The revival of Shakespeare in the middle of the century (Garrick) signified the newly awakening sense for genius in its own right which Young had championed in his essay *Conjectures on Original Composition* (1759). In France, Rousseau was the centre of pre-romanticism, adding to English emotionalism the fervour of the political reformer and educationalist. Diderot wrote in the wake of Richardson and the sentimental comedy; Bernardin de Saint-Pierre's *Paul et Virginie* (1787) revived the medieval romance in popular style. In Germany Herder and the 'Sturm und Drang' movement (q.v.) revolted against classical rules.

The French Revolution seemed to interrupt this flow of emotional currents, and the classical style was resumed, sterile in England and in the western countries of Europe, but productive in Germany. But the emotional forces which the revolution had released became after all one of the mainsprings of the romantic revolt. This revolt began in Germany where, inspired by the subjective idealism of Fichte, the romantic school with Friedrich Schlegel as its leader, and Wackenroder, Tieck, Schelling, Novalis and Hölderlin as its chief exponents, proclaimed the reign of poetry as the pervading force in life. 'Romantic poetry', Schlegel pronounced in the *Athenäum* (1798), 'is alone infinite, because it alone is free and recognizes as its only law that the poet's license tolerates no law'. Borderlines vanish between the arts and the literary forms, values are reversed, poetic licence and licentious living are exalted and romantic irony throws its spell over life and explains all its contradictions. The first romantic wave in England, rising almost simultaneously with that in Germany, though not wholly independent from it, was less tumultuous, though it had an immediate precursor in William Blake's visionary art; at its crest were Wordsworth's *Lyrical Ballads* and Coleridge's *Ancient Mariner*, Wordsworth's theory of diction and Coleridge's theory of imagination. In French literature, the exponents of early romanticism were exiles; the predominant figure, Chateaubriand, whose writings expressed the yearnings of the romantic soul tortured by the turbulent events of the time, analysed the *mal du siècle* (*Weltschmerz*) in prose full of beauty and music, and heightened the cult of medievalism.

Mme de Staël was mainly responsible for the spread of romanticism throughout Europe. As early as 1801 she had discerned two currents in the history of literature, that of the south (clear in outline, bright and gay) and that of the north (melancholy, impregnated with mystery, shrouded in the haze of a misty landscape), and she advocated the adaptation of the latter by the French. Her two sojourns in Germany (1803 and 1807) and her close association with A. W. Schlegel reinforced her visions, and in *De l'Allemagne* (London, 1813) she concisely depicted the contrast between the classical and the romantic. This book fomented the 'romantic debate'; it also ushered in the second wave of romanticism which was in general less universalistic and pantheistic than the first, externals playing a larger part than introspection. The main feature of the late romantic movement is concentration on the national inheritance—Scott and Carlyle in England; Hugo, de Musset, Lamartine and de Vigny in France; Kleist, Arndt, the Arnims, Brentano in Germany; Leopardi and Manzoni in Italy; Lermontov and Pushkin in Russia; Mickiewicz in Poland; Cooper in the United States. A second characteristic is its preoccupation with scholarship, perhaps its finest legacy apart from the considerable body of poetry it left. Friedrich Schlegel's initiation of comparative philology, his brother's researches in the European literatures of the middle ages and the renaissance and of oriental literatures, were followed by historical research in all fields all over Europe on an entirely new basis of critical examination of sources. The scientific meddlings of the romanticists led, however, to different results. Unaware of the true nature of electricity discovered at the end of the 18th century, Mesmerism and similar pseudo-scientific phenomena led to a probing of unknown forces of the soul and engendered a preference for the weird, the violent and cruelly perverse in human nature which was coupled with an extreme individualism and an exclusive cult for the beautiful in its exotic, colourful and sensual features.

Southey coined the term 'Satanic School' for this attitude; his attack on the 'immoral writers . . . men of diseased hearts and depraved imagination' (*Vision of Judgment*) aimed primarily at the great triad of self-exiled English poets—Byron, Shelley and Keats. In Germany Kleist and E. T. A. Hoffmann show signs of 'Satanism', in France the later Hugo, de Musset and certainly George Sand. The originator of the Satanic School was the Marquis de Sade (*Justine*, his first *roman noir*, appeared in 1791) and it is this extreme aspect of romanticism which led Goethe (notwithstanding his admiration for Byron) to the simplified definition that 'the classical is the healthy, the romantic the morbid' (to Eckermann, 2 April, 1829). The satanic side of romanticism lived on in the later Pre-Raphaelites and was reinforced by Wagner's operas and Nietzsche's vitalist philosophy. Surrealism and existentialism (qq.v.) are other links with romanticism.

The contrast between romanticism and classicism has often been denied in view of the fact that romanticists were almost as fond of classical themes as the classicists. But the neo-hellenism of Kleist (in some of his works) and Hölderlin, of Shelley and Keats was fundamentally different in as much as it was imbued with the 'orphic' and orgiastic side of Greek civilization and mythology, which was divined by German pre-romanticists (the early Goethe, Heinse), formulated by Friedrich Schlegel, implemented by Leopardi and Heine, and finally postulated by Nietzsche in his confrontation of the dionysiac and the apolline. An attempt to reduce romanticism to a formula might follow Wellek's method of proving the unity of European romanticism along three criteria: an organic concept of nature for its view of the world; unrestricted flight of imagination for its artistic expression; symbol and myth for its style. These criteria allow for the limitless diversity of the romantic phenomenon, for its enrichment of the European mind as well as for its excesses.

GENERAL: P. Van Tieghem, *Le mouvement romantique* (2nd ed. 1923), *Le préromantisme; études d'histoire littéraire européenne* (3 vols, 1924–47), *L'Ère romantique. Le romantisme dans la littérature européenne* (1948); R. B. Mowatt, *The romantic age* (1937); F. L. Lucas, *The decline and fall of the romantic ideal* (1936); Mario Praz, *The romantic agony*, tr. A. Davison (2nd ed. 1951).

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Romany Literature. The Gypsies are an oriental people, one of the many nomad races from the north-west of India, and in their wanderings from east to west they carried as their only two possessions a language and a scale. Scholars have explained how deep are the traces that exist in the language of the Indian origin of their race. When the Gypsies entered western Europe in the 15th century they were mere vagrants and they lived from hand to mouth, according to the early chroniclers. Music offered them great possibilities for increasing their sway, because it could be associated with their Shamanism. The Gypsies in their wanderings from village to village picked up the traditional songs and legends of the people and sang and told them in their own exotic way in order to win favour with the people. For this reason they have not only won fame as minstrels but also as '*povešitori*' or story-tellers, as they were called in Rumania. So many legends did they gather in their wanderings from east to west that they have been called *les colporteurs du folklore*. The Gypsies made full use of their story-telling talent from the moment when they entered Europe. What better example of their skill than the story that they were Egyptians condemned to wander through the world as pilgrims in expiation for the sins of their ancestors, thus fulfilling the prophecies in the Book of Ezekiel, or that they were the descendants of the smiths who forged the bronze nails that crucified Christ, and the curse that fell upon them in consequence made them wander through the world for ever without rest? As very few nomad Gypsies can read or write, their stories passed from mouth to mouth, from tribe to tribe in rhapsodic fashion. In certain countries where Gypsies played an important part as minstrels the stories and songs inspired a definite kind of gypsified literature, which was created by the *aficionados*, that is to say, by those who admired the Gypsy phraseology, pronunciation and way of life. This took place above all in Andalusia, where the Gypsies became absorbed by the ancient civilization of Tarshish, in the same way as their sister races the Moors and the Jews. The gypsified poetry arose at the end of the 18th century among the caste of Flamenco, i.e. those who followed the bullfight and were devotees of the Spanish Gypsy dancing and singing style. In Hungary an analogous vogue of gypsified music and story-telling arose at the end of the 18th century. In Russia, too, the Gypsy singers, owing to their improvisations in music and poetry, played an important part in the development of music and literature, as we can see in the works of Tolstoy, Pushkin and Leskov.

In modern days, owing to the activities of the Gypsy Lore Society in Liverpool, which was founded by the Romany Rye Leland, Gypsy lovers all over the world have collected the rhapsodic songs, stories and legends of the anonymous Romany minstrels. Borrow was the pioneer, but after him came Paspati, whose collection of stories from Turkish Gypsies has the genuine spirit of tent life. H. Wlislocki also published many picturesque stories taken down by him during his Gypsy rambles in Transylvania.

G. Borrow, *The Zincali* (2 vols, 1841); F. Liszt, *Des Bohémiens, et de leur musique en Hongrie* (Paris 1859); A. Colocci, *Gli Zingari* (1889); F. H. Groome, *Gypsy Folk Tales* (1899); H. Wlislocki, *Märchen und Sagen der Transilvanischen Zigeuner* (1886); J. Sampson, *The Dialect of the Gypsies of Wales* (1926) and *The Wind on the Heath: A Gypsy Anthology* (1930); I. Brown, *Deep Song* (New York 1929); W. Starkie, *Raggle Taggle* [Hungary and Rumania] (1933), *Don Gypsy* [Andalusia] (1936); D. E. Yates, *A Book of Gypsy Folk Tales* (1948). W.St.

Roncesvalles, CANTAR DE (early 13th century). This 100-line fragment of a Spanish *chanson de geste* is the Spanish counterpart to the *Chanson de Roland* (q.v.). In its language there are traces of the Navarro-Aragonese dialect.

R. Menéndez Pidal, *Tres poetas primitivos* (1948); J. Horrent, *Roncesvalles, Etude sur le fragment de cantar de gesta* (1951). E.M.W.

Rondeau, medieval French verse-form, used notably by Guillaume de Machaut, Eustache Deschamps and Charles d'Orléans. Originally intended to be sung, a typical rondeau consists of 3 stanzas totalling 12 to 14 lines built on 2 recurring rhymes. The opening line (sometimes the first two lines) is repeated at the end of the second stanza and again at the end of the poem, thus: $a^1b^1ba\ aba^1(b^1)\ abbaa^1(b^1)$. The number of lines may vary, as may the rhyme-scheme, provided the two basic repetitions are retained. This form is sometimes currently called a *rondel* to distinguish it from a variation, commoner in the 16th and 17th centuries and revived in the 19th, in which the first words only of line 1 are repeated in the body of the poem (usually after line 8) and again at the end. English rondeaux have been written by Andrew Lang and others. See BALLADE. G.B.

Rumanian Literature springs from the unwritten popular literature handed down from generation to generation by word of mouth. One of the best examples of it is the still popular ballad, *Mioriţa*, which is a drama concentrated in a few verses. The first Rumanian manuscript, a translation of the Gospels, appeared in the 15th century, but it was not until the latter half of the 16th that Deacon Coresi printed the first Rumanian books, which were all religious. Soon after, however, a Rumanian version of the *Alexandria* (Life of Alexander the Great), translated from either Serbian or Greek, was printed.

The earliest chronicles date from the 15th century but it was not until the 17th that Moldavian historiographers such as Grigore Ureche, Miron Costin and Dimitrie Cantemir, apprenticed in Polish and Italian schools, produced chronicles of literary worth.

At the beginning of the 19th century the sons of many boyars were sent to study in France and Italy, and a number of young Transylvanian Rumanian peasants went to study in Vienna and Rome. All these young people brought back new enthusiastic ideas which provoked a national literary movement that enabled the Rumanians to escape from the Slav, German and Greek influences and to assert their Latin heritage.

A continual coming and going of travellers, students and agents began between the Rumanian principalities and the western Latin countries. The works of western (mostly French) classicists and romanticists began to pour in a steady stream into the Rumanian countries. The influence—not always a happy one—of these two schools on the writers of that period is very obvious.

The renascence of the state in 1866 when Charles of Hohenzollern came to occupy the throne of the United Principalities was accompanied by a literary renascence. The newly created Academy of Letters founded reviews in which rival principles were discussed. The literary society Junimea, founded in Iassy in 1863, and Convorbirele Literare ('Literary Talks'), Junimea's official organ, in which many well-known writers made their debut, created the most important literary trend in the Rumanian cultural movement.

The next landmark in Rumanian literature was the publication in Bucharest, in 1901, of the review Semănătorul ('The Sower'). Its object was to develop and encourage a literature 'true to the Rumanian soul and race'. This could only be a literature which found its inspiration in the life, customs and beliefs of the peasantry. The staunchest upholder of that movement was N. Iorga who became the editor of Semănătorul after Vlahuţa and Cosbuc.

In 1906 a new review Viaţa Româneasca, published in Iassy by P. Bujor and C. Stere, inaugurated the Poporanist movement which like Semănătorul sponsored a peasant literature but, unlike the earlier review, barred traditionalism and the chauvinistic inspiration of the past.

After the first world war Mihail Ralea, who had studied and graduated at the Sorbonne, took over Viaţa Româneasca and in 1930 the review pledged itself to promote the triple principle of Europeanism, democracy and rationalism.

After 1945 when the communists came into power Rumanian literature became directed and controlled.

W. Rudow, *Geschichte des rumän. Schrifttums* (1892–94); N. Iorga, *Istoria literaturii românesti* (6 vols, 1925); G. Pascu, *Istoria literaturii romîne din secolul XVIII* (1926–27); S. Puscariu, *Despre literatura veche* (1930); O. Densusianu, *Literatura Româna in Secul XIX* (3 vols, 1933); L. Predescu, *Istoria literaturii române* (1936); Bogdan-Duica, *Istoria literaturii române moderne* (1923); N. Iorga, *Istoria literaturii românesti contemporana* (2 vols, 1934); E. Lovinescu, *Istoria literaturii române contemporana* (5 vols, 1937); B. Munteano, *Modern Rumanian Literature*, tr. Cargill Sprietsma (1939).

M. Gaster, *Literatura populară româna* (1883); M. Beza, *Papers on the Rumanian People and Literature* (1920); A. Rally, *Bibliographie franco-roumaine* (1930); B. Kanner, *La société littéraire 'Junimea'* (1906); N. Apostolescu, *L'influence des romantiques français sur la poésie roumaine* (1909).

M. Gaster, *Rumänische Chrestomathie* (2 vols, 1891); N. Iorga and S. Gorceix, *Anthologie de la littérature roumaine* (1920); I. Pillat, *Anthologie des poètes d'aujourd'hui* (1925–28).

A.V.W.

Ruodlieb, the first European romance, written in Leonine hexameters, *c.* 1050 by a young German noble, probably a monk of Tegernsee. The Latin is vivid but 'barbarous', with many Germanisms. The (fragmentary) story, an expanded folk-tale, is slight, merely what happens to a young noble at court, on the road, at home. All the more striking are the characters (particularly young people) and the scenes (at court, in manse, in village street). They are 'realistic' and owe little to literary convention. The picture of civilized behaviour, formal and informal, is invaluable to the student of later Arthurian make-believe. The poem had no influence and remained unknown till the 19th century.

F. J. E. Raby, *Sec. Lat. Poetry*, I (1934); ed. F. Seiler (1882); see L. Laistner, Anz. f. dt. Alt., 9 (1883) and Zs. f. dt. Alt., 29 (1885, where also a facsimile); German tr. P. v. Winterfeld, *Dt. Dicht. d. lat. MAs.* (1913).

F.P.P.

Russian Literature. Although geographically a large portion of Russia belongs to Europe, much of her development took place in an historical and cultural climate differing in several respects from that of the European west. To begin with, Christianity (which she received as late as 988) came to her not from Rome but from Byzantium whose peculiar pattern was bound to affect her mental and moral make-up, indeed her entire civilization. Moreover the baptized Russia, with her centre in Kiev, received her early religious scriptures from the previously converted Balkan Slavs who used not the Latin but their own 'Cyrillic' alphabet based largely on the Greek characters. As in the 10th century the Slav languages were less differentiated than they are at present, the old-Macedonian tongue thus adopted by the Russian church was understandable to the Russians even if it was not identical with their own speech. This liturgical 'Church-Slavonic' language was used by them—with various modifications—also for literary purposes and was definitely replaced by the spoken Russian only after the reforms of Peter the Great. A semi-foreign language thus imposed as a literary medium harboured considerable drawbacks which could be countered, to some extent, only by a gradual admixture of elements taken from the colloquial speech. However, parallel with the written literature, which was mostly in the hands of the clergy, there grew up among the Russian masses a rich oral poetry and folklore. Their epic *byliny* (q.v.), spiritual songs, fairy-tales, sayings and proverbs are among the finest in Europe.

In spite of her Byzantine orientation the Kievan Russia had considerable contacts with the rest of Europe. These came to an end, however, in the middle of the 13th century when the Tatar invasion erected an 'iron curtain' between east and west for some 240 years. As a result Russia was cut off from the renaissance humanism, with its revival of learning, its secularization of culture and its struggle for those individual freedoms which became part and parcel of the western heritage. And even after her liberation from the Tatar yoke, Russia, whose centre had meanwhile been shifted to Moscow, could not but feel alienated from western Europe. This attitude continued until Peter the Great 'cut a window into Europe'.

Russian literature proper, with its great and original contribution to world-literature as a whole, coincides roughly with the second half of its 'St Petersburg period', i.e. mainly the 19th century. Yet the character and the importance of that contribution can be duly appreciated only if seen against the background of Russia's literary evolution from its early Kievan beginnings to the present Soviet phase.

KIEVAN PERIOD: 10TH CENTURY TO 1240.—Written in 'Church-Slavonic', Kievan literature was above all in the service of church and religion. Having started with imported books and even an imported language, it soon assimilated much of the borrowed material and began to produce not only translations and compilations from the Byzantine but also original writings, some of which were on a surprisingly high level. The oldest MS. preserved is that of the *Ostromir Gospel*, dating from 1056–57. To sermons, homilies, legends, apocrypha and hagiographic works an excellent *Paterik*, describing the lives and exploits of Russian saints, was added, not to mention a few writings of a more worldly nature. Thus the *Chronicle* ascribed to the monk Nestor (*c.* 1080) is among the most delightful medieval products of this kind, whereas the *Lay of Igor's Campaign* (*Slovo o polku Igoreve*, 1187; q.v.) is the best poetic monument old Russia has to her credit. The *Testament* of Vladimir Monomakh is actually an interesting autobiography of that Kievan prince who reigned from 1113 till 1125, spoke 6 languages and combined the virtues of a wise ruler and a true Christian warrior. An outstanding achievement is also the naïvely sincere and pious *Pilgrimage of Prior Daniel to the Holy Land* (1106–08).

Other works too testify to the vitality of nascent Russian literature and culture; yet Kiev's geographic position and the mutual jealousies of the princes were against it. Nomadic invasions hampered the trade along the river Dnieper to the Black Sea and Constantinople. Finally, in 1240, Kiev was sacked by the Tatars who in a short time became masters of all the Russian territory except a few regions in the north.

TATAR PERIOD: 1240–1480.—Since the Tatars were chiefly out for tribute, they used the subservient Russian princes as their agents and did not much interfere with Russian institutions and ways of life. In spite of this the Tatar period remained rather barren in literature. It produced the *Story of Evpaty Kolovrat* (an account of Russian heroism during the Tatar invasion), some excellent sermons and lives of a few native saints, yet its best-known achievement is *Zadonshchina*, a 15th-century description of the first Tatar defeat at Kulikovo in 1380. Its author, the priest Sophronia from Ryazan, must have been familiar with the *Lay of Igor's Campaign*, which he tried to emulate, but he remained on a lower poetic level. Among the important works of the late Tatar phase the *Journey beyond the Three Seas* (1466–72) by Afanasy Nikitin, a merchant from Tver, is a simple, businesslike account of his adventures in Persia and above all in India—one of the earliest records of that country in any European literature.

A significant fact of the Tatar period was the ascendancy of the Moscow princes who tried to unify the nation while still under the Tatars. Moscow, the new political centre of the Russians, was certainly better protected (by its woods and rivers) than Kiev, the city of the steppes. Finally in 1480 Ivan III liberated Russia from the Tatars and inaugurated the Moscow period proper.

MOSCOW PERIOD: 1480–1702.—One of the principal features of that period was the 'gathering' and consolidation of the Russian lands, even by the most ruthless methods when necessary. This process was supported by the Russian church which now indulged in a kind of splendid isolation from the Christianity of the west. The more so because after the fall of Constantinople to the Turks Moscow began to regard herself as the 'third Rome' and this made her look with diffidence, pride and fear at the 'heretical' Europe.

The intolerant conservative spirit thus generated was hardly propitious to free literary productivity. Among the typical achievements of that period are all sorts of miscellanies, chronicles, the voluminous *Chetyi-Minei* (a didactic saints' calendar compiled by the Metropolitan Makary) and the *Domostróy* ('Home-builder'), a collection of 'patriarchal' rules as to how one should keep one's family and house in order. Religious polemics were much in evidence. Nor did one shrink from official distortions of history in order to glorify the supremacy of Muscovy and her rulers whose genealogy had been faked for this purpose. Two works rather critical of both were written, however, by two refugees who had escaped beyond her borders: one (by Prince Kurbsky) in Lithuania, and the other (by Kotoshikhin) in Sweden. Finally in the first half of the 17th century three valuable memoirs were written.

The memoirs concerned deal with the 'troubled times' which, after the death of Ivan the Terrible and the assassination of his rightful heir Dmitry, brought Russia to the verge of ruin. The chaos wrought by the 'false Dmitry', the invading Poles and the rebellious peasants, was recorded from personal reminiscences and with various degrees of excellence by A. Palitsyn, Prince Ivan Katyrëv and I. Timofeyev. Yet the most amazing book of the later Moscow period was the autobiography of the archpriest Avvakum (1670–81), the leader of the dissenters who resisted the ritual reforms of patriarch Nikon. Apart from its vivid style and language this work reveals the indomitable spirit of a man who was not afraid of any torments and trials for the sake of his convictions. But all this was not enough to make up for the literary drought of Muscovy. While England had already had her Elizabethan age and France was still at the height of her *grand siècle*, Russian literature was only just emerging from the middle ages; and even this was due mainly to those western influences which Moscow could not avoid, since her commercial relations with Europe were now on the increase.

Belated renaissance motifs, the *Speculum Magnum* or the much earlier *Gesta Romanorum* etc., penetrated into Muscovy mainly via Poland and the Ukraine, and when in 1654 the Ukraine had rebelled against the Polish suzerainty, after which a large portion of it was added to Russia, Kiev again became something of a cultural centre. Its theological college in particular was responsible for several persons of mark. One of them was the monk Simeón Pólotsky—a prolific versifier who used for his poems the syllabic metre taken over from the Poles. (In the syllabic metre it is only the stressed syllables that count, whereas the number of the unstressed ones does not matter.) In Moscow itself there existed by that time a whole 'German' (i.e. foreign) quarter. One of its residents, the Lutheran pastor Gregori, even founded in 1662 the first Russian theatre at the tsar's summer residence, Preobrazhenskoye, near Moscow. All these western and westernizing influences assumed, however, a much quicker pace and actually came to a head in the reforms of Peter the Great, the founder of the new capital St Petersburg and of the St Petersburg period of Russia's history and culture.

St Petersburg Period: 1702–1917.—Endowed with an essentially utilitarian mind, Peter was concerned above all with the scientific and technical progress of his country. All sorts of manuals were being translated or compiled, but there were signs of independent efforts too: in the work of the self-taught economist Ivan Pososhkov for instance, or in that of the first 'pragmatic' Russian historian Vasily Tatishchev. Since practical purposes required the use of spoken Russian, the Church-Slavonic idiom, which had already been retreating for quite a while, was from now on relegated to the church. Peter also replaced the somewhat involved Church-Slavonic characters by the much easier 'civic alphabet'. But these were only the beginnings. In order to catch up with western literatures, Russia had to pass through an apprenticeship which lasted wellnigh until the beginning of the 19th century.

The first two poets writing exclusively in spoken Russian were Prince Antioch Kantemir and Michael Lomonosov. But whereas Kantemir wrote his satires in the old syllabic metre, Lomonosov championed the more suitable tonic metre with a regular number of accented feet. He was moreover an able scientist and even a grammarian. Lomonosov's Russian grammar (1757) was in fact the first successful attempt to systematize the colloquial language as a literary medium, although it still allowed for a limited use of Church-Slavonic expressions in solemn odes and tragedies.

As everywhere else in Europe the main influences during the 18th century were

French and they reached their climax during the reign of Catherine II. Sumarokov, Knyazhnin and Ozerov wrote pseudo-classic tragedies. The satirical comedy of manners (after Molière's pattern) was cultivated above all by Denis Fonvizin and —more superficially—by the empress herself. The summit of pseudo-classic poetry was reached by Gavriil Derzhavin, one of the great Russian poets before Pushkin. In satirical journalism Nikolay Novikov became prominent. But when after the French Revolution the 'enlightenment' of the court suddenly evaporated, Novikov, like Alexander Radishchev (the author of the cruelly indicting *Journey from Petersburg to Moscow*, 1790), was among the first martyrs in Russian letters.

In fiction as in poetry 18th-century Russia looked up to western models; but it was a slow process. A kind of landmark was made, though, by Nikolay Karamzin, the principal representative of the 'sentimental' trend in Russia. A poet, critic, story-teller and historian, Karamzin wrote his *Letters of a Russian Traveller* (1790 ff.) with an eye on Sterne's *Sentimental Journey*. He scored, however, his greatest triumph with *Poor Liza*—a 'genteel' and tearful story the perusal of which would be an ordeal for a present-day reader. Last but not least, Karamzin completed Lomonosov's reform by making the colloquial language of the gentry the sole literary medium, despite the opposition of the more archaic-minded group led by admiral Shishkov. On the whole the beginning of the 19th century was not devoid of proofs that the era of mere apprenticeship was coming to an end. After the dynamic genius of Derzhavin new poets of promise were in the ascendant, such as the neo-classicist Konstantin Batyushkov and the melancholy romantic Vasily Zhukovsky, both of whom helped to turn the Russian language into one of the most melodious and pliable poetic instruments. In this manner they paved the way to that golden age of Russian poetry which found its highest expression in the genius of Pushkin.

Alexander Sergeyevich Pushkin was born in 1799 and died thirty-eight years later after a duel. In spite of such a brief span of life he yet became the greatest Russian poet and indeed the central figure of Russian literature. He not only mastered the European literary technique, but knew how to combine it with a true Russian spirit and produce works which were both Russian and European. Nor was he afraid of any influences wherever they came from. In his case Parny, Chénier, Byron, Shakespeare, Scott were only creative stimuli and, as it were, short-cuts towards his own artistic self-expression. And he was by no means an isolated figure. Apart from such older men as Batyushkov, Zhukovsky, the great fable writer Krylov, the virile Davydov and the talented religious poet Glinka, there were Pushkin's actual contemporaries: Baratynsky, Delvig, Vyazemsky, Yazykov, the spirited civic poet Ryleyev—to be followed by Lermontov, Tyutchev and others at a time when the age of poetry was already receding before a mighty wave of prose.

For meanwhile Russian prose was groping for a path of its own which was by no means easy. Neither Karamzin's excessive gentility nor the picaresque crudeness of Vasily Narézhny, let alone the gushing romanticism of A. Bestúzhev-Marlinsky, brought anything new or truly original. It was only when Pushkin and Nikolay Gogol, each in his own way, directed Russian prose towards its peculiar national channels that a change took place. To the work of these two men the important analytical novel, *A Hero of our Time*, by the poet Mikhail Lermontov, as well as the influence of the critic Vissarion Belinsky, should be added. The crisp, unaffected simplicity of Pushkin's narratives prevailed over the agitated 'symphonic' prose of Gogol. (Yet the influence of Gogol's style is noticeable in Dostoyevsky and, more recently, in Andrey Bely.) On the other hand, Gogol's intensely negative attitude towards life as it is (an attitude especially noticeable in *Dead Souls*) was, partly owing to Belinsky, adopted by the majority of Russian authors. In his rejection of literature for mere 'amusement', with its artificial plots and escapist propensities, Belinsky insisted that works of fiction should depict and interpret 'nature', i.e. real life, while exposing its unsavoury features in the name of a better and worthier existence. His theory of the 'natural school' (q.v.) helped to shape that monumental realism of Russia which eventually culminated in the works of Turgenev, Goncharov, Pisemsky, Dostoyevsky, Tolstoy, Saltykov-Shchedrin, the dramatist Alexander Ostrovsky and many others.

Because of its wealth and depth of characters, its anti-philistine attitude towards life, its psychological insight as well as its open or latent 'vexation of the spirit', Russian fiction began to draw the attention of the world and even to influence—especially from 1880 onwards—much older literatures. And in so far as it was bent on interpreting all the aspects of man and life, it could not but reflect also the mental fermentation of that 'intelligentsia period' which after Pushkin's death had replaced the former gentry-leadership in Russian culture and came to an end only in 1917. The 'superfluous man' of the '40s; the feverish polemics of the '60s; the populist vogue of the '70s; the 'Chekhovian' despondence of the '80s; Gorky's defiance from the mid-'90s onwards; the complex character of the Russian symbolism between 1900 and 1910—all this came out in Russian literature during those decades of its triumph. The more so because, owing to the absence of a free press, literature had to assimilate (preferably in terms of art) a number of elements and problems which under more normal conditions would have found an outlet outside the belles-lettres. Yet the problem which loomed particularly large was still the one of Europe and Russia, of Russia and the west.

The long-drawn polemics between the 'Westerners' and those Slavophils who would have nothing to do with 'corrupt' Europe penetrated into Russian fiction and even into poetry. This was not a political but primarily a cultural or even a spiritual problem. Was Russia only a backward Europe without anything original to say? Or was she endowed with a culture and message of her own which she ought to bring out in order to save Europe herself, indeed the world? Such was the core of the dilemma. Despite Peter the Great, or perhaps because of him, the modified idea of the 'third Rome' thus cropped up again and again, arousing passionate controversy. So much so that it is almost impossible to understand fully some of the best Russian narratives (Turgenev's *Fathers and Children*, for example, or Dostoyevsky's *The Possessed* and *The Brothers Karamazov*) without taking into account this problem which kept haunting the Russian intelligentsia and now continues to haunt—under new names and labels—the whole world.

In Chekhov's works the age of Russian prose found its pathetic sunset only to be followed by another age of poetry. In spite of such talented poets as Fēdor Tyutchev, Yakov Polonsky, Alexey K. Tolstoy, Nikolay Nekrasov, Konstantin Sluchevsky and Afanasy Fet, the interest in poetry fell rather low after the utilitarian '60s and was at its lowest in the '80s. In the '90s, however, a change inspired by the new aesthetic theories took place. Baudelaire, Verlaine, Rimbaud, Mallarmé were the names to swear by. Yet in Russia these 'decadent' foreign influences were eventually affected by a renewed interest in Dostoyevsky as well as in the somewhat esoteric philosophy of Vladimir Solovyēv. In consequence the early modernist phase, dominated by Konstantin Balmont, Valery Bryusov and Fēdor Sologub, was superseded by the Russian symbolists proper whose leaders, Alexander Blok, Andrey Bely and Vyacheslav Ivanov, aimed at turning artistic creation itself into a kind of mystical theurgy capable of transfiguring the consciousness of man and mankind.

Parallel to this current, and antagonistic to it, Maxim Gorky replaced his early romantic stage by violent critical realism and was joined by his Znanie-group of writers—most of whom demanded that literature should be socially significant. In 1905 there was a temporary flash of the public spirit full of rosy expectations, but the failure of the revolution brought in its wake tiredness and a craving for all sorts of literary opiates on the part of the disillusioned intellectuals. It was during those years that Leonid Andreyev, the skilful purveyor of popularized decadence, enjoyed a tremendous vogue. The *élite*, however, preferred to look for an escape in the ivory towers of symbolist poetry which, at its best, refused to condescend to the level of the general reader. Yet the mystical vagueness of symbolism provoked towards 1912 a double reaction in the name of concreteness and clarity: one by the 'acmeists' whose leader was Nikolay Gumilēv, and the other by the small futurist group headed by Vladimir Mayakovsky. Somewhat apart stood the peasant poet Nikolay Klyuyev who, during the first world war, was joined by another excellent village bard—Sergey Esenin.

SOVIET PERIOD: FROM 1917.—The cataclysm of 1917 and the subsequent civil war made an all-round change in literature as well. In the general turmoil printing was almost entirely stopped. As a substitute there was an epidemic of poetry readings in the cafés and at various gatherings. It was during those days that the ex-futurist Mayakovsky emerged as a 'loudspeaker of the revolution' and soon evolved a peculiar, posterlike genre of platform poetry, the so-called *agitka*, which was an efficient propaganda-medium even when it sounded aesthetically spurious. Much attention was aroused also by Sergey Esenin whose Arcadian peasant utopia was poles apart from the proletarian ideal taken up by Mayakovsky. It is significant that both of them committed suicide: Esenin in 1925 and Mayakovsky in 1930. Less topical and more reserved was the original talent of Boris Pasternak who became known and appreciated only after the revolution and has remained a somewhat exclusive poets' poet ever since.

Once the civil war was over, prose came into its own again and was at its best during the N.E.P. (New Economic Policy) period. Its notable early representatives were the so-called fellow-travellers, i.e. young writers with the intelligentsia traditions who had accepted the new régime even if they did not share its ideology. Quite a few of these were members of the 'Serapion Brothers' group (1921–24; q.v.) which insisted on the freedom of art. Fedin, Pilnyak, Leonov, Tynyanov, Zoshchenko were among them. They dealt mainly with the revolution and the civil war in a realistic manner, but with an adventurous romantic attitude behind it. As time went on, descriptions of the new Soviet life followed, often in a delightfully humorous and satirical vein: by Zoshchenko, for example, by Katayev and especially by Ilf and Petrov. Also the biographical and modernized historical novel, ably represented by Tynyanov, had its vogue. Between 1922 and 1929 the 'fellow-travellers' enjoyed considerable freedom and with excellent results.

As for the established older authors, some of them—Bunin, Merezhkovsky, Remizov, Zaytsev, Shmelëv, Kuprin—emigrated. For a time there actually flourished abroad a considerable *émigré* literature with its centres in Berlin, Paris and Prague. Others remained in Russia, doing their best to adapt themselves to the new conditions and make creative use of them. Veresayev, Serafimovich, Panteleymon Romanov, Alexey N. Tolstoy, Sergeyev-Tsensky were among those who sided with the new régime which found its chief literary pillar in Maxim Gorky. One of the problems raised after the revolution was whether or not literature and culture were to be shaped as a purely proletarian concern. Vociferous advocates of a proletarian solution made their claims loudly enough. But Gorky, Lunacharsky, Trotsky and Lenin himself were sufficiently broadminded to see the need of assimilating the valuable elements of the former 'bourgeois' literature for the sake of a classless culture in the future.

With the advent of the first five-year plan, however, authors too were called upon to contribute to its success. This gave the 100 per cent. proletarians a new chance. As a result literature became 'committed' to prefabricated themes and to a black-and-white approach to life which was hardly likely to produce works of permanent value. Finally in 1932 the authors, whether proletarian or not, were asked to join the newly constituted General Union of Soviet Writers and to accept 'socialist realism' as the guiding principle of their art.

Formulated by Gorky, socialist realism became from then on the dominant—in fact, the only—current in Soviet literature. At first glance it seems to share some characteristics with Belinsky's old 'natural school': above all the idea that literature should be socially significant and constructive. On the other hand, a votary of socialist realism—even when intensely critical of the life he sees—has a definite ideological panacea for all evils at his disposal, from which he must not deviate. Officially he has no right to be a sceptic, let alone a pessimist. Yet injunctions and 'social commands' kept changing according to circumstances. The advent of Hitler, for instance, caused a sudden rise of Soviet patriotism which formed a rather unexpected contrast to the former international trend. The patriotic note became at once conspicuous in literature, particularly in the historical novel as represented by Borodin, Kostylëv, Alexey N. Tolstoy, V. Yan and others. Even the autocratic tyrant Ivan the Terrible had to be represented as a great patriot and statesman.

It was of course not Marxism but patriotism that made the Russians endure so heroically all the ordeals of the second world war to the success of which literature, too, contributed what it could. Snappy reportage, propaganda sketches, pictures of German atrocities, paeans to the exploits of Russian soldiers and partisans served their purpose well. Ilya Ehrenburg, Konstantin Simonov, the rather sensational Wanda Wassilewska and scores of others were indefatigable on the 'literary front'. But once the war was over, antagonism to the west became the order of the day. The secularized Soviet version of Moscow as the all-saving 'third Rome' grew louder and more persistent. As a result the gulf between contemporary Russian and western literatures could not but widen. Whereas for years Soviet authors used to be translated into all European languages, especially into English, the interest in their works began to subside until—towards 1950—it sank to its lowest ebb.

However regrettable such a situation, the key to it lies outside literature; a change can only occur if it first takes place in politics, which would then automatically lead to one in culture and literature as well. The benefit derived from it would be invaluable for both east and west.

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J.L.

Sacred Books, a class of literature consisting of books connected with the diffusion, maintenance and practice of any specific religion. Such books are concerned with either public or private worship, and consist of hymn books or liturgies, records of events of religious significance, or transcripts of the utterances of religious teachers, prophets or sages. They may also include codes of law claiming to have been delivered by a divine being to mankind, or even dramas connected with the intercourse between gods and men, the performance of which on stated occasions may promote human welfare.

It is probable that such literature did not very readily in the first instance get into script, since the sanctity of the words and the danger of their misuse by unauthorized or ill-disposed persons precluded their being written down; and even when they were, it was often considered inadvisable to let anyone except priests and well-accredited laity have access to them. Sacred books may be classified into pre-biblical or non-biblical, biblical and post-biblical.

PRE-BIBLICAL.—Into this category may be put the sacred literature of Egypt, Mesopotamia, India and China. The sacred books of Japan and of Central America, although pre-biblical in the sense of having originated in areas uninfluenced at the time by the Bible, do not appear to have been committed to script until after the beginning of the Christian era, but with this proviso we may include them here. Orally transmitted records of religious myths existed among the Celtic and Scandinavian peoples and in central Germany, before their conversion to Christianity, but none of these myths would appear to have been put into writing by their inventors. For such works as these see MYTHOLOGY.

It is difficult to decide whether the Middle East or China really enjoys the distinction of having first set down its sacred literature in script, and until the characters found in the remains of the Harappa culture in India have been deciphered, we cannot tell whether its people possessed any sacred books. India certainly did not put its sacred literature into script until a relatively late date.

In Mesopotamia it would appear that it was the early Sumerians who began making tablet records of sacred matters, and the practice continued for many centuries, so that we get cylindrical and oval tablets of many periods. These fall mainly into two classes, first, liturgical, and second, records of religious myths. In the great temples were collected large numbers of hymns, so that they might be recited again and again on appropriate occasions. Indeed the most natural type of a sacred book is a collection of lyrics intended to be chanted to various divine persons. In India they were not written down for a long time, and we do not know how long it may have been the practice in early Sumeria to transmit them orally from one temple minister to another. Nevertheless enough fragments of hymn-tablets of great antiquity have been found in the ruins of temples to make it certain that the practice of writing down hymns goes back very far. The use of such hymns may seem to us to have been magical rather than religious, but besides much adulation there is also from time to time a note of penitence and even of gratitude. There are also records of liturgical prayers for certain stated occasions such as the consecration of a new temple or the procession of the image of a god, which have been carefully copied down for repetition.

The second class of record is that of religious myths. Records of stories professing to describe the creation of the world, the deluge and man's search for immortality are extant in more than one language of the Middle East, and it would appear that not only the temple libraries but also those of the kings—if indeed these were separate ones—contained tablets of this kind. Types of books somewhat similar to those found in the Old Testament may thus be said to occur in ancient Mesopotamia, the main difference being that the non-Hebrew ones are more polytheistic and less strictly ethical, while the diction is archaic. There is however one fragment which somewhat resembles the book of Job in its motif, and another which appears to be part of a collection of moral precepts, some of which strike a surprisingly high note. In Egypt also we get large collections of hymns, written on papyrus and preserved in the temple libraries. But we also find records of myths, sacred dramas and even elementary attempts at a systematic theology as well as *sebayit* or wisdom literature, consisting of strings of moral precepts. There is however no evidence in either Mesopotamia or Egypt of any attempt to create what might be called a canonical collection of these works.

In India and China the case is somewhat different. In India a vast mass of orally transmitted material accumulated during the centuries which preceded the Christian era, but it was held so sacred that it was never written down. When at length manuscript records began, they were jealously guarded, and until quite recent times it was considered improper for anyone below a certain caste to have access to them. Further, the Brahmin priesthood divided them into two classes, which we may call roughly canonical and non-canonical or apocryphal, but which in Sanskrit are called *śruti*, or 'that which hath been heard', and *smriti*, 'that which hath been handed down'—these being somewhat the equivalent of revelation and tradition. Under the heading of *śruti* fall the four books of the *Vedas*, together with such classical works as have developed from them, to wit the *Brāhmanas* or ritual-books, and the *Upanishads* or records of the first attempts at philosophical theology. Under the heading of *smriti* are included all the later Hindu religious works such as the *Purānas* and the more strictly sectarian books. (See INDIAN LITERATURE; MAHĀBHĀRATA; RĀMĀYANA.)

The Chinese classics are not sacred books in the same sense as those of India. Though much revered formerly, they do not claim to be the result of revelation, but are the repositories of ancient Chinese culture and wisdom, especially as reshaped, according to tradition, by the Chigreat nese sage Confucius. (See CONFUCIAN CLASSICS and CHINESE LITERATURE.)

In Japan the principal sacred books of Shinto are the *Kojiki* and the *Nihongi* (qq.v.). In their present form as written documents these 'records of ancient matters' as they are called, are not really very ancient, but probably belong to the 10th century A.D. though the oral traditions of which they are made up are probably much older. In subject matter they thus resemble the *Purānas* of Hinduism and were very likely composed for a similar purpose.

BIBLICAL LITERATURE.—This consists mainly of the sacred books of the Hebrews and of the Christians, and is therefore centred upon what are called the Old and New Testaments (see BIBLE). But here again we get a distinction between canonical and extra-canonical works, and attached to both parts of the Bible are a number of so to speak satellite books, which have failed to get into the canon of either Old or New Testament and yet have played a not inconsiderable part in the devotional life of both Jews and Christians. These books are usually known as Apocrypha (the word means 'hidden') and some of the Old Testament ones—though not by any means all—are to be found included in the full Bible, between the Old and New Testament. No apocryphal New Testament books are now appended to any Bible, but there are a considerable number of them, and they have played in the past a substantial part in popular Christianity, especially in the middle ages. Incidents drawn from them are frequently to be found in medieval art. Great importance is attached by most orthodox Jews to the volumes which embody the traditional interpretation of their canonical books, namely the Talmud (the word means study). From the moment of the completion of the Old Testament canon Jews have felt that it needed to be interpreted, and in process of time these interpretations were collected in written form. There were two separate Talmuds. The earlier one was the Palestinian and was compiled by a group of Pharisaic Tannaim or 'teachers' at an academy established near Jaffa. The second, known as the Babylonian Talmud, was compiled in Babylonia itself by members of the academy of Sụra (see ASHI). The earlier Talmud took shape between A.D. 70 and 220, the later one between A.D. 220 and 550, under the Amoraim or 'interpreters'. The Talmud is divided up into a number of tractates, 63 in all, and from its completion came to be regarded as the official embodiment of Jewish tradition, so that all expositions of the canonical books are bound to be kept in harmony with it, any other interpretation being held unorthodox. Naturally there have been protests and reactions against this. On the one hand the Karaite Jews (8th century A.D.) rejected all such traditions and insisted upon going back to the canonical books themselves, rather as the 16th-century Protestant Christians insisted upon going back to the text of the canonical Bible, with a rejection of all medieval and even in some cases patristic traditional interpretations. Then there have been liberal schools of thought among modern Jews just as there have among modern Christians. And finally there was the curious movement of the Chasidim in eastern Europe, begun by a mystical teacher who went by the name of the Ba'al Shem Tov or 'Master of the good word', and who aimed at renewing the spiritual life of the Jews by diminishing the domination of the rabbis with their rather slavish insistence upon the meticulous analysis of the Torah. The sayings of the Chasidic teachers were for a good many years orally transmitted, since it was felt by some of them that once they began to create a new set of writings similar to the Old Testament or the Talmud, the spirituality would go out of them. After some years however it was feared that many of these sayings would be irretrievably lost if they were only memorized, and so collections of them began to be made. These of course have not yet reached the status of canonical sacred books, but in certain Jewish circles they are much esteemed.

The canon of the New Testament grew up in a way very different from that of the Old, and in a much shorter time. Indeed in this latter respect it differs much from the canonical books of Zoroastrianism, Hinduism and Buddhism, which, as we have seen, remained in a state of oral transmission for many centuries. It should be noted that the gospels themselves initiate as it were an entirely new genre of literary writing. There was nothing like them before their time, and the lives of the saints are clearly the result of them.

POST-BIBLICAL LITERATURE. — Some would place the Talmud and the Chasidic works in this class, though others would say that they were strictly speaking biblical. There can however be no mistake about the sacred books to which we now turn. The Qur'ān, the sacred book of Islam, makes a totally independent claim. Written in Arabic of the 7th century A.D. it is said by orthodox Moslems to have been transmitted by God direct to Mohammed, and, since the latter was according to Moslem tradition illiterate, its preservation is in itself a miracle. But the facts as critical study can elucidate them are somewhat different. There would appear to have been several stages in the composition of the Qur'ān. Indeed Richard Bell thinks that there must have been three stages in the original compilation of the book, the first being simply a memorizing of lists of signs and of exhortations to the worship of Allah, of which very little survives but fragments: the second, a reduction of some of the earlier alleged revelations to script, made by Mohammed during the latter part of his time at Mecca and the first year or two of his stay at Medina: the third stage, beginning about A.D. 624, the second year after the Hijrah, when Mohammed decided that his new movement must have a sacred book which could take a place equal to those of the Jews and the Christians. But this, even at the time of his death, would not seem to have been the Qur'ān as we know it. After the decease of the Prophet, his followers and disciples began to make a collection of his sayings and these were added to the already existing material, with the result that a longer recension of the Qur'ān eventually appeared. In this, short prose pieces were joined together to make longer *suras* or chapters, while short poetical pieces remained untouched. The net result is that the long prose *suras* are many of them to all appearances composite, while the poetry is in its original form. The editors then arranged the various *suras* according to their length, with the shortest first. The final step in this official arrangement of the Qur'ān was to take the text as it stood in the caliphate of Othman as standard and to suppress all other texts. The word Qur'ān means that which is recited, and the book itself is essentially meant to be heard. Its language is turgid and rhythmical and there are many repetitions, but to read it in translation in a detached way is not to capture the spirit of it. Each *sura* has a name, derived from some leading word or idea which occurs in it, and this form of nomenclature seems to be derived from the Talmud, where each tractate has a separate title, such as Shekels, Vows, Decisions. Certain distinctive ideas recur frequently and even to a wearisome extent, but Mohammed knew what he was about and was well aware that propaganda requires reiteration. With the theology involved we are not here concerned. What is relevant, is that the promulgation of the Qur'ān had at the time a profound influence upon the Arabic language and was in effect the beginning of an Arabic literature. Although no one can understand the Qur'ān without recognizing its dependence upon the Judaism of the Talmud and upon the apocryphal books on the fringe of the New Testament, it has nevertheless a distinctive character of its own.

After the medieval period in India other forms of sacred literature sprang up there, mostly devotional hymns, the product of emotional faith in some god, conceived as personal and gracious. These collections known as *bhakti* hymns, though not strictly speaking canonical books, have had a great popular influence, especially in south India. The entry of Islam into India led after a time to the growth of hybrid movements, partly Hindu, partly Moslem, and these in their turn produced sacred literature. The chief item in this class of works is the *Granth Sahib*, which is the sacred corpus of poems belonging to the Sikh community.

No other post-biblical works of any importance have been produced until the last 150 years, when the influence of the Bible has again showed itself in the production of two rather strange books in America, the *Book of Mormon* and Mrs Eddy's *Science and Health with Key to the Scriptures*. The former embodies an attempt to represent the aboriginal inhabitants of the American continent as descendants of the so-called Lost Ten Tribes, and the text of the book, which was of the nature of a pious forgery, was alleged to have been inscribed upon certain gold plates, the existence of which was revealed by an angel to the founder of the Mormon sect, together with the means of translating their contents. No evidence has ever been adduced to substantiate this claim, and the story told in the book is plainly of the nature of fiction and resembles in style some of the Bible apocrypha. The other work, though prolix and formless, is equally plainly a book inspired by sincere conviction. It aims at interpreting the Bible in a manner which is sometimes allegorical and rarely critical, but which has behind it a definite theory about the origins of ill health and its cure, derived from the actual experiences of the founder of the sect of Christian Scientists. She possessed an acute though untrained intelligence, and it is thought by some that she had imbibed rather vaguely some ideas drawn from Platonism, perhaps through the influence of her student brother. The book is a fairly long one and has passed through many editions. Her followers are scrupulous about maintaining the purity and integrity of its text.

One of the most recent attempts at the formation of a corpus of sacred literature is to be seen in Japan, where some of the sects of Shinto, founded by prophetic personalities, have begun to collect the sayings of their teachers, rather in the same way as that in which the disciples of Confucius and Mo-tzŭ collected the *obiter dicta* of their respective masters.

Ancient Near Eastern Texts relating to the Old Testament, ed. J. B. Pritchard (1950); *Sumerian and Babylonian Psalms*, with texts and tr. (1909), *Sumerian Liturgical Texts* (1911) and *Sumerian Liturgies and Psalms*, with texts, transliterations, tr. and notes (1919)—all three ed. S. H. Langdon.

H. D. Griswold, *The Religion of the Rig-veda* (1923); *Hindu Scriptures*, ed. N. MacNicol (1938); *The Thirteen Principal Upanishads*, tr. R. E. Hume (1921); *The Song of the Lord: Bhagavadgita* in *Wisdom of the East*, tr. with intro. and notes, E. J. Thomas (1931).

The Sacred Books of China in *Sacred Books of the East*, III, tr. J. Legge (1879–85); *The Analects of Confucius* (1929) and *The Way and its Power. A Study of the Tao-te-King* (1934) —both ed. A. Waley; D. C. Holtom, *The National Faith of Japan. A Study in modern Shintō* (1938).

Talmud, see Ashi; *Hasidic Anthology*, ed. L. H. Newman (1944).

The Koran, tr. J. Rodwell (2nd ed. 1950); *The Qur'ān*, tr. R. Bell (2 vols, 1937).

Psalms of the Maratha Saints in *Heritage of India*, tr. N. MacNicol (1919); *Psalms of a Saiva Saint*, tr. I. Tambyah (1925); *Sikh Religion*, tr. M. A. McAuliffe (6 vols, 1909).

M. B. Eddy, *Science and Health* (1875), ed. A. G. Eddy (1881).

A.C.B.

Saga. The word *saga* (plural *sögur*) means literally 'something said', and, as with Eddic and Scaldic poetry, some of the Norse sagas were preserved by oral tradition for long periods before being written down. They can be divided roughly into five main groups: (1) *Sagas of the kings*; mainly dealing with the early kings of Norway, as for example Snorri Sturluson's *Heimskringla* and Karl Jónsson's *Sverris saga*; but also with the Orkney earls, *Orkneyinga saga* (Eng. tr. A. B. Taylor, 1938) and the Danish kings, *Skjöldunga saga* and *Knýtlinga saga*; the *Jómsvíkinga saga* deals with both Norway and Denmark. They are biographies rather than histories and are based partly on the work of earlier historians, partly on oral tradition and sometimes on the evidence of first-hand witnesses. (2) *Icelandic Sagas*. These cover the period following on the first settlement of Iceland, 930–1030. They tell of a rough and violent society, torn by internecine strife, where a fanatically sensitive conception of personal and family honour prevailed. Some deal with a single person; *Gísla saga Súrssonar* (*The Story of Gisli the Outlaw*, tr. G. W. Dasent, 1866), *Víga-Glúms saga* (Eng. tr. Sir E. Head, 1866), *Grettis saga* (*The Saga of Grettir the Strong*, tr. G. A. Hight, 1913) and *Hallfreðar saga*. Others give the history of a whole family, as in *Egils saga* (Eng. tr. E. R. Eddison, 1930), *Laxdœla saga* (Eng. tr. T. Veblen, 1925), *Vatnsdœla saga* (*The Vatnsdalers' Saga*, tr. Gwyn Jones, 1944) and *Njáls saga* (*The Story of Burnt Njal*, tr. G. W. Dasent, 2 vols, 1861). A third group depicts a whole district, *Eyrbyggja saga* (*The Story of the Ere-Dwellers*, tr. W. Morris and E. Magnússon, 1892), and finally some are based on a single incident: *Hrafnkels saga* (Eng. tr. Gwyn Jones, 1935), *Bandamanna saga* and *Hœnsa-Þóris saga* (*The Story of the Banded Men and Hen Thorir*, tr. W. Morris and E. Magnússon, 1891). Most of these sagas were probably first written down during the period 1200–50; they are less reliable than the sagas of the kings and should be regarded as historical novels rather than history; they are of unknown authorship. (3) A third group, dealing with Icelandic chieftains and bishops, are *Contemporary Sagas*, written by authors who were contemporaries of the personages they wrote about or at least had their information from first-hand witnesses. Some of the writers are known and they date from the end of the 12th century or later. Chief amongst those telling of the Icelandic magnates is *Sturlunga saga*, in which is included Sturla Þórðarson's *Íslendinga saga*; the story of the first five bishops of Skálaholt is told in *Hungrvaka*, and there are separate sagas of bishops Þorlákr Þórhallsson (1178–93); Páll Jónsson (1195–1211); Árni Þorláksson (1269–98); and of the Hólar bishops, Jón Ögmundarson (1106–21); Guðmundr Arason (1203–37) and Laurentius Kálfsson (1324–31): *Laurentius saga*, tr. O. Elton (1890); *Stories of the Bishops of Iceland*, tr. Mrs Disney Leith (1895); *The Life of Gudmund the Good*, tr. G. Turville-Petre and E. S. Olszewska (1942). (4) *Fornaldarsögur* (Sagas of Olden Time) are a group of sagas set in the legendary past, outside Iceland. They have little or no historical basis and were intended purely as entertainment. Most important of them is the *Völsunga saga* (Eng. tr. W. Morris and E. Magnússon, 1870), based on the Elder Edda; they were written down in the 13th century and their authors are unknown. (5) Finally, in the 12th and 13th centuries many foreign romances were translated into Norse both in Norway and Iceland, principally *Alexanders saga* (a prose translation of a Latin poem on Alexander the Great); *Þiðriks saga* (based on a German original and closely connected with the *fornaldarsaga*); and *Karlamagnús saga* (based chiefly on French lays on Charlemagne).

EDITIONS: *Íslendinga sögur* (13 vols, 1946–49), *Sturlunga saga* (3 vols, 1948), *Byskupa sögur* (3 vols, 1948) and *Fornaldar sögur Norðurlanda* (4 vols, 1950)—all ed. G. Jónsson; *Riddarasögur* (3 vols, 1949) and *Karlamagnús saga* (3 vols, 1950)—both ed. B. Vilhjálmsson; *Hauksbók*, ed. F. Jónsson (1892–96), *Íslenzk fornrit* (1933 ff.).

FURTHER ENG. TR.: *Hamlet in Iceland*, I. Gollancz (1898); *The Saga of Hrolf Kraki*, S. M. Mills (1933); *The Saga of the Faroe Islanders*, M. Press (1934); *The Saga of Gunnar*, W. Emery (1940); *The Sagas of Kormák and The Sworn Brothers*, L. M. Hollander (1949).—*Three Northern Love Stories*, W. Morris and E. Magnússon (1875); *Summer Travelling in Iceland*, J. Coles (1882); *Corpus Poeticum Boreale*, ed. G. Vigfússon and F. Y. Powell (2 vols, 1883); *The Viking Age*, P. Du Chaillu (2 vols, 1889); *Viking Tales from the North*, R. B. Anderson (1889); *Origines Islandicae*, ed. G. Vigfússon and F. Y. Powell (2 vols, 1905); *Translations from the Icelandic*, W. C. Green (1908); *The Norse Discoverers of America: The Wineland Sagas*, G. M. Gathorne-Hardy (1921); *Stories and Ballads of the Far Past*, H. Kershaw (1921); *The Northern Saga*, E. E. Kellett (1929); *Four Icelandic Sagas*, Gwyn Jones (1935); *A Pageant of Old Scandinavia*, H. G. Leach (1946); *Three Icelandic Sagas*, M. Schlauch and M. H. Scargill (1950)

CRITICAL WORKS: W. P. Ker, *Epic and Romance* (1897); S. Nordal, *Om Olaf den Helliges Saga* (1914); H. G. Leach, *Angevin Britain and Scandinavia* (1921); K. Liestøl, *The Origin of the Icelandic Family Sagas*, tr. A. G. Jayne (1930); B. S. Phillpotts, *Edda and Saga* (1931); H. Koht, *The Old Norse Sagas* (1931); W. A. Craigie, *The Icelandic Sagas* (1933); M. Schlauch, *Romance in Iceland* (1934). R.G.P.

Salons. The *salon* is essentially a social gathering, usually held on fixed days in a private house, at which writers, artists or scientists mingle with interested amateurs on more or less informal terms. It flourished particularly in France in the 17th and 18th centuries, when it largely took the place occupied in other periods by enlightened courts, literary clubs and circles, coffee-houses or dance-cellars. The prototype was the Hôtel de Rambouillet, where, between 1610 and 1650, Catherine de Vivonne, marquise de Rambouillet, was at home in her 'Blue Room' to aristocrats, grammarians, critics and poets. Here *La Guirlande de Julie*, a book of 61 poems in praise of the marquise's daughter, was composed.

Mme de Rambouillet's principal successor was Madeleine de Scudéry, at whose Saturdays the *Carte du Pays de Tendre* was playfully worked out before being published in her novel *Clélie* (1654). Among numerous rival *salons* were those of Mme Scarron (the future Mme de Maintenon), Mme Aragonnais, Mme de la Suze, and Ninon de Lenclos who provided a centre for the *libertins* or free-thinkers.

The feminine viewpoint and *préciosité* of style of some French 17th-century literature owe something to the *salons*, which easily fell into affectation in their search for refinement. The word *précieuse* was first used by d'Aubignac in 1654 in an indirect allusion to Mme de Scudéry's circle.

In the 18th century the emphasis shifted from discussions of style and of sentiment to scientific, social and even political questions. The model was the salon of Mme de Tencin (1681–1749), whose illegitimate son d'Alembert was to play a considerable part in the intellectual life of the age. Her mantle fell upon Mme Geoffrin, Mme du Deffand, who conceived a hopeless passion for the young Horace Walpole, and Mlle de Lespinasse, who began as Mme du Deffand's companion but left her to open a rival *salon* in the same Rue Saint-Dominique. All these salons were 'philosophic' and provided meeting-places for the chief contributors to the *Encyclopédie*. Other notable *salons* of the second half of the century were those of Mme Helvétius—also a rallying-point for the *Encyclopédistes*—Mme d'Épinay, the protectress of Rousseau, and Mme Necker, mother of Mme de Staël.

After the Revolution the decentralization of society and the increasing commercialization of literature led to a decline in the influence of the *salons*, though they continued in name until yesterday. A tendency to enthrone a single 'lion', as Chateaubriand at Mme Récamier's, marred the free interplay of conversation which was the essence of the old formula. Only the *Salon de l'Arsenal*, where the young leaders of the romantic movement met as the guests of Charles Nodier (1824–30), had something of the older freedom.

In England the *salon* has never taken root, in spite of the attempts of such 18th-century 'blue-stockings' as Mrs Vesey and Mrs Elizabeth Montagu to establish it. With a different conception of the relations of culture and society the English have generally preferred masculine clubs such as Dr Johnson's dinners at the Turk's Head, or ideological groupings such as the Pre-Raphaelite Brotherhood or the Bloomsbury Group (q.v.).

At its narrowest the *salon* can become a coterie and deserves Voltaire's ironic description of it as 'a small circle presided over by some woman displaying the dawning of her intelligence in the sunset of her beauty'. At its best it has been an antidote to philistinism and excessive masculinity and has usefully linked society and the arts, though there has been no example of an outstanding writer tolerating its direct influence.

D. Mornet, *La Vie parisienne au XVIIIe siècle* (1914); R. Bray, *La Préciosité et les précieux* (1948); P. de Ségur, *Le Royaume de la rue Saint-Honoré, Mme Geoffrin et sa fille* (1897), *Julie de Lespinasse* (1906), *Esquisses et récits, Mme du Deffand* (1908); M. Salomon, *Charles Nodier et le groupe romantique* (1908); P. M. Masson, *Une Vie de femme au XVIIIe siècle: Mme de Tencin* (1910); E. Magne, *Voiture et l'Hôtel de Rambouillet* (2 vols, 1929–30); G. Mongrédien, *Madeleine de Scudéry et son salon* (1947). G.B.

Sanskrit is the term somewhat loosely applied to the language spoken by the Indo-European invaders of the Punjab about the 14th century B.C. It is closely akin to Old Persian (*Avesta*), Homeric Greek and Latin. The earliest recorded Sanskrit is embodied in the Vedic hymns and their commentaries, the *Brāhmanas* and *Upanishads*, and in the epics; but by the 5th century many Vedic terms had become so obsolete that Yāska had to draw up a glossary explaining them, while Pānini and other grammarians codified and systematized the grammar. In this way arose classical Sanskrit, the 'polished' language of the Brahmin priesthood, which differs from the Prākrits or 'natural' languages much as the Latin of the Vulgate does from the Italian of Dante. Gautama, the founder of Buddhism, taught in Pāli, the Prākrit of Maghada or Bihār, in which his original doctrines are recorded, and the Buddhist emperor Asoka employs the same medium for the edifying edicts which he caused to be graven on the rock from Peshāwar to Mysore. Sanskrit was never the popular speech: in the dramas, the king and his Brahmin ministers speak Sanskrit, while the women and the lower orders reply in Prākrit. With the disappearance of court patronage the Prākrits gradually broke down to form the vernaculars of today, while Sanskrit remained crystallized as the language of the church and the lingua franca of scholars.

See INDIAN LITERATURE. H.G.R.

Sapphics, verses written in the sapphic stanza, which is of the form –∪–––|∪∪–∪–– (3 times), –∪∪–– (once), named after the poet Sappho. They have been imitated by many modern poets, as by Sidney, Cowper, Watts, Southey and Swinburne. C.T.O.

Sarashina Nikki ('Sarashina Diary)', Japanese literary diary, written in 1059–60 by the daughter (*1009, personal name unknown) of Fujiwara Takasue. It is a delicate account of a journey from Shimōsa to Kyoto (the capital) in 1021, a later journey from Kyoto to Sarashina, and of various miscellaneous events of interest.

A. S. Omori and K. Doi, *Diaries of Court Ladies of Old Japan* (1920). E.B.C.

Sasunc'i Davith, one of a collection of four Armenian epic tales, taken down by philologists since 1876 from peasant bards living in the mountains south of lake Van. These all deal with the heroic exploits of the dynasty of Sasun and are divided thus: (1) The growth to manhood of the twins, Sanasar and Baghdasar, with stories of their great strength: (2) the exploits of Lion-Mher, who single-handed fought an army of Turkmen; (3) the story of Davith-Mher who went to Egypt at the queen's invitation, married her and begot a son, Misra-Malik; (4) the story of Sasunc'i Davith, the main hero of the epics, and of his rivalry with his step-brother, Misra-Malik.

Sasna Dsṙer, ed. M. Abeghian and K. Melik-Ohanjanian (2 vols, 1936–39); *Sasunakan*, ed. D. Tchitony (Paris, 1942). A.Sa.

Satanic School: see ROMANTICISM.

Satire may be described as a literary form designed to incite contempt, amusement or disgust at what is ridiculous or unseemly. The word itself comes from the Latin *satura*, meaning originally a medley or miscellany; there is no etymological connexion with 'satyr'. When first used as a literary term, it seems to have meant a revue or farce.

Satire has been described as the only literary form invented by the Romans. There is, however, evidence that in some early Greek writers (Archilochus, Semonides of Samos, Hipponax) the natural transition had already been made from lampoon and private abuse to invective aimed at more general and public correction of morals. And later, after the drama had developed as an independent literary form from the Bacchic festival, there appears the blend of satire and poetry characteristic of the work of Aristophanes. But satire as a characteristic genre and as a direct influence on later European literature is mainly a creation of the Latin writers; and its blend of rigidity, brilliance and savage force may be said to reflect certain aspects of the Latin temperament.

The ancient Italian peasantry had their fierce, licentious and comic songs of the vintage and harvest, known as Fescennine verses (q.v.). But the inventor of satire as a characteristic poetic form was Gaius Lucilius. He was followed by Horace who, in his earlier period, wrote realistic, humorous, satiric poems directed at social abuses, but sometimes turning discursively to more general and philosophical topics. Persius, a Stoic, also had philosophical interests; but his literary originality lay in a tart realism, a vivid, slangy, rugged style, which may be compared with that of his 17th-century English successor Donne. Juvenal, the greatest of Roman satirists, introduced into verse-satire a rhetorical strength; sometimes, as in the 10th satire, on 'the vanity of human wishes', even a tragic strength.

Besides the satiric poets there remains some work by Roman prose-satirists. One work survives complete, the *Apocolocyntosis* ('Pumpkinification'), by Seneca, written under the emperor Nero to ridicule Nero's predecessor Claudius. But the most remarkable Roman prose satire, the *Satiricon* of Petronius, also written under Nero, survives only as a fragment. It is a curious mixture of uninhibited realism with imaginativeness and fantasy. Petronius, together with the amused, disillusioned Lucian whose characteristic form was the comic dialogue, have perhaps more immediacy of interest today than some other ancient satirists.

Roman satire, in verse and prose, though it may owe something to Greek inspiration (perhaps to the 'Old Comedy' of Aristophanes) is characteristically Roman in the moral seriousness of its purpose and the uninhibited violence and cruelty of its means of expression. Its influence on those of congenial temperament was profound; but less when it was directly imitated in 'neo-classical' fashion than when its spirit was re-created in newer forms. The spirit of Lucian lives on in Rabelais and Swift, that of Petronius in Flaubert, far more than in the avowedly 'neo-classic' authors.

Thus in the middle ages direct imitation in Latin of the patterns and devices of the Roman satirists did not produce good results; sterility of form and dull didacticism of content are all too frequent. And the vigorous vernacular satire of the middle ages (*Till Eulenspiegel*, *Reynard the Fox*), which does not derive from classical models, hardly constitutes a major literary art. The greatest medieval literary artists—a Dante, a Chaucer or a Villon—are only incidentally satirists.

In the renaissance, with its rediscovery of the real meaning of classical forms, came the recognition (denied, for instance, to medieval authors like Jean de Meung, in his continuation of the *Roman de la Rose*, or William Langland, in *Piers Plowman*) that satire was most forceful when separated out, as a distinct element, from other elements like religious and philosophical didacticism or love-poetry. Hence arose the popularity of the satiric epigram—sometimes following ancient masters of the short epigram like Martial, sometimes (with more important consequences) those greater masters whose style tends to the epigrammatic, like Juvenal. The influence of Juvenal in English literature descends to poets as diverse as Donne, Dryden, Johnson and A. E. Housman.

The development of verse-satire shows a fairly direct continuity from Roman models. In post-renaissance English literature Donne, Hall and Marston, in the early 17th century, imitated the garrulous, rambling satire of Horace and Persius; Dryden, in the 1680s, wrote his greatest satires (notably *Absalom and Achitophel*) largely under the influence of Juvenal; and in the 18th century Charles Churchill, and Pope in his inferior works, continued the tradition of satiric garrulity; while Johnson's *London* (1738) and the grave and moving *Vanity of Human Wishes* (1749) are both directly paraphrased from satires of Juvenal. In Italy neo-classic satire was written by Vinciguerra, Alamanni and above all Ariosto, who attempted to blend Horace with Juvenal. This also Regnier in the 16th century and Boileau in the 17th attempted in France; and they, like their English and Italian equivalents, had many successors.

But in general, satire since the 17th century largely emancipated itself from classical sources and models. Roman verse-satire was directly imitated from the renaissance onwards; but in English literature some of the greatest satiric poems, from Pope's *Dunciad* to Byron's *Don Juan*, are formally quite unclassical; and in prose the great satiric masterpieces have in fact not derived formally from the Roman genre but are rather a rehandling of other genres, with the element of satire, so to speak, injected into them. Thus the starting-point of Rabelais' great works, *Gargantua* and *Pantagruel*, is the romance of chivalry. And in the 18th century Swift's *Gulliver's Travels*, one of the most powerful indictments of human pretensions ever written, has for its model the traveller's tale, while his *Battle of the Books* is in the convention of mock-epic: as in its different way is Fielding's *Jonathan Wild*. Voltaire's *Candide*, which can be compared, in its purpose of deflating 18th-century optimism, with *Gulliver's Travels* and with Johnson's *Rasselas*, is in form a picaresque travel-romance (like the earlier German novel *Simplicissimus*, which has much the same theme). And a more modern satiric masterpiece, Flaubert's *Bouvard et Pécuchet*, the target of which is bourgeois mediocrity, shows the same freedom of form; a rambling story in which the satire is a matter of tone and attitude rather than a formal quality.

In fact the history of satire since the 17th century is the history of a tone and attitude rather than the history of a form. This is true even of the history of formal satire in the 18th century. In Swift, for example, satire is a general term to include a number of complex devices for inciting contempt and disgust. The satire of Fielding (as in *Joseph Andrews*) is a tone for inducing more genial reactions; and that of Voltaire (as, in a different way, that of Gibbon) is a means for inducing a kind of ironic complacency. Thus some of the greatest of writers have been able to use the complex of tones and attitudes associated with satire without being formal satirists. This was the case with Molière and Cervantes; and, in English 19th-century literature, with Jane Austen (especially in her earlier novels), Dickens, Thackeray and George Eliot.

Formal satire of various kinds flourished in the 18th century but not in the 19th. The end of that century, however, saw its recrudescence in English literature in new forms: as in the novels of Samuel Butler (especially *Erewhon*) and the drama of Shaw. And in the present century the satiric fantasy of fable (as in Aldous Huxley's *Brave New World*, or George Orwell's *Animal Farm* and *1984*) the stylized farce (as in Evelyn Waugh's *Decline and Fall*, a sort of modern *Candide*) and the 'house-party' kind of satiric dialogue invented by the early 19th-century writer Peacock (as in Norman Douglas's *South Wind*) testify to the new interest in a return to the formal qualities which seem to be a fundamental demand of characteristic satiric art. W.W.R.

Satire Ménippée, an early French satirical pamphlet reflecting the hostility of the French *bourgeoisie* to the States-General convoked by the ultra-catholic Ligue in 1593 to elect a new king other than Henry of Navarre. Promoted by Jean Leroy, a canon of Rouen, it has parts written by Pierre Pithou, Jean Passerat, Nicolas Rapin and others. A vigorous medley of prose and verse, it includes notably parodies of speeches by delegates to the States-General.

Satyre Ménippée (1594), ed. C. Read (1876).—F. Giroux, *La Composition de la S.M.* (1904). G.B.

Saturnian Metre, an early Latin form of verse used before the introduction of Greek metres (the method of scansion is unknown). Some 160 examples are known; the most often cited is '*dabunt malum Metelli Naeuio poetae*'. C.T.O.

Scalds. Scaldic poetry differs from the lays of the Elder Edda in that its authors are usually known; moreover, it celebrates contemporary personages and themes and employs complicated verse forms, chiefly the *dróttkvætt* (q.v.), and uses numerous kennings. The most prominent scalds were mainly Icelanders who had settled at the Norwegian court where their art was held in the highest esteem. The bulk of scaldic poetry deals with the exploits of kings and chieftains; but at times the themes are personal or mystical, and after the introduction of Christianity a religious scaldic poetry developed, using the old forms. It was handed down by oral tradition until the 12th and 13th centuries. Bragi Boddason (*c.* 800–50) is the earliest scald whose work is still extant; Þjóðólfr ór Hvini, also 9th century, was the author of the poem *Haustlöng* and of *Ynglingatal* on which Snorri Sturluson based his *Ynglinga saga*. Of greater importance was Þorbjörn hornklofi (*c.* 900); he was the author of *Glymdrápa*, which is only partially preserved, and *Haraldskvæði* (or *Hrafnsmál*), one of the pearls of scaldic poetry. *Eiríksmál* (anon. *c.* 950) celebrates Eric Bloody-Axe. Eyvindr Finsson, called Skáldaspillir (10th century), is the first scald of whom very much is known. He was attached to the court of Hákon the Good and appears to have been a remarkable personality; his most celebrated poem is *Hákonarmál* (961). The greatest of all the scalds was undoubtedly Egill Skallagrímsson. Three scalds of a different kind are Kormákr Ögmundarson (*c.* 930–70), Gunnlaugr ormstunga Illugason (†1008) and Hallfreðr Óttarsson vandræðaskáld (†1007); the first two are noted for their erotic verse and the third for his *Óláfsdrápa*. Christian influence is noticeable in the work of Þórmóðr Kolbrúnarskáld (†1030) and Sigvatr Þórðarson (*c.* 995–1045); both were attached to the court of St Olav: Sigvatr is noted for his *Bersöglivísur*, a poem of political advice written for king Magnús the Good. The development towards Christianity was completed in Arnórr Þórðarson jarlaskáld (11th century) who is remembered for his *Magnúsdrápa*. After the death of king Haraldr harðráði (†1066) the importance of the scald as a recorder and reciter of history gradually declined, a process which was hastened with the advent of the written saga. Although scaldic poetry has been handed down to us in a mutilated and often unsatisfactory form it is valuable as a source of history and mythology; and linguistically. In medieval Norway technical virtuosity in dealing with conventional material was the thing most looked for in a scald, and as a consequence it is seldom that we can admire their work as poetry.

Texts: F. Jónsson, *Den norske-islandske Skjaldedigtning* (4 vols, 1912–15) and *Carmina Scaldica* (1913); E. A. Koch, *Den norsk-isländska skjaldediktning* (2 vols, n.d.); L. M. Hollander, *The Skalds* (1945).—Criticism: A. Heusler, *Die altgermanische Dichtung* (1931); E. Noreen, *Den Norsk-Isländske Poesien* (1926); Sir W. Craigie, *The Art of Poetry in Iceland* (1937). R.G.P.

Scazon (Gr. σκάζων, 'limper'). See Choliambus. C.T.O.

School Drama, Latin drama, written by Christian humanists, usually schoolmasters for use in teaching. The stage which was used (a closed space on a scaffolding, representing a street with the *mansiones* at the back) was directly influenced by the Italian humanistic performances of Plautus and Terence from 1471. North of the Alps, Wimpfeling (with *Stylpho*, 1480) and Reuchlin (with *Henno*, 1497) were among the first to write original plays in Latin, divided into 5 acts and with so-called choruses. Soon after, the performance of this kind of play was added to the programme of the humanist Protestant schools for purposes of practice, originally as part of the curriculum within the walls of the school, later as an annual recreation for a larger audience. In the Netherlands Gnapheus started using biblical subject-matter for the first time in his *Acolastus*, which met with unheard-of success. The Jesuits used the school drama for their counter-reformational didactical purposes. See Jesuit Drama.

E. Schmidt, *Die Bühnenverhältnisse des deutschen Schuldramas im 16. Jh.* (1903); E. N. S. Thompson, *The controversy between the Puritans and the stage* (1903); F. S. Boas, *University Drama in the Tudor Age* (1914); P. L. Carver, *The Comedy of Acolastus translated from the Latin of Fullonius by John Palsgrave* (1937); J. A. Worp, *Gesch. van het Drama en het Tooneel*, I (1904); A. Peterson, *Det svenska skoldramat* (1929). J.J.M.

Schools and Movements, Literary. The term 'school' can be applied to a group of writers who deliberately band together to influence the literary scene and who are agreed on general principles which guide their work. Those principles are usually laid down in programmes or manifestos and propagated in periodical or collective publications. Literary schools are often the expression of a new generation which protests or revolts against the principles evolved by the previous generation (cf. the Pléiade, the Göttingen *Hainbund*, the Pre-Raphaelite Brotherhood, the *école parnassienne*, the Stefan-George-Kreis).

A 'movement' has usually originated from a school, spread from one country to another and become, for a time, a dominating factor on the literary scene of one or several countries. Romanticism, realism, naturalism and symbolism (qq.v.) are such 'movements' and the wider they spread the more diverse they became and the less exactly can they be defined. The term 'movement' has been abused in modern times and adopted by groups which were in actual facts schools (such as futurism and surrealism, qq.v.) but aspired to impose their doctrines upon their contemporaries.

Hardly ever has a 'school' survived for more than a few years and a 'movement' for more than a decade. Yet there is hardly any school and still less any movement in literary history which has not left its traces for many decades after its inception. In this respect the dissemination of ideas and principles of style has constantly fertilized the progress or regress of literary activity.

Particular care has to be taken with terms such as classicism, romanticism and realism (qq.v.). They are not only labels for literary movements in space and time, but also modes of literary expression and literary attitudes which have occurred and recurred throughout the history of literature. They are moreover basic modes of style. Yet, however dominant one of these styles may be at any one given time, they never dominate an age completely. Furthermore the great creative genius will never conform to any one style, mode of expression, or doctrine but will for ever develop. The leading literary personality may therefore be connected at one time or other with certain schools and movements, but can never be identified completely with any one of them.

R. Weller, 'Periods and Movements in Literary History', in Eng. Institute Annual. Columbia U.P. (1941); H. Peyre, *Les générations littéraires* (1948); H. P. H. Teesing, *Das Problem der Perioden in der Literaturgeschichte* (Groningen, 1949). R.H.S.

Schüttelreim ('jolting rhyme'), the German equivalent of the clerihew (q.v.) in intention and effect, and of the spoonerism in technique; like these, it is almost exclusively used for facetious performances. Example:

Am Kongo Kannibalen wohnen,
Kaffee kommt aus ovalen Bohnen.

Schwank, German term for the common anecdote in its simpler literary forms. The earliest German examples (Swabians as 'heroes') are recorded in Latin: the so-called *modus florum* and *modus liebinc* of the 9th century. Scandinavian literature has few—the *þrymskviða* of the *Edda* perhaps, and certain saga episodes. Old French *fabliaux* (q.v.) are the model for der Stricker's realistic verse tales, which include the first cycle (*Pfaffe Amîs*). We know or assume that *Schwänke* were utilized in longer works, e.g. Heinrich Wittenweiler's *Ring* and many Shrovetide plays. The *facetiae* of the humanists swelled the native stock. Hans Sachs versified many. In the 15th and 16th centuries collections proliferate: some (Till Eulenspiegel and Schildbürger tales) remain at a modest literary level (see FRANKFURTER, STEINHÖWEL); then: Joh. Pauli (*Schimpf und Ernst*), Jörg Wickram (*Rollwagenbüchlein*), Jak. Frey (*Gartengesellschaft*), Martinus Montanus (*Wegkürzer*, 1557), H. W. Kirchhof (*Wendunmuth*, 1565–1603) etc., the titles of which advertise modest and honest aims—to entertain and keep in humour. There is a gap, unless one includes Erich Raspe's Münchhausen tales (London, 1785, tr. G. A. Bürger, 1786), until the revival of old collections by the romantics. Regional literature and the publications of dialect societies still recognize the genre.

P. v. Winterfeld, *Dt. Dichter des lat. MAs.* (1922); articles and biblio. in P. Merker-W. Stammler, *Reallexikon* (4 vols, 1925–31) or W. Hofstätter-U. Peters, *Sachwb. d. Deutschkunde* (2 vols, 1930). F.P.P.

Schwellvers, German term for expanded lines in Old English (Anglo-Saxon) alliterative verse, made by the addition of extra groups to the normal metre; e.g.

'Meotod him þæt mod gestaþelað, forþon he in
his meahte gelyfeð.' C.T.O.

Science Fiction, imaginative fiction of the type usually associated with Jules Verne and H. G. Wells, though actually of much greater antiquity. Typical themes are adventures in imaginary lands and utopias, voyages in space, time or other dimensions, and the effects of new discoveries and inventions. The border between pure fantasy and science fiction is obviously indistinct: one may say that a story is science fiction when its fanciful elements are made to seem plausible in terms of contemporary knowledge—even if, as is often the case, the treatment is not strictly accurate.

Many elements common to later science fiction may be found in Homer, the Arabian Nights tales, and in folk-lore. The classic theme of science fiction is space travel, first treated in Lucian's *Vera Historia* (A.D. 160). The astronomical discoveries of the 17th century gave this subject renewed impetus and it was taken up again by many writers, notably Cyrano de Bergerac. Jules Verne, however, was the first to handle the theme with realism and scientific care in *From the Earth to the Moon* (1865). In his many stories Verne accurately anticipated a large number of later inventions (e.g. the helicopter and the submarine) and was the first writer to bring this type of fiction to a large audience. As a literary figure, however, he was eclipsed by H. G. Wells, who in his stories dealt (often for the first time) with almost all the basic science-fiction ideas. Since Wells, only Olaf Stapledon has been of comparable stature.

Some of the many other British writers who have made occasional excursions into science fiction are Stevenson, Haggard, Doyle, Kipling, Shaw, Huxley, Forster, George Orwell and C. S. Lewis. Among European authors mention should be made of André Maurois and Karel Čapek, whose '*R.U.R.*' introduced the word 'robot'.

Science fiction entered a new phase with the appearance, in the 1920s, of magazines exclusively devoted to it, the American publisher Hugo Gernsback being largely responsible. As a result a flourishing school of writers has arisen, often capably dealing with such subjects as relativity, wave mechanics, the uncertainty principle and the most advanced ideas of modern physics. In recent years biology, psychology and the social sciences have also contributed to this type of fiction, the status of which has been considerably enhanced by the technical developments of the second world war. More than a score of magazines (several of good quality) now cater for a growing public, and the output of science-fiction books has increased enormously.

No comprehensive study of this type of literature yet exists, but useful references are: M. Nicolson, *Voyages to the Moon* (1948) and J. O. Bailey, *Pilgrims Through Space and Time* (n.d. [1947]). A.C.C.

Scientific Literature: see LEARNING AND LITERATURE.

Scots Literature. The literary history of the Scottish Lowlands has two main elements: the development of a vernacular tradition in prose and verse and a long and varied contribution to English literature. The record of vernacular prose is a brief one; it covers the Middle Scots period (*c.* 1450–1630) and includes translations, controversial and theological writing, and chronicles, in an all-purpose style which is generally weighted, richly latinate and yet forceful (see BELLENDEN, JAMES VI, KNOX, URQUHART). But Knox anglicizes; Urquhart writes under the spell of English styles; and from the mid-17th-century literary prose writers use English, although the vernacular was a medium of cultured conversation into the 18th century. Scots has a realistic, humorous or dramatic function and is used with varying richness and consistency, in the novel dialogue of Barrie, Galt, Macdonald, Scott, Smollett and Stevenson; and in the 1930s Grassic Gibbon made a bold experiment in blending Scots and English language and idiom. But dialectal variety, and the breakdown of Scots in the industrial areas, make the prospects very faint for realistic vernacular prose.

Scots poetry has a different history. Barbour, and in the cultural heyday of the early 16th century Henryson, Dunbar and Douglas, produced great national poetry. With the union of the crowns (1603) Scots verse appeared to go the way of Scots prose, in the essentially English work of Aytoun, Drummond, Montrose and Stirling—and in the 18th century, Thomson and others; but the vernacular tradition continued in popular poetry, and the antiquarian collections of Ramsay and the original verse of Ramsay and Fergusson revived a native poetry on which Burns set the seal. Apart from a few good lyric and ballad poets, those who followed Burns in Scots fell too easily into bacchanal and vapid sentimentality, and the best 19th-century lyric verse was written in English by Campbell, Davidson, Lang, Macdonald, Scott and Stevenson. In the 20th century a new vitality has been given to Scots poetry in the work of MacDiarmid, Bruce, Gray, Lindsay, Soutar, S. G. Smith, Douglas Young, Andrew Young and others. Of these, some use a synthetic diction, blending modern Scots and the old literary language; some work directly in the living vernacular; and some use an English which does not obscure the essential Scottishness of their thought and feeling. In both Scots and English the new poetry does, and promises, well.

Scotland has made important contributions to English letters in history and biography (e.g. Boswell, Burnet, Carlyle, Hume, Lockhart, Robertson); literary criticism and the periodical essay (e.g. Arbuthnot, Blair, Brown, Carlyle, Jeffrey, Lang, Lockhart, Scott, Stevenson, Wilson); and pre-eminently in philosophy (Bain, Balfour, Caird, Hamilton, Hume, Mill, Reid, Adam Smith).

Scottish literature shows these general characteristics: (i) a love of style and language, running from the grace and classical dignity of Scott and Stevenson to the exuberance of a Carlyle, a Dunbar or an Urquhart; (ii) great vividness and power in describing action (e.g. the ballad poets and Scott, Barbour and Smollett); (iii) a distinctive humour, wild, extravagant, or roughly satirical (Dunbar, Urquhart, Smollett, Burns) or sly and subtle (Henryson, Galt, Stevenson); (iv) a love of the supernatural (the ballads, Hogg, Scott, Sharp, Stevenson) and a power in the grim and macabre (Henryson, the ballads, and the novelists and some of the modern poets); (v) a zest and a broad sympathy which have produced great things in lyric and ballad, fine historical writing, and a fiction rich in humour, vitality and pathos. The Scot's sense of drama has been largely absorbed (but see BARRIE, LYNDSAY, HOME and RAMSAY) in non-theatrical forms; but a fine new dramatic tradition has developed in the present century with James Bridie and others.

Catalogue of Printed Books in the National Library of Scotland (7 vols, 1867–79); *Catalogues* of the University Libraries, Aberdeen (3 vols, 1873–74; suppl. 1887, 1897), Edinburgh (3 vols, 1918–23), Glasgow (1836), St Andrews (1826–1902); H. G. Aldis, *List of Books printed in Scotland before 1700* (1904); W. Geddie, *A Bibliography of Middle Scots Poets* (1912); A. K. Anderson, *A Short Bibliography on Scots History and Literature* (1922).

J. McCosh, *Scottish Philosophy from Hutcheson to Hamilton* (1874); J. M. Ross, *Early Scottish History and Literature* (1884); A. S. Pringle-Pattison, *Scottish Philosophy* (1885); J. Ramsay, *Scotland and Scotsmen in the 18th Century* (2 vols, 1888); H. Walker, *Three Centuries of Scottish Literature* (2 vols, 1893); A. M. Williams, *The Scottish School of Rhetoric* (1899); T. F. Henderson, *Scottish Vernacular Literature* (1898); H. G. Graham, *The Social Life of Scotland in the 18th Century* (2 vols, 1899) and *Scottish Men of Letters in the 18th Century* (1901); G. G. Smith, *Specimens of Middle Scots* (1902) and *Scottish Literature* (1919); J. H. Millar, *A Literary History of Scotland* (1903) and *Scottish Prose of the 17th and 18th Centuries* (1912); J. C. Smith, *Some Characteristics of Scots Literature* (1912); W. R. Sorley, *A History of English Philosophy* (1920); W. A. Craigie and others, *The Scottish Tongue* (1924); J. Wilson, *The Dialects of Central Scotland* (1926); A. S. Mill, *Mediaeval Plays in Scotland* (1927); I. F. Grant, *The Social and Economic Development of Scotland before 1603* (1930); A. Mure Mackenzie, *An Historical Survey of Scottish Literature to 1714* (1933); *Edinburgh Essays in Scots Literature*, intro. H. J. C. Grierson (1933); J. M. Smith, *The French Background of Middle Scots Literature* (1934); J. Speirs, *The Scots Literary Tradition* (1940); H. J. C. Grierson and J. C. Smith, *A Critical History of English Poetry* (1944); M. McLaren, *The Scots* (1951). J.K.

Scottish Gaelic Literature has a separate history only since the 17th century. Till then Ireland and Gaelic Scotland shared a common culture, and the old bardic tradition lasted longer in Scotland than in Ireland. Love lyrics by Isabel, countess of Argyle (*fl.* 1480) are contained in the well-known *Book of the Dean of Lismore*. Niall MacVurich wrote an elegy in strict bardic form on Allan of Clanranald (†1715). The strictly Scottish period saw the development of popular poetry of considerable merit. The most distinguished name is that of Alexander MacDonald (Alasdair Mac Mhaighstir Alasdair, *c.* 1700–70), chief among the Jacobite bards of Scotland. MacDonald was the son of a non-jurant clergyman in Ardnamurchan and a cousin of Flora MacDonald. In 1745 he joined the forces of Charles Edward, receiving a captain's commission under the younger Clanranald. After Culloden, MacDonald remained in hiding in the Clanranald country, and, on the passing of the Act of Indemnity, he was made bailie of Canna. Besides Jacobite poetry MacDonald wrote love poems and nature poetry, and his *Birlinn of Clanranald*, the description of a voyage from South Uist to Carrickfergus, is generally regarded as the finest poem in Scottish Gaelic.

Mary MacLeod (*c.* 1615–1705) composed eulogies and laments for distinguished members of great houses, in the spirit of the professional bards. Others who deserve mention are Duncan Macintyre (Donnchadh Bàn, 1724–1812) whose *Beinn Dobhrain* is much admired, Rob Donn (1714–78) and John MacCodrum (1710–96).

M. MacLean, *The Literature of the Highlands* (1904); W. J. Watson, *Rosg Gaidlig* (1929), *Bardachd Ghaidhlig* (1932); J. L. Campbell, *Highland Songs of the Forty-Five* (1933), *Gaelic Songs of Mary MacLeod* (1934). M.D.

In poetry the 19th century shows a decline both in technique and content from earlier Gaelic poetry. The influence of Lowland measures with a marked and regular stress impaired the virility of metres which had till now retained much of the strength of the older classic metres. Economic changes produced a hopelessness of outlook which is reflected in the poetry of the time. The genuine nostalgia of the evicted for their native land was so frequently expressed in song that it has lingered on, hollow and trite, as almost the only motif of the popular songs of today. Among the poets of the 19th century may be mentioned William Livingstone (1808–70) and Dr John MacLachlan of Rahoy (1804–74). In the present century better poets have emerged in the persons of Somhairle Maclean (*Dàin do Eimhir*, 1943), George Campbell Hay (*Fuaran Sléibh*, 1947) and Derick Thomson (*An Dealbh Briste*, 1951).

During this period much work has been done in the collection of older Gaelic poetry and folk-tales. A beginning had been made in the 18th century with Ranald MacDonald's Collection (1776) and Gillies' Collection (1786). This was followed in the next century by the Stewarts' Collection, *The Beauties of Gaelic Poetry* and several collections edited by the Rev. A. Maclean Sinclair in Nova Scotia, to mention only a few. For folk-tales we have J. F. Campbell's *Popular Tales of the West Highlands*, and for old charms and incantations the great collection of Dr Alexander Carmichael, *Carmina Gadelica*.

In prose the most outstanding writer last century was Dr Norman MacLeod, *Caraid nan Gàidheal* (1783–1862), most of whose work appeared in periodicals. Another essayist of distinction was Donald Mackechnie (1836–1908). Perhaps the best writer of Gaelic prose in the present century is the Rev. Dr Donald Lamont.

D. Maclean, *The Literature of the Scottish Gael* (1912). A.Ma.

Seguidilla, Spanish stanza form. Lines of 7 and 5 syllables in stanzas of 4 or 7 lines. Rhyme scheme: XaYa;bZb. This form admits of some metrical irregularity and of assonance instead of rhyme.
E.M.W.

Semantics. The conveying of ideas, emotions and imagery by poetic language involves problems of 'meaning' in their most acute form. Each individual has an idiosyncratic understanding even of concrete objects—e.g. the phrase 'a yellow light' conjures up a mental response which depends on the person's having been taught that, when light falling on the retina from a certain kind of object in the physical world evokes this particular mental reaction, the object which gives rise to the reaction is designated 'a yellow light'. The information has to be handed down by word of mouth from generation to generation—a person who had never been shown either the colour 'yellow' or 'a light' by demonstration could conjure up no mental concept on seeing the words 'a yellow light'. Mental reactions to physical objects may vary from brain to brain—each person has his own set of mental responses by which he recognizes and can discuss the physical world, and the components of each set are valid for that particular person. Where abstractions are concerned, i.e. where no visual concept is summoned up by a word, the problem of communicating 'meaning' is much more acute, e.g. in such a statement as 'kindness is the highest of the virtues', what are the meanings of 'kindness', 'highest' and 'virtue' and what are the meanings of those words by which you are trying to define them?

In poetry the variations of psychological mood invoked by sequences of words is something which no one can assess. The personality, upbringing, emotional experience and intellectual attainments of both writer and reader affect communication in poetry and imaginative prose more than in any other field of writing; and two people reading the same poem may not be aware that, within the limits of their own set of mental responses and taking the emotions they have experienced in other fields of life as referrents, they are each undergoing quite different reactions. One of the characteristics of 20th-century literature is that man's increasing ability to think constructively about the complexity of communicating ideas, emotions and imagery has checked the spontaneity of flow of many poets and writers of imaginative prose. Literary expression no longer seems so simple, and in an attempt to communicate some psychological state as precisely as possible the poet resorts to unexpected similes and strange rhythms—almost shock tactics—in order to avoid private association of ideas on the part of the reader. This brings in its train the superficial imitators who use intensely personal imagery which means nothing at all to anyone else because it has only particular significance for the writer instead of being chosen with the idea of having universal significance for the reader. See CRITICISM; TASTE.

W. R. Brain, 'Speech and Thought', in *The Physical Basis of Mind*, ed. P. Laslett (1950). H.An.

Senarius, a metrical line consisting of 6 feet or containing 6 stresses, in Latin and Greek especially the iambic trimeter, which was the metre most commonly used for Latin dramatic dialogue and was employed by the fabulist Phaedrus. The alexandrine line is a form of senarius.
C.T.O.

Sendebar (*Libro de los engaños e los asayamientos de las mugeres*, 1253), Spanish collection of stories. There is a central story which connects 26 very humorous tales of female deceptions. The book was translated from the Arabic by order of prince Fadrique, brother of Alfonso X of Castile.

D. Comparetti, *Researches respecting the Book of Sindibad* (1882; with Span. text and Eng. tr.); *Libro de los engaños*, ed. A. Bonilla y San Martín (1904). E.M.W.

Septenarius, a metrical line consisting of 7 feet (especially the trochaic tetrameter acatalectic) or containing 7 stresses, exemplified in the well-known medieval

Latin '*Mihi est propositum in taberna mori*' and in the Middle English *Ormulum*, *Poema Morale* and (in irregular form) Robert of Gloucester's Chronicle. A late example is in Russell Lowell's verse, e.g. 'There's naught so hard, Lord Byron says, as getting under way'. When broken into four and three elements it becomes the common metre (q.v.) C.T.O.

Sequence (*sequentia*), a liturgical composition sung between the Epistle and the Gospel, after the Alleluia, which was prolonged in a *Jubilus* on the final *a*. In the earlier French sequences, the words were set to the melody of the *Jubilus*, whereas in the St Gall sequences, which were once considered the earliest, the first strophes use the melody of the Alleluia.

The claim of Notker of St Gall (†912) to be the virtual inventor of sequences, on the basis of his account of how he came to experiment with such compositions after studying an antiphonary from Jumièges, has been abandoned, though he was a writer of many admirable ones. Sequences had already been composed in France, and these often end each line on *a*, a sign of their primitive connexion with the Alleluia.

When sequences were no longer adapted to existing melodies, they ceased to be in prose and assumed rhythmical form, with assonance and, later, rhyme. The 11th century was a period of transition; Wipo's *Victimae paschali* is an example. As the sequence developed, it resembled more and more a rhythmical hymn. Adam of St Victor's sequences represent the highest formal development.

The remote origin of the sequence is to be found in poetical homilies used in the Syrian and Palestinian churches.

C. Blume and H. M. Bannister, *Anal. Hymn.*, 53–55; W. H. Frere, *The Winchester Troper* (1894); E. Wellesz, *Eastern Elements in Western Chant* (1947) and *History of Byzantine Music and Hymnography* (1949); W. von den Steinen, 'Die Anfänge der Sequenzendichtung', in Zschr. f. schweiz. Kirchengesch. (1946–47) and *Notker der Dichter* (2 vols, 1948); F. J. E. Raby, *Christian-Latin Poetry* (1927). F.J.E.R.

Serapion Brothers (*Serapionovy Bratya*), a literary group formed in Feb. 1921 by a dozen young Soviet writers who demanded that literature should remain free from any ideological or political interference. The very name of the group was taken—rather ostentatiously—from one of E. T. A. Hoffmann's most romantic tales. The group, which lasted only some three years, included Fedin, Vsevolod Ivanov, Kaverin, Nikitin, Shklovsky, Slonimsky, Tikhonov and Zoshchenko. J.L.

Sermon. The Christian sermon as a type of literature can be traced back to the sub-apostolic age in the so-called 2nd Epistle of Clement, possibly of 2nd-century date. In the preaching of Origen in the following century it becomes an orderly exposition of Scripture, often highly allegoric, and its systematic reporting now makes it available for a wider circle of readers as well as for future pulpit repetition by those incapable of producing sermons of their own. With such outstanding Greek orators of the 4th century as Basil, Gregory of Nazianzus and John Chrysostom, classical learning and classical eloquence further transform and refine the sacred discourse, which, in the west, was to receive from Ambrose and Augustine its severer Latin models. Library catalogues, *homiliaria* and *summae* show as clearly as original works the immense authority wielded by these early Fathers throughout the middle ages and, indeed, far beyond. By the 13th century the Latin sermon achieves its full elaboration at the hands of friars and other trained scholastics, and its nice divisions and distinctions, rhetorical apparatus and formal structure henceforth proclaim it the true sister of the *ars dictaminis*: *parler, c'est prêcher*. More important, though hard to determine, has been sermonic influence on the growth of vernacular European languages and literature. 'Without any doubt, the most ancient use of the vulgar tongue has occurred in preaching', and such employment of Celtic, Teutonic and Romance dialects is recorded from at least the 7th and Slavonic from the 9th century onwards. Medieval popular evangelism also created a vogue for moral *exempla* of all kinds, vivid illustrations from current life, anecdotes, fables, legends, proverbs and marvels, pagan as well as Christian, snatches of verse and even *facetiae*. The bold satiric attacks of 'the Menots, the Maillards and this Barletta' on the sins and follies of society are equally typical of preaching elsewhere and, like the personification of vices and virtues, the dialogue, the developed allegory and the realistic treatment of Scriptural characters and events, of much in the vernacular verse and drama of the times. Contemplative literature has likewise profited from the inspiration of Bernard of Clairvaux and the Victorines to that of Thomas à Kempis.

In the Protestant era the printed sermon, which spread the message of the Reformers, fostered for generations a taste for sermon-reading. During the course of the 17th century, under court patronage, sacred eloquence reached its zenith in two countries. The literary heritage of Elizabethan and Jacobean England thus revealed itself in such masters of 'metaphysical' prose as Lancelot Andrewes, Joseph Hall, John Donne and above all Jeremy Taylor. In the land of Pascal and La Rochefoucauld the majestic periods of Bossuet, the searching analysis of Bourdaloue and the charm of Massillon, 'the pulpit Racine', occupy a place of similar distinction in the history of French letters, while in Austria an Abraham a Sancta Clara still thrusts and burlesques in the manner of Geiler. Today, after many further vicissitudes, the *ars predicandi* seems to be perishing.

The best and most modern biblio. for the sermon in the middle ages is in L. Mourin, *Six sermons français inédits de Jean Gerson* (1946); for the later periods, see E. C. Dargan, *History of Preaching* (2 vols, 1905–12). For its literary significance, G. R. Owst, *Literature and Pulpit in Medieval England* (1933).
G.R.O.

Sestina, a poem consisting in its strict form of 6 6-line stanzas, with a 3-line envoy; the line-endings of the first stanza (being all different) are repeated in the other 5 in a different order, so that the last end-word of a stanza is the first end-word of the next stanza; of Provençal origin, its invention is attributed to Arnaut Daniel (*c.* 1200), who was imitated by Dante; the poets of the Pléiade adapted it to French, in which it was especially cultivated by the Comte de Gramont (*c.* 1840); in English there are notable examples by Edmund Gosse and Swinburne.
C.T.O.

Shah-Nameh ('Book of the Kings'), the Persian national epic, written by the poet Firdowsi and consisting of about 60,000 verses in couplet form. *Shah-Nameh*, owing to its antiquity, purity of language and outstanding literary merit is considered the greatest monument of the Persian language, and its author the unrivalled epic poet of Persia. *Shah-Nameh* deals with the rise of the first legendary dynasty of the Persian empire, the golden age under Jamshid, a thousand years of cruel rule by the tyrant Zahhak, the restoration of national sovereignty under Freydun, the protracted struggle between Iran and Turan, the exploits and herculean feats of Rustam the Persian national hero, the invasion of Alexander the Great, the subsequent disintegration of the country and, finally, the rise and fall of the national Sassanian empire. The latter part of *Shah-Nameh*, dealing with the Sassanian empire (A.D. 224–652), is of great value to the historian. *Shah-Nameh* has enjoyed unbroken popularity among Persians for about a thousand years, and owing to the poetical genius of Firdowsi has completely overshadowed numerous previous and subsequent attempts to compose a work of its kind.

Ed. T. Macan (Calcutta, 1829); J. Mohl (Paris, 1813–68); A. Vullers, (Leyden, 1877–84); Brukhim (Tehran, 1943–46); *Book of the Kings*, tr. J. Atkinson (1832); metrical tr. A. G. Warner and E. Warner (9 vols, 1905–24); *Le livre des rois*, tr. J. Mohl (7 vols, 1876–78).

F. Wolff, *Glossar zu Firdosis Schahname*; *Verskonkordanz der Schahname* (2 vols, 1935).
E.Y.

Shinkokinshū ('The New *Kokinshū*'), Japanese poetical anthology, ordered in 1201 by the emperor Gotoba, compiled in 1206 by Fujiwara no Sadaie and five others, and revised in 1210 and subsequently. It is usually considered the most significant of the 20 imperially-commissioned anthologies after the *Kokinshū* (q.v.) and it was the largest up to that date, containing 1,975 *tanka* poems, in a usually refined and symbolistic style.

Eng. tr. of selected poems, A. Miyamori, *Masterpieces of Japanese Poetry*, I (1936); Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature* (1948). E.B.C.

Shoku Nihongi ('Continuation of the *Nihongi*', q.v.), Japanese historical chronicle, written in Chinese, covering the years 697–792. A first draft was submitted in 794 by Fujiwara no Tsuginawa (*727; †796) and others to the emperor, who ordered its completion, effected in 795 mainly by Sugano Mamichi (†814). It is the second of the *Rikkokushi* ('Six National Histories').

Eng. tr., J. B. Snellen, in Trans. As. Soc. Japan, 2nd ser., 11 (1934), 14 (1937).

G. B. Sansom, 'The Imperial Edicts in the Shoku-Nihongi', in Trans. As. Soc. Japan, 2nd ser., I (1924); H. Zachert, *Die kaiserlichen Erlasse des Shoku-Nihongi* (1932). E.B.C.

Short Metre (S.M.), a stanza-form, consisting of 4 lines, the first 3 of which have 3 stresses each and the fourth 4 stresses, used in hymn-writing. See also Long Metre. C.T.O.

Short Story. The short story is the most natural of literary forms. It can be accurately identified in many ways, but no matter how it is identified, it remains a brief communication.

The spoken parable, the account of adventure, the anecdote, the joke, the funny story, all these were the short story before the short story was put to paper and given form.

The Old Testament and the New Testament are full of excellent short stories. No family of the world which deserves to be named a family was ever without its story-tellers. Every people has a lore, which is in fact a series of stories told again and again.

There is no person in the world who is not himself from time to time a teller of stories. The exchange of stories is continuous, the kinds of stories are endless. Were it possible to take down an account by a small boy of the events at school one afternoon, the boy's words, printed, would in all probability constitute a short story. If the trouble were taken to do the same thing with an account by an old lady of a whole year spent sitting on a front porch, this also in print would constitute a short story.

The adventure of living or of failing to do so effectively or dramatically must be communicated by people to people, which is the telling of stories. There is of course some difference between a spoken story and a written story. A great many effective writers have sought to write as if they themselves were speaking, or as if someone else were doing so. The people however hardly ever try to speak as if what they were saying was writing.

The point is that the short story, the unprolonged communication between somebody and somebody else, is natural and inevitable.

The first story-tellers spoke their stories, remembered them, changed them, improved them, so that in telling a story again and again over a period of years the story became formal and artful. Such matters as character, setting, atmosphere, style, suspense and conclusion were considered and exploited.

The one story that has been and is being told again and again is of course the story of man alive. The story is endless. The variations of it are infinite. Thus, for the writer of short stories there can never be a shortage of raw material on which to work. Can this be said also of the novelist? It most certainly can, because the novel also is only a longer account of a very small amount of the experience of human beings. The written short story will be found again and again, entire and complete, in many novels. The matter of length, the matter of number of words, is at first relevant and finally irrelevant.

The terms short story and novel have come to have fairly specific meanings, at least for literary specialists.

For the people themselves however any story is a story and anything in covers is a book.

The short story is without a doubt the freest form of writing, freer certainly than any of the kinds of poems and perhaps freer than the novel, although this point might be a source of literary controversy.

A story can be all the things a poem and a novel cannot be. A story can be a poem and it can be a novel in essence and it can be both of these things at once, but no poem can be a short story and no novel can be a short story.

A short story can be the plainest kind of communication or the most complicated. It can be the most orderly kind of expression or the most haphazard. If there is a writer who *is* a writer, a short story can come to pass effectively without any involvement in any of the literary theories of the form with respect to the allegedly basic requirements, such as plot, development, outcome. These elements can be useful or useless, depending upon who the writer happens to be.

For it is the writer who is the writing, and it is the writer himself who establishes and maintains the rules creating the reality of any writing he does.

A short story can be nothing much more than pure style. It can be an exultation, for instance, or it can be an expression of despair.

The short stories of Edgar Allan Poe are stories of plot, suspense, atmosphere, and mood. They are, all of them, art stories, and altogether lacking in connexion with real life. Their reality is an art or even an artificial reality. Through Poe the short story became excessively formalized, so that for a time it was virtually imprisoned.

Guy de Maupassant freed the form once and for all in what would appear to be the greatest achievement in the form by one writer. He may be said to have written a few great stories, many good stories, and enormous numbers of bad ones, but the fact remains that in every story he wrote, great, good, or bad, there is a sense of real life, and all together his stories are a celebration of the pleasure and pain of mortality.

Chekhov pushed the short story form into another area of freedom, melancholy, charm and grace.

O. Henry in America must be remembered for both a valid achievement, and a mischievous influence. His trick ending appealed to many readers for many years. In only two or three of his stories was he able to become so deeply involved in truth as to forget the trick ending. Generally, his stories seem to have been manufactured by a machine rather than written by a human being. The machine is witty, it has a heart, but it is a machine.

The short story of Dickens, although relatively insignificant in the body of his work, is free, human and effective, for Dickens, whether writing a short story or a long story, was an improviser. Improvisation is more nearly the way of nature itself than orderliness.

Literary theory has it that a short story should be something that a reader can read in one sitting. The trouble with this theory is that some readers can sit longer than others. Generally speaking, when another method of measurement is employed, it is said that a short story should be anywhere from twenty-five hundred words to something under ten thousand words. Anything under twenty-five hundred words is considered to be a short short story. Anything over ten thousand words is considered to be a long short story. And anything over twenty thousand words is considered to be a novelette. All of this measuring is convenient for certain kinds of literary experts but it is mainly meaningless. There are whole and magnificent stories in the Old Testament which are frequently under five hundred words in length. There are any number of passages in long novels which are over twenty thousand words and yet quite accurately can be considered short stories.

There can be no final theory about any kind of writing. The first requirement is a writer, the second a reader. In between, the theories can flourish for ever. They seem to flourish most abundantly when the writers and the short stories involved are the least fresh and most repetitious, and finally the most apt to fall by the wayside.

The writing of bad short stories can be taught. The writing of good ones happens pretty much by itself, because there has happened to be a writer in the first place.

The possibilities for the form must be for ever infinite, for as long as there are people with the breath of life in them the one story continues to unfold and to challenge him who wishes to capture and hold fast a small portion of that astonishing fable.

No man ought to embark upon a career of short-story writing who is not aware that he himself lives a hundred short stories a day and that he is not unlike anybody else in the world in this. He should also understand that his chances of making a living by writing short stories are very poor and he ought to be willing to write them solely because he wishes to do so, or must do so.

Is the written short story necessary to contemporary man? The answer is that it most certainly is when it is well written, or, to put it another way, when it happens to be great.

As for the unwritten short story, that is as necessary and as inevitable as the air itself. W.S.

Siamese Literature. The glory of Siamese literature is threefold: its distinctive poetry (chiefly double quatrain and extended verse); Buddhist literature and commentary; legal literature. In recent years essayists and novelists have copied western models with some success and the realistic novel with psychological problem scenes enjoys popularity among the sophisticated. Translations of French and Russian plays and novels, down to existentialism, began a vogue in the 1940s; western scenes, plots and dramatic situations are given typical Siamese settings and attract increasing attention. The short story is now a favourite medium for the Siamese author. Skilful experiments in free verse have not met with the success they deserve; efforts to recast the old 'high style' classical masques and dramas are succeeding. *Pattama Sompothiyan* (the standard life of Buddha), still published in classical style, is now available in modern colloquial style, and dramatic versions bring it even closer to the people. See also INDO-CHINESE LITERATURE. N.W.

Sicilian School, the term applied to the poets in the vernacular associated with the court of the emperor Frederick II and of his son, Manfred (†1266). The name (cf. Dante, *De Vulgari Eloq.*, I, 12) properly denotes the court itself which under Frederick was centred at Palermo, not the nationality of the poets, who came from the mainland as well as from Sicily, though they were mostly southerners. The school represents the first appearance of Italian as a poetic literary language. Herein lies its importance; for its poetic themes it depended on the love-poetry of France and Provence. It lasted about 50 years. With the downfall of the Hohenstaufen power in Italy the literary centre of the peninsula moved north to Tuscany and Bologna.

Antologia dei primi secoli della lett. ital. II. La scuola siciliana, ed. G. Lazzeri (1942); *La Magna Curia. La sc. p. sic.*, ed. C. Guerrieri Crocetti (1947).

F. Torraca, *Studi su la lirica ital. del Duecento* (1902); V. De Bartholomaeis, *Primordi della lirica d'arte in Italia* (1943); G. A. Cesareo, *Le origini della poesia lirica e la p. sic. sotto gli svevi* (1924). K.F.

Siete Infantes de Lara, CANTAR DE LOS. Fragments of this lost Spanish *chanson de geste* have been reconstructed by R. Menéndez Pidal from the prose versions of it preserved in the *Crónica general* of Alfonso X and in a later revision of it. This story of murder and revenge occurs later in ballads, in plays by Juan de la Cueva and Lope de Vega and in an epic by the Duque de Rivas.

R. Menéndez Pidal, *La leyenda de los Infantes de Lara* (1896), *Reliquias de la poesía épica española* (1951). E.M.W.

Silesian School. Earlier literary historians distinguished two Silesian Schools in 17th-century German literature: the first (a misnomer) grouping together the immediate followers of Martin Opitz's reform, many of whom were neither Silesians nor active in Silesia (e.g. Dach and Fleming); the second, centred round Hofmannswaldau and Lohenstein and the poets of B. Neukirch's anthology, with Gryphius as a transitional figure between the two schools. It is now customary to distinguish the general movement of Opitzian reform from the various local styles and traditions which it engendered or influenced, of which the specifically Silesian is one (beside e.g. those of Königsberg, Nürnberg, Saxony), and to speak of a Silesian group which includes elements of both so-called Silesian Schools but is in fact largely identical with the second, although it also includes Gryphius and Angelus Silesius.

A defensive and menaced Lutheran culture strongly influenced by the counter-Reformation and produced by peculiar historical circumstances was characteristic of the Silesians who from Böhme through Opitz to Günther dominated German literature. In an age when culture was learned and courtly the absence of a university and an important court drove young Silesians to acquire learning and polish abroad, especially in Holland, and deprived them of cultural foci on their return. The resultant absence of an organized literary public exercising a critical function has been held to explain the unbridled lush imagery of the later Silesians, as well as the failure of the Silesian drama to develop.

H. Heckel, *Gesch. d. dt. Lit. in Schlesien* (1929); J. Nadler, *Literaturgesch. d. dt. Stämme und Landschaften*, 2 (1931); P. Hankamer, *Dt. Gegenreformation und dt. Barock* (1935); H. Schöffler, *Dt. Osten im dt. Geist von Opitz zu Wolff* (1940; brilliant). L.W.F.

Silva, Spanish metre. A combination of 11-syllable and 7-syllable lines most of which rhyme; there is no prescribed order of rhymes or of long and short lines. E.M.W.

Sinhalese Literature. Though there is evidence to show that literary activity in Ceylon began as early as the 3rd century B.C., the earliest extant specimens of Sinhalese literature are the so-called *Sīgiriya Graffiti*, inscribed on the 'mirror wall' at the Sigiriya fortress. They are a series of short lyrics, the earliest of which can be traced back to the 5th century A.D. The earliest extant Sinhalese literary works, however, are the *Siyabaslakara*, a work on rhetoric and the *Sikhavaḷaňda*, a disciplinary guide for Buddhist monks, both assigned to the 10th century.

Two important prose works, Guraḷugōmi's *Amavatura* and *Dharmapradīpikāva*, appeared during the close of the 12th century and were followed in the 13th century by several more prose works, the most important of them being the *Butsaraṇa*, *Saddharmaratnāvaliya*, the *Pūjāvaliya* and the *Thūpavaṃsa*.

The earliest extant narrative poems, the *Muvadevdāvata*, the *Sasadāvata* and the *Kavsiḷumiṇa*, were composed during the 12th and 13th centuries. Historical and Buddhist themes pre-occupied the minds of later writers till at the end of the 14th century there appeared the new literary form of the *Sandesa* ('messenger poem'). Several *Sandesa* poems were composed in the 15th century besides some narrative poems, the most important of which are Sri Rāhula's *Kāvyasekhara* and Vättäve's *Guttilakāvyaya*.

During the next three centuries literary activity in Ceylon suffered a setback owing partly to successive invasions by Europeans and partly to internal strife and dissension. The most important writers of this long dark period were the poet Alagiyavanna Mohoṭṭāla and Väḷiviṭa Saraṇaṅkara, the Buddhist reformer and writer.

In the 19th century Sinhalese writers came under the influence of European literature, which is most noticeable in the novel. In the field of poetry too, a marked change in form and character has been noticed and not a few Sinhalese poets have given up the narrative and epic forms in preference to the lyrical. The Sinhalese drama is yet in its infancy, though folk plays have for centuries played an important part in the social and cultural life of the people. Dramatic works produced in recent times show considerable European influence.

M. Wickremasinghe, *Sinhalese Literature* (Colombo, 1950); E. R. Saratchandra, *The Sinhalese Novel* (Colombo, 1950). P.E.E.F.

Sirvente, French and English form of the Provençal *sirventes*, denoting a poetic form used by troubadours and, in the earlier examples, dealing with the political and military rivalries of the great. Conspicuous among the authors of sirventes are Bertran de Born, Pons de Capdueil, Bernard de la Barta, Guilhem Montanhagol. C.T.O.

Skaz (from *skazat'*, to tell), a special folkloristic genre of Russian literature. It usually deals with events told by an eyewitness, with all the mannerisms and inflexions typical of a peasant or a member of the lower middle-class.

Nikolay Leskov in particular created masterpieces stylized in this manner: *Levsha, Ocharovanny Strannik, Zapechatlenny Angel.* After Leskov the stylized *skaz*-genre was taken up by Alexey Remizov whose influence, like that of Evgeny Zamyatin, persisted after 1917. The best known representative of the *skaz*-genre in Soviet literature is (or was) M. Zoshchenko.

V. Krupyanskaya and B. Sidel'nikov, 'Ustny narodny skaz', in Narodnoye tvorchestvo No. 6 (1938); A. K. Moroseyeva, *Kak rabotat' s narodnym skazom* (1939). J.L.

Slovak Literature. Until the second half of the 18th century Latin, Hungarian and Czech were used by Slovaks as literary languages. After sporadic moves towards linguistic independence Anton Bernolák established a standard language based in the main on the western dialects. This commended itself for a time to many Slovak Catholics, and one notable poet, Ján Hollý, wrote his patriotic epics in it. The Protestants however continued to employ Czech as their literary language (e.g. Kollár and Šafařík).

In the 1840s a Protestant patriot, L'udovít Štúr, worked out a standard language based on the central Slovak dialects; it soon found general acceptance. A group of gifted poets used it from the outset, notably Andrej Sládkovič whose epic *Marína* ushered in modern Slovak literature. In poetry the Slovak writers could draw on the rich tradition (in matter and form) of native folk-poetry: this was done to great effect by Ján Botto. In the late 19th century lyrical poetry was dominated by the passionate Slavophile Vajanský and the prolific and versatile Hviezdoslav.

Prose fiction, already successfully practised by Ján Kalinčiak and Vajanský, reached maturity in the work of Martin Kukučín.

Since 1900 Slovak poetry has on the whole followed the main European streams: the neo-romantic manner is represented by Ivan Krasko and Martin Rázus, symbolism by E. B. Lukáč, the poetry of socialism by Laco Novomeský, surrealism by Rudolf Fabry. In prose the regional and social novel and short story have always been predominant and are most notably exemplified in the work of Timrava and Milo Urban. A considerable and more versatile talent is shown by Margita Figuli. The historical novel has been most successfully cultivated by Ladislav Nádaši-Jégé.

Since 1948 socialist realism has been the only officially sanctioned literary technique for the Slovaks, as for the Czechs.

A. Mráz, *Dějiny slovenskej literatúry* (1949; the most up-to-date general survey); J. Vlček, *Dějiny literatúry slovenskej* (1923); A. Mráz, *Die Literatur der Slowaken* (1943); Albert Pražák, *Dějiny slovenské literatury*, I (1950); Ján Irmler, *Slowakisches Lesebuch* (1943; in Slovak). See CZECH LITERATURE. R.A.

Slovo o polku Igoreve (The Lay of Igor's Campaign), the finest poetic monument of old-Russian literature. Its subject is the unfortunate expedition of prince Igor Svyatoslavich against the nomadic tribe of the Polovtsy in 1185, his defeat, captivity and escape. Written in beautiful rhythmical prose after the Byzantine patterns, it is full of poetic beauties. Some passages have the magic and freshness of folk-songs. The work represents a mixture of Christian and pagan elements, of a spontaneous feeling of nature and also of political harangues imbued with a valiant patriotic spirit. It must have been written by one of the prince's warriors some time about 1187. The MS. (early 16th century) was discovered by count A. I. Musin-Pushkin and first published in 1800. The original MS. perished in the Moscow conflagration (1812), but a copy of it made for Catherine II remains. There have been some doubts as to *Slovo*'s authenticity (the most recent from A. Mazon). Authoritative opinion is now decidedly in favour of its genuineness (but see FORGERIES, LITERARY).

Slovo o polku Igoreve, ed. N. K. Gudziy and P. Skosyrëv (1938); *La Geste du Prince Igor*, text and trs into French, modern Russian, English and Polish, made and commented by H. Grégoire, R. Jakobson and M. Szeftel (New York, 1948); *The Tale of the Armament of Igor*, text and (not always reliable) Eng. tr. L. A. Magnus (1915).

E. V. Barsov, *Slovo o polku Igoreve* (3 pts, 1887–89); V. N. Perets, *K izucheniyu Slova o polku Igoreve* (1926; with biblio.); A. Mazon, *Le Slovo d'Igor* (1940); *Slovo o polku Igoreve*, ed. S. K. Shambinago (1940). J.L.

Societies, Literary. The number of literary societies has increased enormously in the last hundred years. As a result of wider education, interest in literature and the other arts is no longer confined to an enlightened few. This process has created a need for societies which not only provide their members with the means for contact and discussion, but can also accumulate funds with which to maintain specialized libraries, edit the texts which interest them and circulate periodicals in which the results of their researches can be published. These societies may be concerned with all forms of literature or may concentrate on one subject, author or period.

Literary societies of historical importance included groups of writers and their friends united by a common creative ideal, and this type is distinct from the societies which cater for the reader and the scholar. In England there were, for instance, the Areopagus created by Spenser, Sidney and others; Johnson's 'Club', of which Burke, Goldsmith and Boswell were members; and the circles which frequented Will's, the Grecian and the other coffee-houses of the 17th and 18th centuries. In France the Pléiade (q.v.), of which Ronsard was the leading figure, elaborated rules for poetry and the use of language in advance of the Académie Française, which itself developed from a private literary circle. Later on the salons (q.v.) of the 17th and 18th centuries set the literary fashion of their day. Italy produced the early academies and the Arcadia (see ACADEMIES). In Germany there was the Deutschübende Gesellschaft founded by Gottsched, who envisaged it as an 'Académie Allemande' and this was followed by the poets of the Göttingen Hainbund (q.v.). In Spain the Generación de '98 had political as well as literary influence at the end of the 19th century.

A number of the learned societies which emerged in Europe during the 17th and 18th centuries, many of which still survive, originally embraced all forms of learning, but with the increase in human knowledge and the consequent tendency towards specialization, they were obliged in course of time to come down on one or the other side of the fence which separates the humanities from the natural sciences. The Royal Society, founded in London in 1662, at first set no limits to the field which it proposed to explore. Among its early members were Dryden, Waller and other men of letters. Yet its subsequent activities became so exclusively scientific that, in 1900, when it was required to represent British humanistic scholarship in the International Union of Academies, it was found unable to do so and the British Academy was founded to relieve it of this task. Similarly the Royal Society of Edinburgh (1785) originally consisted of a 'physical' and a 'literary' class, but the physical class secured such dominance over its fellow that the literary class only once had the honour of providing the Society's president. This was Sir Walter Scott, who held office from 1820 to 1832.

A similar tendency has prevailed in France, where a large number of societies entitled 'Académie (or Société) des Sciences, Arts et Belles Lettres' were founded in provincial centres from the 17th century onwards, the earliest being at Caen (1652) and Nîmes (1682).

Other early foundations have retained a literary character. The Honourable Society of Cymmrodorion (1751) and the Spalding Gentleman's Society (1709) are among the earliest. The latter included Pope, Addison, Gay and Bentley amongst its first members and served as a model for similar societies founded soon afterwards at Peterborough and elsewhere. The Literary and Philosophical Societies of Manchester (1781), Newcastle (1793), Leeds (1818), Hull (1822) and Bath (1823) have all maintained at least a partial interest in literary matters.

The following selective list of contemporary societies is intended only for rapid reference. To prevent it becoming unwieldy many societies have been deliberately omitted, while others have been excluded for lack of evidence of their continued activity; doubtful cases are marked with an asterisk. Academies, which are more or less authoritative bodies not open to general membership, are dealt with separately under ACADEMIES, LITERARY. In the case of national or regional societies, the place shown may be taken to be the location of their headquarters or the place at which their publications are issued. No publications are shown except current periodicals.

ARGENTINA: Argentine Association of English Culture (Buenos Aires). Instituto Cervantino (Buenos Aires, 1947). Institución Cultural Española (Buenos Aires). Sociedad de Bibliófilos Argentinos (Buenos Aires, 1928).

AUSTRIA: Grillparzer-Gesellschaft (Vienna, 1890. *Pub.* Jahrbuch, 1891–*). Hofmannsthal-Gesellschaft (Salzburg, 1949). Wiener Bibliophilen-Gesellschaft (1912. *Pub.* Jahrbuch). Wiener Goethe-Verein (1878. *Pub.* Chronik, 1886–). Verein für Volkskunde (Vienna, 1895. *Pub.* Österreichische Zeitschrift für Volkskunde, 1895–).

BELGIUM: Cercle Royal Artistique et Littéraire (Brussels, 1847). Koninklijke Kring voor Oudheidkunde, Letteren en Kunst van Mechelen (1886. *Pub.* Handelingen, 1889–). Société des Bibliophiles de Belgique (Brussels, 1737). Société des Bibliophiles de Liége (1863. *Pub.* Bulletin, 1882–). Société Liégeoise de Littérature Wallonne (1857. *Pub.* Bulletin, 1858–). Vereeniging der Antwerpsche Bibliophielen (1877. *Pub.* De Gulden Passer, 1924–).

BRAZIL: Sociedade dos Cem Bibliófilos do Brasil (Rio de Janeiro).

CANADA: Literary and Historical Society of Quebec (1824. *Pub.* Transactions, 1831–).

CZECHOSLOVAKIA: Literárněhistorická Společnost Československá (Prague, 1935*). Spolek Českých Bibliofilů (Prague, 1908).

DENMARK: Danske Sprog- och Litteratur-Selskab (Copenhagen, 1911). Islandske Litteratursamfundet (Copenhagen, 1912). Íszlenska Bókmentafélag (Copenhagen, 1780). Jysk Selskab for Historie, Sprog og Litteratur (Aarhus, 1932). Selskab til Udgivelse af Gammel Nordisk Litteratur (Copenhagen, 1880).

FINLAND: Suomalaisen Kirjallisuuden Seura (Helsinki, 1831. *Pub.* Toimituksia, 1834–). Svenska Litteratursällskapet i Finland (Helsinki, 1885. *Pub.* Skrifter, 1886–; Förhandlinger, 1886–).

FRANCE.—The numerous provincial 'Sociétés (or Académies) des Sciences, Belles-Lettres et Arts' are excluded. Their activities are now mostly archaeological and historical.

Alliance Française (Paris, 1884; with agencies and a large membership throughout the world. Its object is to spread knowledge of the French language and literature). Les Amis de Balzac (Paris, 1923). Les Amis de Combray (Association des Amis de Marcel Proust) (Illiers, Eure-et-Loire, 1947). Les Amis d'Edmond Rostand (Paris, 1948). Les Amis de Flaubert (Canteleu, Seine-Inf., 1913). Les Amis de Francis Jammes (Bordeaux). Les Amis de François Coppée (Paris). Les Amis de George Sand (Paris, 1926). Les Amis de Georges Bernanos (Paris). Les Amis de Guy de Maupassant (Paris). Les Amis de Jean-Jacques Rousseau (Montmorency, 1946). Les Amis de La Fontaine (Paris). Les Amis de Montaigne (Paris, 1912. *Pub.* Bulletin, 1937–). Les Amis de Musset, formerly 'Les Musettistes' (Paris, 1906). Les Amis de Rabelais (Chinon, 1948). Les Amis de Rimbaud (Mézières, 1927). Les Amis de Romain Rolland (Paris, 1945). Les Amis de Ronsard (Tours). Les Amis des Lettres (Paris 1937; gives financial and other support to writers). Les Amis de Verlaine (Paris). Les Amis d'Henri Bergson (Paris). Association Guillaume Budé (Paris, 1917; edits Greek and Latin texts). Association pour la Diffusion de la Pensée Française (Paris. *Pub.* Bulletin critique du livre français, 1945–). Les Bibliophiles Nîmois (1923). Compagnie Littéraire du Genêt d'Or (Perpignan, 1923; dealing with French and Catalan literature). Les Lamartiniens (Paris, 1902). Maison de la Poésie (Paris, 1928; offers 4 literary prizes yearly). Les Rosati Picards (Amiens, 1894; specializes in the Picardy dialect). Société Anatole France (Paris, 1932). Société Chateaubriand, (Chastenay-Malabry, Seine, 1930). Société de Publications Romanes et Françaises (Paris, 1930). Société des Anciens Textes Français (Paris, 1872). Société des Auteurs et Compositeurs Dramatiques (Paris, 1791). Société des Bibliophiles Dauphinois (Grenoble, 1905). Société des Bibliophiles de la Guyenne (Bordeaux, 1866). Société des Bibliophiles Français (Paris, 1820). Société des Bibliophiles Lyonnais (1885). Société des Bibliophiles Normands (Rouen, 1863). Société des Gens de Lettres (Paris, 1838; professional association, embracing the Société des Poètes Français and the Syndicat des Écrivains). Société des Langues Romanes (Montpellier, 1870. *Pub.* Revue des langues romanes, 1870–). Société des Textes Français Modernes (Paris, 1905). Société d'Études Staëlliennes (Paris, 1929). Société d'Histoire du Théâtre (Paris, 1932. *Pub.* Revue d'histoire du théâtre, 1948–). Société d'Histoire Littéraire de la France (Paris, 1894. *Pub.* Revue d'histoire littéraire de la France, 1894–). Société Française de Reproductions de Manuscrits à Peintures (Paris, 1911). Société J.-K. Huysmans (Paris, 1926). Société Littéraire, Historique et Archéologique de Lyon (1778). Société Littéraire 'La Tour Magne' (Nîmes, 1931). Société Poétique de France (Paris. *Pub.* Revue littéraire et artistique). Le Souvenir d'Alfred de Vigny (Paris, 1947).

Germany: Deutsche Dante-Gesellschaft (Weimar, 1865. *Pub.* Deutsches Dante-Jahrbuch, 1919–). Deutsche Shakespeare-Gesellschaft (Weimar, 1864. *Pub.* Shakespeare-Jahrbuch, 1865–). Deutscher Sprachverein (Berlin, 1885). Gerhart Hauptmann-Archiv (Dresden, 1949). Gesellschaft der Bibliophilen (Weimar, 1899). Gesellschaft der Bücherfreunde zu Hamburg (1908). Gesellschaft der Freunde Rainer Maria Rilkes (Berlin, 1951). Gesellschaft für Deutsche Literatur (Berlin, 1888). Gesellschaft für Romanische Literatur (Dresden, 1902*). Goethe-Gesellschaft (Weimar, 1885. *Pub.* Goethe. Vierteljahrschrift, 1936–). Gutenberg-Gesellschaft (Mainz, 1901. *Pub.* Jahrbuch, 1926–). Hebbel-Gesellschaft (Wesselburen, 1925). Heine-Gesellschaft (Hamburg, 1947). Hölderlin-Gesellschaft (Tübingen, 1947). Lessing-Gesellschaft (Frankfurt-am-Main). Liliencron-Gesellschaft (Hamburg, 1921). Raabe-Gesellschaft (Brunswick, 1911). Stuttgarter Literarischer Verein (1839*). Theodor Storm-Gesellschaft (Husum, 1947). Thomas Mann-Gesellschaft (Nuremberg, 1949). Verein für Niederdeutsche Sprachforschung (Hamburg, 1875). Wiegendruckgesellschaft (Berlin, 1924). Wilhelm Busch-Gesellschaft (Hanover, 1930).

Great Britain: Anglo-Norman Text Society (Oxford, 1938). Ballad Club (Glasgow, 1876). Belfast Literary Society (1801. *Pub.* Annals, 1901–). Bibliographical Society (London, 1892. *Pub.* Transactions, 1893–). Birmingham Central Literary Association (1856. *Pub.* Central Literary Magazine, 1873–). Book Society (London, 1929. *Pub.* Bookman, 1946–). British Drama League (London, 1919; maintains a dramatic library for amateur actors and issues editions of plays). British Poetry–Drama Guild (York, 1948; specializes in poetry and drama recitals. *Pub.* Quarterly News-Letter and annual cultural volume). Brontë Society (Haworth, 1893). Burns Federation (Kilmarnock, 1891. *Pub.* Burns Chronicle, 1892–). Cambridge Bibliographical Society (1949. *Pub.* Transactions, 1949–). Charles Lamb Society (London, 1935). Chester Society of Natural Science, Literature and Art (1871. *Pub.* Proceedings). City Pickwick Club (London, 1909). Classical Association (London, 1903. *Pub.* Classical Review, 1887–; Classical Quarterly, 1907–; Greece and Rome, 1931–). Clifton Shakspere Society (Bristol, 1876). Conrad Society (Leeds, 1951). Cowper Society (Olney, 1900). Dickens Fellowship (London, 1902, and branches in various centres. *Pub.* The Dickensian, 1905–). Early English Text Society (London, 1864). Edinburgh Bibliographical Society (1890. *Pub.* Transactions, 1936–). Edinburgh Burns Club (1848). Elizabethan Literary Society (London, 1884). English Association (London, 1906, and branches in several centres. *Pub.* English, 1936–; English Studies (Essays and Studies), 1948–). English Goethe Society (London, 1886. *Pub.* Publications, 1886–). Folklore Society (London, 1878. *Pub.* Folk-Lore, 1890–). Francis Bacon Society (London, 1886. *Pub.* Baconiana, 1886–). Friends of the National Libraries (London, 1931; helps the national libraries to acquire valuable printed books and manuscripts). Gaelic Text Society (Edinburgh). Glasgow Dickens Society (1906). Gypsy Lore Society (Edinburgh, 1888. *Pub.* Journal, 1888–). Hakluyt Society (London, 1846; prints rare texts dealing with voyages and travel). Henry Bradshaw Society (London, 1890; edits rare liturgical texts). Honourable Society of Cymmrodorion (London, 1751. *Pub.* Transactions, 1892–). Hull Literary and Philosophical Society (1822). Hull Literary Club (1879. *Pub.* Humberside, 1922–). Irish Literary Society (London, 1892). Irish Texts Society (London, 1898). Jane Austen Society (Alton, 1940). Johnson Club (London, 1884). Johnson Society (Lichfield, 1909). Johnson Society of London (1928. *Pub.* The New Rambler, 1941–). Keats–Shelley Memorial Association (London, 1903). Kipling Society (London, 1927. *Pub.* Kipling Journal, 1927–). Lakeland Dialect Society (Carlisle, 1939. *Pub.* Journal, 1939–). Leeds Philosophical and Literary Society (1818. *Pub.* Proceedings, 1925–). Leicester Literary and Philosophical Society (1835). Literary and Philosophical Society of Newcastle upon Tyne (1793). Lowestoft Literary and Scientific Association (1911). Luttrell Society (Oxford, 1946; reprints rare English texts). Malone Society (London, 1907; prints rare dramatic texts and documents on drama in England). Manchester Literary and Philosophical Society (1781. *Pub.* Memoirs and Proceedings, 1858–). Manchester Literary Club (1862). Modern Humanities Research Association (Cambridge, 1918. *Pub.* Modern Language Review (1905–), published since 1922 on behalf of this society). Modern Language Association (London, 1893. *Pub.* Modern Languages, 1919–). National Book League (London, 1925. *Pub.* 'Books', 1944–; British Book News, 1942–). Oxford Bibliographical Society (1922). P.E.N. Club (London, 1921; a world association of writers with headquarters in London and some 60 centres throughout the world. *Pub.* P.E.N. News, 1927–). Poetry Association (London, 1949). Poetry Society (London, 1909. *Pub.* Poetry Review, 1912–; Voice of Youth, 1951–). Robert Louis Stevenson Club (Edinburgh). Roxburghe Club (London, 1812; edits and prints rare texts in fine editions). Royal Literary and Scientific Institution (Bath, 1823). Royal Society of Literature (London, 1823). Saltire Society (Edinburgh, 1936; its publications include various collections of poetry, etc. The object of the society is to foster Scottish culture). Samuel Pepys Club (London, 1903). Scottish Text Society (Edinburgh, 1882). Shakespeare Association (London, 1917). Shakespeare Fellowship (London 1922; investigates the attribution of Shakespeare's plays and poems to Edward de Vere, Earl of Oxford). Shaw Society (London, 1941). Sir Walter Scott Club (Glasgow, 1891). Society for Pure English (Oxford, 1913; suspended, 1946). Society for the Study of Mediaeval Languages and Literature (Oxford, 1832. *Pub.* Medium Aevum, 1932–). Society of Authors (London, 1884. *Pub.* The Author, 1890–). Spalding Gentleman's Society (1709). Sunday Shakespeare Society (London, 1874). Tarbolton Literary Society (1780; originally called the 'Bachelors' Club'). Virgil Society (London, 1943). Warrington Literary and Philosophical Society (1870. *Pub.* Proceedings, 1946–). Welsh Bibliographical Society (Carmarthen. *Pub.* Journal, 1910–). Whitby Literary and Philosophical Society (1823). Wimbledon Literary and Scientific Society (1891). Wordsworth Society (Dove Cottage Trustees) (1890). Yorkshire Dialect Society (Leeds, 1897. *Pub.* Transactions, 1898–).

Greece: Association of Arts and Letters (Athens, 1938). *Φιλολογικος Συλλογος Παρνασσος* (Athens, 1865). *Συλλογος προς Διαδοσιν 'Ωφελιμων Βιβλιων* (Athens, 1899).

Hungary: Ady Társaság (Debrecen). Batsányi János Irodalmi Társaság (Budapest, 1945). Kisfaludy-Társaság (Budapest, 1830). Magyar Irodalomtörténeti Társaság (Budapest. *Pub.* Irodalomtörtenet, 1912–). Petőfi-Társaság (Budapest, 1876). Vajda János Társaság (Budapest, 1926).

Iceland: Íslenzka Bókmentafèlag (Reykjavik, 1816; a branch of the society noted above at Copenhagen).

Irish Republic: Bibliographical Society of Ireland (Dublin, 1918). Dublin Literary Society. Folklore of Ireland Society (An Cumann le Béaloideas Éireann) (Dublin, 1927. *Pub.* Béaloideas, 1927–). Gaelic League (Connradh na Gaedhilge) (Dublin, 1893). Society for the Preservation of the Irish Language (Cumann Buan-Chosanta na Gaedhilge) (Dublin, 1877).

Italy: Few towns of any size are without an academy of one sort or another. Some account of them is given under the heading Academies, but, since they are very numerous and their interests are seldom confined to literature, they are excluded from the present list. Their names may be found in directories such as the *Annuario generale d'Italia*.

Associazione Culturale Italiana (Turin. *Pub.* Quaderni ACI, 1950–). Associazione Giosuè Carducci (Como). Ateneo di Scienze, Lettere ed Arti (Brescia, 1802; limited to 80 'academicians'). Ateneo Veneto (Venice, 1812). Centro di Studi Manzoniani (Milan, 1938. *Pub.* Annali manzoniani, 1938–). Centro di Studi Tassiani (Bergamo, 1951. *Pub.* Studi tassiani, 1951–). Circolo del Gabinetto di Lettura (Messina, 1861). Istituto di Alta Cultura (Milan, 1911). Istituto Nazionale del Dramma Antico (Syracuse). Istituto Nazionale del Dramma Italiano (Rome). Società Colombaria (Florence, 1735*). Società Dantesca Italiana (Florence, 1888. *Pub.* Studi danteschi, 1920–). Società Filologica Friulana (Udine, 1919. *Pub.* Ce fastu). Società Filologica Romana (Rome, 1901. *Pub.* Studi romanzi, 1903–). Società Letteraria di Verona (1808). Società Nazionale Dante Alighieri (Rome, 1889; disseminates Italian language and literature at home and abroad; it maintains centres at which discussions and the 'Lectura Dantis' are held). Société Européenne de Culture (Venice, 1950. *Pub.* Comprendre, 1950–).

The Netherlands: Linschoten-Vereeniging (The Hague, 1908; issues rare or unpublished works on travel). Maatschappij der Nederlandse Letterkunde (Leiden, 1766. *Pub.* Tijdskrift voor Nederlandse taal- en letterkunde, 1881–). Nederlands-Vlaamse Vereeniging Noord-Zuid (Amsterdam, 1943). Selskip for Fryske Tael- en Skriftenkennisse (Leeuwarden, 1844).

Norway: Norsk Samlag (Oslo, 1868. *Pub.* Maal og Minne, 1909–). Selskapet til Utgivelse av Gamle Norske Håndskrifter (Oslo, 1949).

Poland: Towarzystwo Literackie im. Adama Mickiewicza (Lwow, 1886. *Pub.* Pamiętnik literackie, 1902–). Związek Literatów Polskich (Warsaw, 1920).

Portugal: Instituto de Coimbra (1852. *Pub.* O Instituto, 1852–). Instituto para a Alta Cultura (Lisbon & Coimbra, 1929).

Spain: Asociación de Bibliófilos de Barcelona (1944). Ateneo Barcelonés (1860). Ateneo Científico, Literario y Artístico (Madrid, 1835. *Pub.* Ateneo). Eusko-Ikaskuntza (Sociedad de Estudios Vascos) (San Sebastian, 1918). Instituto de Cultura Hispánica (Madrid, 1941. *Pub.* Boletín, 1947–). Sociedad Castellonense de Cultura (Castellon de la Plana). Sociedad de Bibliófilos Españoles (Madrid). Sociedad Menéndez Pelayo (Santander, 1918. *Pub.* Boletín, 1919–).

Sweden: Föreningen för Svensk Kulturhistoria (Stockholm, 1918. *Pub.* Rig, 1918–). Kungliga Humanistiska Vetenskapssamfundet (Lund, 1921). Kungliga Humanistiska Vetenskapssamfundet (Uppsala, 1896). Letterstedtska Föreningen (Stockholm, 1875. *Pub.* Nordisk tidskrift för vetenskap, konst och industri, 1878–). Lyriksamfundet (Stockholm. *Pub.* Poesi, 1948–). Samfundet de Nio (Stockholm, 1910. *Pub.* Svensk Litteraturtidskrift, 1938–). Svenska Fornskriftsällskapet (Stockholm, 1843). Svenska Humanistiska Förbundet (Stockholm, 1896). Svenska Litteratursällskapet (Uppsala, 1880. *Pub.* Samlaren, 1880–). Svenska Vitterhetssamfundet (Stockholm, 1907). Vetenskaps-Societeten (Lund, 1920).

Switzerland: Schweizerische Schillerstiftung (Zürich, 1905). Gesellschaft für Deutsche Sprache und Literatur (Zürich, 1894). Literarische Gesellschaft Bern (1889). Schweizer Bibliophilen-Gesellschaft (Berne, 1912). Société Jean-Jacques

Rousseau (Geneva, 1904. *Pub.* Annales, 1905–).

United States of America: Acorn Club of Connecticut (New Haven, 1899; issues reprints of rare books relating to Connecticut). American Antiquarian Society (Worcester, Mass., 1812; its library includes an extensive collection of early American printing, especially periodicals). American Council of Learned Societies (Washington, 1919; the American representative in the International Union of Academies. *Pub.* Bulletin, 1920–). American Dialect Society (Greensboro, N.Y., 1889). American Folk-Lore Society (Philadelphia, 1888. *Pub.* Journal of American Folk-Lore, 1888–). American Poetry Association (Boston, Mass., 1925). Andiron Club (New York, 1907. *Pub.* The Colonnade, 1907–). Athénée Louisianais (New Orleans, 1876. *Pub.* Comptes rennus, 1887–). Augustan Reprint Society (Ann Arbor, Mich., 1946). Bibliographical Society of America (New York, 1904. *Pub.* Papers, 1904–). Bibliophile Society (Boston, Mass., 1901; publishes rare works in fine editions). Bohemian Club (San Francisco; a society of playwrights. *Pub.* Annals, 1898–). Book Club of California (San Francisco). Boston Athenaeum (1807; specializing in art and literature). Caxton Club (Chicago, 1895). Chatauqua Literary and Scientific Circle (Chatauqua, N.Y., 1878). Classical Association of the Atlantic States (Philadelphia. *Pub.* Classical Weekly, 1907–; Classical Journal, 1905–, issued jointly with the Classical Association of New England (Boston, Mass.), the Classical Association of the Middle West and South (Menasha, Wis.) and the Classical Association of the Pacific States (Berkeley, Calif.). Club of Odd Volumes (Boston, Mass., 1887. *Pub.* Year Book, 1911–). Dante Society (Cambridge, Mass., 1881. *Pub.* Annual Report, 1882–). Dibdin Club (New York, 1895). Dickens American Fellowship (New York). Edgar Allan Poe Society (Baltimore). Elizabethan Club (New Haven, Conn., 1911). Grolier Club (New York, 1884; its 'object is literary study and promotion of the arts pertaining to the production of books'). Hispanic Society of America (New York, 1904). International Arts and Letters (New York). International Mark Twain Society (St Louis. *Pub.* Mark Twain Quarterly, 1936–). Literary Anniversary Club (San Francisco). Literary Guild of America (New York, 1927; largest American book club). Literary Society of Chicago (1874). Medieval Academy of America (Cambridge, Mass., 1925. *Pub.* Speculum, 1926–). Modern Language Association of America (Baltimore, 1883. *Pub.* American Literature, 1929–; Comparative Literature, 1949–). National Poetry Society of America (Washington, 1947). Order of Bookfellows (Chicago. *Pub.* Poetry Annual). Rowfant Club (Cleveland, 1892; book club). Roxburghe Club of San Francisco (1925). Shakespeare Association of America (New York, 1923. *Pub.* Bulletin, 1924–). Shakespeare Fellowship—American Branch (New York. *Pub.* Shakespeare Fellowship Quarterly). Society for the Advancement of Scandinavian Study (Menasha, Wis., 1910. *Pub.* Scandinavian Studies, 1911–). Walt Whitman Society of America (Hempstead, N.Y., 1936).

USSR: Leningradskoye Obščestvo Bibliofilov (1923*). Obščestvo Izučenija Russkoj Literatury im. A. S. Puškina (Leningrad*). Obščestvo Ljubitelej Rossijskoj Slovesnosti (Leningrad, 1887). Obščestvo Ljubitelej Rossijskoj Slovesnosti pri M.G.U. (Moscow, 1811). Russkoye Bibliografičeskoye Obščestvo pri M.G.U. (Moscow*). Russkoye Bibliologičeskow Obščestvo (Leningrad, 1899*). Russkoye Obščestvo Druzej Knigi (Moscow, 1920*).

(Much of the kind of work done by literary societies elsewhere is carried out in Russia by official institutions.)

Yugoslavia: Društvo Slovenski Književnikov (Ljubljana, *Pub.* Novi svet, 1948–). Matica Hrvatska (Zagreb, 1839. *Pub.* Hrvatsko kolo, 1850–). Matica Srpska (founded in Pest, 1826; transferred to Novi Sad, 1864. *Pub.* Leptopis, 1826–). Slovenska Matica (Ljubljana, 1864. *Pub.* Zbornik, 1899–). Srpska Književna Zadruga (Belgrade, 1893).

The best sources of information are the publications of the societies themselves. See also Academies. Of literary year-books, those which contain the fullest information about societies are: *Writer's and Artist's Year Book* (London, 1902 ff.); *Almanach des lettres* (Paris, 1946 ff.).

The governments of Holland, Denmark, Norway and Sweden publish state almanacs containing details of various types of society.

Details of British societies are given in: G. Handley-Taylor, *Literary, Debating & Dialect Societies of Great Britain & Ireland. . . . A directory etc.* (Hull, 1951; supp. 1952).

For an historical approach see: H. R. Steeves, *Learned Societies and English Literary Scholarship* (New York, 1913); A. Hume, *The Learned Societies and Printing Clubs of the United Kingdom, being an account of their respective origin, history, objects and constitution* (London, 1847); Johannes Müller, *Die wissenschaftlichen Vereine und Gesellschaften Deutschlands im 19. Jh.* (Berlin, 1917); J. D. Thompson, *Handbook of Learned Societies and Institutions in America* (Washington, 1908); A. Growoll, *American Book Clubs. Their beginnings and history etc.* (New York, 1897).

R.S.P.-C.

Sonnet, a poem of 14 lines, with rhymes variously disposed according to the practices of different nations and poets. The metre is not the test of a sonnet, though it is usually the dominant metre of the language: in Italian, the hendecasyllable; in French, the alexandrine; in English, the decasyllable. The 'regular' rhyme-pattern, current in all the Romance literatures and practised by many English and German poets, is that of the Italian (Petrarchan) sonnet consisting of an octave rhyming abba abba followed by a sestet rhyming cdc dcd or cde cde.

The pattern of the Italian sestet has however been much varied by good poets, using such combinations as cdd cdc, or ccd ede etc. A distinct type of sonnet is the English or Shakespearean, which consists of 3 quatrains with alternate rhymes (usually, but not necessarily, different in each quatrain), followed by one couplet, thus: abab cdcd efef gg. Numerous poets have effectively combined the two main types in 'irregular' sonnets.

The sonnet was probably invented in the early 13th century by the Sicilian school of poets, elaborating Provençal troubadour forms. It passed to Tuscany to be practised by Dante (in the *Vita Nuova*) and his contemporaries. Petrarch established both its form and its spirit by using it in his *Rime* to express his idealized love for Laura di Novi. But though this sonnet was to become the European model, it remained almost exclusively Italian until the 16th century, when foreign poets in search of new verse-forms discovered it at much the same date. While Boscán and Garcilaso de la Vega were establishing it in Spain (though here sonnets had been written a century earlier by Santillana), Sir Thomas Wyatt was writing the first sonnets in English. They were published in the *Songes and Sonnettes* (*Tottel's Miscellany*) of 1557, together with examples by Surrey, the second early English sonneteer. While broadly imitating Petrarch, Wyatt showed an English addiction to the final couplet; Surrey added alternate rhymes, and the two pointed the way to Spenser, Sidney and the fully-emancipated sonnet of Shakespeare. Meanwhile the sonnet had been introduced to France by Clément Marot and Mellin de Saint-Gelais. After them, Du Bellay, whose influence Spenser acknowledged, showed his mastery of the Petrarchan form in *L'Olive* (1550)—the first non-Italian sonnet-sequence—and in *Les Antiquités de Rome* and *Les Regrets* (both 1558). Ronsard and others of the Pléiade group completed the naturalization of the sonnet in France and were an important secondary source of its diffusion. In Portugal it was used notably by Camões in his *Rhythmas* (1595). It was introduced to Germany, relatively late, by Weckherlin and practised by Opitz and his school.

The 16th century was the epoch of the sonnet sequence—the book or series of sonnets written on a central theme, usually (imitating Petrarch) the praise of the poet's mistress and the analysis of his feelings towards her. Sidney's *Astrophel and Stella*, Spenser's *Amoretti* and Shakespeare's *Sonnets* are outstanding English sequences. The 17th century preferred the isolated sonnet; in the hands of court poets it often degenerated into a mere vehicle for the elegant 'conceit' in the last line, but some Spanish and German poets used it for religious and martial themes; in England, Milton gave it new dignity, usually following the Petrarchan model but often ignoring the break between the octave and the sestet. In the 18th century the sonnet virtually disappeared, to be revived in the 19th by the romantics of all west European countries. Wordsworth used it fluently if somewhat loosely and, with the Elizabethans and Milton, is one of the English masters of the form. Lush or playful in Keats, sentimental in E. B. Browning's *Sonnets from the Portuguese*, the romantic sonnet was braced by Baudelaire's exacting art to at least the equal of the best 16th-century examples. It remained for the French symbolists to adapt it to their more fluid prosody and for the Parnassian J.-M. de Heredia to use it as a vehicle for precise description in *Les Trophées*. The 20th century has seen Rilke's fine mystical sonnets (*Sonette an Orpheus*); but most recent poets, seeking freer forms and avoiding end-rhyme, have neglected this exacting form.

Its survival-power hitherto has been as astonishing as the varied purposes it has served in several languages. It has proved equally appropriate for the expression of deep personal emotion and of domestic affection, for subtle analysis of feeling, for the evocation of moods and memories, for religious, patriotic, political and satirical themes. Its stylized yet relatively flexible form, which permits it to espouse the poet's thought without losing its identity; its length, which for most poets has proved a satisfactory length in which to explore and present a single concept; the possibility of linking it in sequences: these have been the chief technical reasons for its persistence.

The Book of the Sonnet, ed. Leigh Hunt and S. A. Lee (1867); *The English Sonnet*, ed. E. Hamer (1936; anthology with good gen. intro.). G.B.

South African Literature. The beginnings of literature in the two official languages of the Union of South Africa, Afrikaans and English, date from the second half of the 19th century.

(a) Afrikaans is the tongue of South Africans descended from the early Dutch colonists and those assimilated to them. Its development, from 17th century Dutch, was an accomplished fact as early as the middle of the 18th century, but it was not until the last quarter of the 19th that a small group of nationally-conscious men claimed that it was more than a patois and should become the medium of religious and cultural life. After the South African war this became a broad national movement. In 1914 Afrikaans became a medium of instruction in government schools and in 1925 it took the place of Dutch as one of the official languages. South African works written in Dutch belong to the Afrikaners' heritage, but Afrikaans literature proper begins in the last quarter of the 19th century.

Its most notable achievements are in the field of poetry. The first products were propagandistic and didactic doggerel, but the deeper feelings, the national consolidation due to the South African war, found voice in real poetry which brought consolation and spiritual liberation (E. N. Marais and the 'triumvirate': Celliers, Totius, Leipoldt). After the not very prolific generation of 1920 (Toon van den Heever is the best known) came that of 1934, inspired by the conviction that every nation is called to realize itself in taking part in modern thought and feeling and that the individual poet can give expression to the spiritual life of his people and his times only by fully realizing himself. These poets feel affinity to and draw strength from the modern poetry, art and thought of many countries while maintaining their independence. The most important of them are N. P. van Wyk Louw, Elisabeth Eybers and a little later D. J. Opperman. With them, Afrikaans poetry has attained the level of contemporary Dutch and Flemish art. The literary quarterly Standpunte has won recognition and collaboration from overseas.

The same cannot be said of Afrikaans prose which has, however, in a surprisingly short time developed from mere didactic stories, mainly of adventure (G. R. Van Wielligh, J. H. H. de Waal), to novels and short stories depicting South African life in its different aspects; these aim at psychological interpretation but are too much bound up with the typical and lack the imagination and vision which is found in the poetry. Favourite themes are man's struggle against nature (D. F. Malherbe, C. M. van den Heever, J. van Melle, A. H Jonker); the life of those that have lost or given up this battle and now have to adapt themselves to totally different economic, social and cultural conditions in the city (C. M. van den Heever); wild animal life (Sangiro, the Hobsons); the native and the coloured people (J. van Bruggen, Mikro, G. H. Franz, P. J. Schoeman); history (G. S. Preller). Plays by such writers as Leipoldt and Grosskopf show dramatic power and technical skill, and other authors have interested themselves particularly in one-act plays (Uys Krige, W. A. de Klerk, G. H. Beukes).

Though still very young Afrikaans can, in fact, boast a literature which has shown great vigour and surprising growth.

F. C. L. Bosman, *Drama en Toneel in S.A.*, I (1928); M. S. B. Kritzinger, *Plate-atlas by die Afrikaanse Letterkunde* (1931); F. J. E. Malherbe, *Humor in die Algemeen en sy uiting in die Afr. Letterkunde* (2nd ed. 1932) and *Aspekte van Afrikaanse Literatuur* (1940); T. Buning, *Afrikaanse Versbou*, I (1939); P. C. Schoonees, *Die Prosa van die Tweede Afrikaanse Beweging* (3rd ed. 1939): P. J. Nienaber, *Ons Eerste Digters* (1940), *Geskiedenis van die Afrikaanse Letterkunde*, I (with G. S. Nienaber, 1941), *Bibliografie van Afrikaanse Boeke* (1943), *Perspektief en Profiel* (1951); C. M. v. d. Heever and P. de V. Pienaar, *Kultuurgeskiedenis van die Afrikaner* (1945–50); R. Antonissen, *Schets van den Ontwikkelingsgang der Z. A. Letterkunde* (1946); G. Dekker, *Afrikaanse Literatuurgeskiedenis* (4th ed. 1947). G.D.

(b) The English literature of South Africa is as yet little known beyond its borders, except for the work of a few writers who have become virtually 'English'. Among those who are known, Pringle (who lived in South Africa for only six years), Olive Schreiner, Sarah Gertrude Millin and Alan Paton are taken as South Africans but, one imagines, few readers in England today think of Roy Campbell, William Plomer or Noel Langley primarily as South Africans. An accepted convention, however, defines a South African writer as one who was born in South Africa, or has published work there, or lived there during the greater part of his creative life. That there has been little outstandingly good work produced by English writers in South Africa is an inevitable consequence of the smallness of the English-speaking European population, estimated at less than a million.

Descriptive verse and the novel have been the two most popular genres, the one having its genesis in the work of Pringle (*Ephemerides*, 1828), the other in that of Olive Schreiner (*The Story of an African Farm*, 1883). Pringle wrote verse descriptive of the South African scene in the manner of his time, and for nearly a hundred years his successors were content to follow in his footsteps. His claim to fame rests on his ability to have seen the stuff of poetry in the new sights, problems and languages around him. Only with the publication of Roy Campbell's *The Flaming Terrapin* (1924) did South African English poetry escape from the traditions of Pringle to find imagination, energy and new and striking images. The vitality of younger writers such as Butler and Delius owes much to the regenerative spirit of Campbell's writings.

Novelists have written on a variety of themes, mostly drawn from South African life and history; dominant in the minds of many of them have been the relations between the different races of the country, black and white, English and Afrikaner, in their attempts to find a way of life together. Olive Schreiner had touched on this all-important subject, but the modern impetus came from George Heaton Nicholls in his one novel *Bayete* (1923) and from the early novels of Sarah Gertrude Millin. William Plomer, Frank Brownlee, 'R. Hernekin Baptist' (i.e. Ethelreda Lewis), Laurens van der Post (*In a Province*, 1934), J. G. Williams and 'Henry John May' (*I am Black*, 1936), and Alan Paton have all made distinguished contributions to it. A few novels have been written by non-Europeans, but only the work of Peter Abrahams has received notice in England and America. In writings other than fiction South Africa has a rich store of travels, memoirs and biography, records of the growth of a country where men have often lived vigorously and dangerously.

F. C. Slater, *The Centenary Book of South African Verse, 1800 to 1925* (1925) and *The New Centenary Book of South African Verse* (1945); J. Snelling, *Rhodesian Verse 1888–1928* (1938) and *A New Anthology of Rhodesian Verse* (1950); R. Macnab and C. Gulston, *South African Poetry* (1948); E. R. Seary, *South African Short Stories* (1947).

M. Nathan, *South African Literature* (1925); G. Lagenfelt, 'Die Literatur des britischen Kolonialreiches (Südafrikas Schöne Literatur)', in Englische Studien, 61 (1927); F. B. Young, 'South African Literature', in London Mercury, 19 (1928); E. R. Seary, 'South African Literature in English', in Chambers's Encyclopædia (1950). E.R.S.

Spanish-American Literature. The difficulties inherent in the consideration of all colonial literatures confront the student of the first of them, that of the Spanish Indies. It is doubtful whether there is ever more than one literature, properly so called, in any one language. To the usual difficulties, Spanish-American literature adds the further complication that many of the republics wish to regard their literature as an independent growth. Moreover there is a certain ambiguity for some of them as to where their medieval period is to be found—in the Indian or in the Spanish past. For the outsider the answer to this question is fairly clearly the second alternative; but that is not an acceptable answer in all quarters. These difficulties seem to find a solution only in the notion of an expanding European culture that acquires perhaps greater homogeneity as it gains in extension. Such a concept will, it seems, ultimately be found to account for colonial growths and by-products and at the same time enrich the content and raise the stature of the scattered sections of literary activity. In Spanish America the renaissance period allows for this; it is the romantic period which hinders the progress of such an idea, with its emphasis on nationality and political freedom, and its interest in the local and particular.

The great mass of historical records of the discoverers and *conquistadores* is the primordial element in Spanish-American culture, but they do not engage the attention of the literary historian. As soon as we turn to the literature proper, we find it difficult, if not impossible, to distinguish it from the metropolitan literature. The same early stage plays, religious and secular, are performed in Mexico as in Madrid; Ruiz de Alarcón, a Mexican, is absorbed into the literary history of the Peninsula; Ercilla, a Spaniard, composes the 'Chilean' epic; Hojeda, though born in Spain, is a Peruvian friar and writes in Lima the best sacred epic in Spanish; Sor Juana Inés de la Cruz is a poet in the manner of Góngora, Valle y Caviedes in the tradition of Quevedo, Madre Castillo in that of the great mystics of the home country. Even the earliest *mestizo*, Garcilaso el Inca, writing specifically on native Peruvian themes, is a beneficed cleric of the archdiocese of Cordoba and translates the neo-platonist dialogues of Abarbanel. In one particular, however, a new element is to be noted: the American scene produces in the Spanish genius a more sensitive responsiveness to the stimulus of nature, notably poor in peninsular writers: both in Castellanos and in Landívar this is observable, while in the romantics and subsequently it is firmly established.

During the colonial period (for literary purposes, roughly 1550–1800) besides the writers already named the following should also be noted: Pedro de Oña, a poet, who wrote on the same theme as Ercilla; Rodríguez Freile, an amusing memoirist of Bogotá; Peralta Barnuevo, a Peruvian scholar best defined as baroque, like his Mexican counterpart, Sigüenza y Góngora, who was 20 years his senior but died 40 years earlier. Concolorcorvo, Santa Cruz y Espejo, Lizardi in prose, Terralla y Landa, García Goyena in verse, exemplify the 18th-century gift for satire, the first four with an extremely mordant wit, the last more benignly. Neo-classicism has its representatives in the poets Labardén, Bello, the greatest mind Spanish America has yet produced, Olmedo, Quintana Roo and, *au fond*, Heredia and Melgar.

Romanticism in Spanish America exhibits several peculiarities; the first romantics were the actors in the independence movement, Bolívar was a product of 18th-century education whose adult life-style was romantic, not rationalist; in his ideas and in his life, he is still parallel to the development of spiritual style in the Peninsula. Romanticism in literature, however, is another matter. Mexican romanticism is early and of French origin, romanticism on the River Plate is French too, but late; the Venezuelan movement is Spanish, the Colombian largely English, the Chilean is Argentine in origin; the dates of introduction range from 1826 for Mexico to the '40s for Chile. Yet each national romantic movement is scanty; we can assemble a group of really worthy names only if we range over the area as a whole: Arboleda, J. E. Caro, García de Quevedo, Calcaño, la Avellaneda, Zenea, Rodríguez Galván, Echeverría, J. M. Gutiérrez, Andrade, among the poets; Mármol, Blest Gana, Isaacs (the author of *María*, the first and one of the few novels of Spanish America to transcend the bounds of merely local interest, which it does more successfully than even Taunay's *Innocencia*), J. V. González, Montalvo, among the novelists and prose-writers. But although romanticism imparts a certain independence of Spain to the literature of her former colonies (including Cuba, which was not politically free till 1898) and creates a certain confusion among the different centres of culture, there is a fundamental Spanishness and cohesion: it is a romanticism of the emotions, of the abstract ideal, of fierce extremes—in other words of Rivas, Espronceda, Zorrilla, with a fatal predisposition to be influenced by Hugo. Nevertheless, whereas in Spain the second half of the 19th century was devoted to the development of the novel, in Spanish America, where even yet the novel is not fully mastered, it was poetry that came to a sudden flowering and in a most independent way.

Modernismo (q.v.) is without doubt the most original and the most powerful of Latin American contributions to literature. It is significant that it appears at a moment when Spanish influence was necessarily at low ebb and French and other foreign influences more free to work, but the essence of *modernista* poetry is not its foreign stimuli but its native lyrical impulse, inherent in the Spanish-American temperament, as in the peninsular, and perhaps freer to range over a wider area of sensitivity than in Spain. Be that as it may, *modernismo* is seen to be fundamentally Hispanic not Gallic, and to exercise at the turn of the century a marked influence on Spain herself.

Spanish-American literature is less rich and developed in prose than in poetry. The native Hispanic tendency to self-regard and complacency, reiterated to the point of boredom in the *cuadros de costumbres* endemic in Spanish and American literature, but specially rife during and after romanticism, hindered the development of a mature novel even longer in America than in Spain. Only one original contribution arose from it: the *tradición* of Palma, who created a form both diverting and moving, but of necessarily limited appeal. On the other hand one sees with pain the littleness of the *cuadro* preventing the expansion of Eugenio Díaz's *Manuela* (1866) into a novel of tragic depth. From an important point of view, however, the whole strange phenomenon of Gaucho literature (q.v.) may be seen as arising from the *cuadro* mentality. European realism is reflected in Ocantos, Gamboa, López-Portillo, Marroquín and the belated Carrasquilla. The novel only begins to grow in the hands of a group of writers of the River Plate region and as a prose aspect of *modernismo*. Reyles, Larreta, Güiraldes and, after them, less *modernista* and more naturalist, Gálvez, constitute a nucleus of mature novelists in Spanish America. A little later the Venezuelans, Blanco Fombona, Gallegos and Teresa de la Parra, and the Colombian, Rivera, are added to the list. Two novelists may be mentioned whose interest lies wholly in the bizarrerie of their themes: Barrios and Arévalo Martínez, and a third, Hernández Catá, a master of simple narrative devoted to the study of character psychology. To *modernista* prose must also be added the essayist Rodó who, in careful prose, followed the earlier political essayists, brilliant or fiery, but not finally persuasive, Hostos, Marti, Torres.

One reason for the relative absence of real novelists from the Spanish-American literary scene does credit to the good feeling of those who otherwise might become novelists as the term is understood in more developed literatures. It is the emphasis laid, during the last 30 years or so, on the novel as the vehicle of social protest. As early as 1889 Clorinda Matto had published the first of these stories pleading for justice for the Peruvian Indian peasantry. The subsequent list of noble publicists includes Lillo, López Albújar, Azuela, Arguedas, Loveira, Guzmán, Osorio Lizarazo, Icaza and Alegría. Perhaps only the last has a grasp of the nature of the form he uses.

Poetry since *modernismo* can be traced in the names of Barba Jacob, Maya, Huidobro, Borges, Neruda, Guillén, Pellicer, Carrera Andrade and others, who oscillate between a modified traditionalism expressing a contemporary sensibility and an extreme confusionism in thought, feeling and form, indistinguishable from the 'advanced' poetry of the rest of the western world. There is at least no questioning the excellence of their execution, judged by their own standards.

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Spanish Literature. Spanish literature cannot be neatly arranged in periods or styles. Certain characteristics obstinately overflow the arbitrary boundaries of centuries and genres. The continuity of heroic and lyric motifs is far greater than in English or French literature. The strange effects of the living together of Christians, Moors and Jews for many centuries are only now beginning to be appreciated. In Spain the renaissance did not mean the end of the medieval, which in a way has continued to influence all Spanish writers who write about Spaniards.

There is some evidence that hints that heroic narratives were recited in the 8th and 9th centuries. The earliest surviving Spanish epic, the *Poema de mío Cid*, was probably composed *c.* 1140. Other epics about Castilian heroes have been reconstructed from prose paraphrases in chronicles and from other sources. They continued to be recited until the 15th century, when they gave place to the popular ballads (*romances*), some of which are demonstrably composed from fragments of the earlier epics. The ballads have lived on in oral tradition until the present day; they have been collected in rural Spain, in Spanish America and in Sephardic settlements in Greece, Turkey and Morocco. This popular or semi-popular heroic literature is one of Spain's literary glories.

The epics were paraphrased in the medieval chronicles. In the 16th century poets wrote 'learned' ballads in imitation of the popular ones, based on the chronicles. The dramatists—Cueva, Lope de Vega, Castro and Vélez de Guevara—not only took their subjects from chronicles and ballad cycles, they also quoted and glossed the ballads themselves in their heroic plays. Corneille's *Cid*, derived from Castro's *Mocedades del Cid*, contains lines which consist of translations of parts of Spanish ballads. The late 16th-century vogue for cultivated ballad-poetry showed how Góngora and Lope de Vega could learn something about verse narrative from poetic oral tradition. Thereafter ballads disappear from Spanish literature (though they continued to be sung in country places) until the romantic revival, when the old subjects reappear in the ballads of Rivas and Zorrilla. In our own day García Lorca's ballads—which owe more to late street ballads than to popular heroic ones—have shown that the form is still capable of artistic use in Spain.

The earliest European vernacular lyrics of post-classical times are the Mozarabic poems, preserved by an extraordinary chance in Hebrew and Arabic characters at the end of poems in those languages. The earliest of these was written before 1040. They are popular love-poems, sung in rudimentary Spanish, in Moslem territory. They have verbal and thematic resemblances to the 13th-century parallelistic Portuguese lyrics and to the Castilian songs preserved in 16th-century music books. Few purely Castilian popular lyrics date from before 1400, for until then nearly all cultivated poets wrote lyrics only in Galician. The oral lyric must have persisted, though it left little trace in writing. The popular lyrics of the 14th and 15th centuries consist of a refrain (*estribillo*, q.v.) and a series of glosses or stanzas. The refrains were often used, imitated, adapted, or parodied in a religious way (*a lo divino*) by the great 16th-century poets: Vicente, Castillejo, St John of the Cross, Lope de Vega. The medieval plant flowers after the renaissance. And among the Mozarabic poems themselves, forms can be found which bear a resemblance to the folk poetry (*coplas, cantares*) collected in Spain and Spanish America during the last 100 years. Generally speaking, the imagery and diction of these poems seems to derive from 17th-century models. But metrically there may be a much longer tradition behind them. In any case a continuity of theme links the popular poetry of the 16th century with that of the 11th; if another current starts in the 17th century and continues into the 20th, it cannot be asserted that the two streams are completely distinct. Lope de Vega could write in either style, imitating now the one, now the other. On the whole it makes better sense to postulate a long line of oral lyricism which received a new direction and new impulses from cultivated literature (lyric and dramatic) between 1550 and 1650 than to divide the oral lyrics into two separate groups. These poems have been imitated and adapted by more recent poets: Bécquer, Rosalía Castro, A. Machado, Alberti and Lorca.

Spanish medieval society consisted of towns and villages in which Christians, Moors and Jews often lived side by side. The Mozarabic lyrics are in a rudimentary Spanish, they contain Hebrew words like 'rab', Arabic ones like 'habib', and are preserved in Hebrew and Arabic script. Arabic learning was made available to Spaniards by the Castilian translations of scientific works during the reign of Alfonso X the Learned. Collections of apologues in Spanish also drew on oriental sources (*Sendebar*, *Calila e Dimna*, Don Juan Manuel). Strangest of all are the undoubted similarities between the ambiguous attitude of Juan Ruiz's *Libro de buen amor* (*c.* 1340), and *The Dove's Neck-Ring* of ibn Hazm (*c.* 1022); and in the details of Ruiz's book there are also thematic resemblances and a few situations which only make sense if seen in a predominantly Moorish context. A few works are preserved that were written in Spanish for Spanish-speaking Moors in Arabic script; the best known is the *Yuçuf* of about 1400. The fine ballad *Abenámar* is entirely Moorish in attitude and imagery.

In epics and ballads Moors generally appear as the enemies of Castile. The frontier ballads portray both the chivalry and savagery which sometimes occurred in border warfare during the last 100 years of Moorish rule in Granada. After the conquest the Moorish revolt of 1569 produced a fine historical work by Hurtado de Mendoza and a few poems. During the late 16th century there was a literary cult of the vanished grandeur of Moorish Spain: novelists (the author of *El Abencerraje*, Pérez de Hita) and writers of cultivated ballads (Góngora, Lope de Vega) made Moors into picturesque, sentimental heroes, brave in battle, splendidly apparelled, extravagantly faithful to beautiful, dark-eyed ladies. The expulsion of the last *moriscos* (supposedly converted Moors) in 1609 seems to have killed this fashion, but Pérez de Hita's work affected the romantic literature of Europe in the 19th century.

The Jewish element in the formation of Spanish culture is harder to define, but it may be even more profound than the Arabic. The Jews served as a link between Moorish and Christian culture, and many of Alfonso's translators were Jews. Medieval Jewish translations of the Old Testament were made and these formed the basis of the Spanish Bible of Ferrara (1553), which profoundly affected all later Spanish Bible translations. There were not many specifically Jewish works of literature written in Spanish before that date, except for the fine *Proverbios morales* of the rabbi Santob (late 14th century). From 1390 onwards many Jews became Christians and were more or less absorbed into Spanish life. The Inquisition was founded to prevent these men (*conversos*, *marranos*, New Christians) from relapsing. Some like Pablo de Santa María became prominent Christian scholars; others continued to practise their old religion secretly. The new Christians were often educated men whose old roots had been cut away; when genuinely converted, their attitude was often one of great pessimism with regard to the world about them. After the expulsion of the unconverted Jews in 1492 those who remained may well have helped to divert the stream of Spanish genius into new channels. Jewish ancestry has been suspected or proved for some of the greatest names of the golden age: Rojas, Vives, Montemayor, Luis de Léon, Alemán, Góngora. In the 17th century a few crypto-Jews escaped from Spain to Holland and published real Jewish works: Pinto Delgado and Enríquez Gómez were the most important of these men.

Up to the end of the 15th century the predominant European influence on Spanish literature was French. Pilgrims to Santiago de Compostela, the monks of Cluny, traders and *jongleurs* all tended to link the literary life of Castile with France. So French epics influenced the form of Castilian *chansons de geste* (there is a Castilian fragment of one about *Roncesvalles*, q.v.), and French themes were adapted by composers of Spanish ballads. Courtly lyrics, which begin in the late 14th century, often follow French models pretty closely. French romances were translated into Spanish, and the Arthurian materials were transformed and adapted to produce the early novels of chivalry: *Cifar* and *Amadís*. The Spanish courtly novels of Rodríguez del Padrón and Diego de San Pedro perhaps owe as much to France as to Italy. After 1500, however, French influence almost vanishes for something over a hundred years.

Reminiscences of Dante, Boccaccio and Petrarch gradually increase in Spanish poetry as the 15th century progresses. The ambitious poems of Imperial, Mena and Santillana contain many reminders of Italian literature. But the Italian poetic manner could hardly be captured in Spanish without the use of Italian metre. The octosyllable and the clumsy *arte-mayor* (q.v.) metres could not adequately reproduce the tercets of Dante or the sonnets of Petrarch. Santillana tried unsuccessfully to write hendecasyllabic sonnets, but no further attempt was made until Boscán and Garcilaso naturalized the heptasyllable and hendecasyllable in the late 1520s. Thereafter the Spaniards were able to rival Italian poets in sonnets, songs, odes, elegies, fables and even epics. Much 16th-century poetry consists of translations or adaptations of Italian poems. Spanish poetry owes an enormous debt to Italy, but much of this Italianate poetry stands on its own feet. It would be hard to say that Garcilaso's eclogues or Luis de León's odes were excelled, even in Italy.

Contacts between Spain and Italy had been close in the 15th century and became closer in the 16th. Juan de Valdés wrote his defence of the vernacular in Naples and it owes something to Bembo. Torres Naharro's plays, performed in Rome, were modelled on those of Italian contemporaries. Ariosto was translated into Spanish and imitated by Barahona de Soto and by Lope de Vega; Tasso's theories and practice were also influential. The Italian novelists were translated and imitated, and they provided plots for dramatists. Much classical learning entered Spain by way of the Spanish dominions in Italy.

The history of Spanish humanism has yet to be written. There are indications that the Spanish part in this great European movement has been underestimated. Here again the influence of the converted Jews is possible. The university of Salamanca had been a vigorous institution, and the foundation of that of Alcalá by Ximenes in 1508 added many glories to Spanish intellectual life. The production of the Complutensian Polygot Bible could not have been accomplished if there had been no previous humanistic tradition in Spain. The Spanish predecessors of Nebrija, Hernán Núñez and Vives require investigation. Before the end of the 15th century many classical authors had been translated into Spanish; during the 16th, enormous progress was made in their assimilation.

The Reformation passed Spain by. The number of Spanish Protestants was small and they left few important works besides Reina's translation of the Bible and Juan de Valdés' treatises. The ecclesiastical reforms of Ximenes had to some extent cut away the abuses that survived in other countries where the Reformation was more influential. Luther and Calvin hardly affected Spanish thought, except by stirring up opposition; the influence of Erasmus was, however, profound. His works were translated into Spanish, printed and freely circulated until after 1530. His sly criticisms of outward observances and his pleas for a more fervent inner piety were echoed by Alfonso de Valdés and by Laguna. Later his works were proscribed and Erasmus became the 'scriptor damnatus'—but the ferment lived on. Other more orthodox writers continued to stress inner piety and the relative unimportance of religious externals. Reflections of this teaching are found in Luis de Granada, St John of the Cross and Cervantes.

The union of the crowns of Castile and Aragon, the discovery of America, the domination of a large part of Italy, Spanish rule in Flanders and the later conquest of Portugal made Spain the predominant European power during the 16th century. Castilian became the Spanish language; Catalan literature ceased to be written and even great Portuguese writers like Vicente and Camões wrote some works in Castilian. The new wars and conquests produced historians and chroniclers who told their countrymen of the new world and of the struggles of the conquerors. Columbus, Cortés, Cabeza de Vaca, Díaz del Castillo all deserve a place—the last two a high place—in literature as well as in history. Later in the 16th century Ercilla wrote his vivid epic about the Indian wars in Chile which has the same kind of merit. The more official historians of these events are sometimes interesting writers, but most readers of today prefer the more direct narrative of those who themselves explored, fought and endured heat, cold, hunger and thirst in their search for glory and riches.

The Spanish mystics have been described as spiritual *conquistadores*. Their work has few Spanish medieval precedents but many European ones. The excellent if unliterary prose of St Teresa and the passionate verse and uncompromising teachings of St John of the Cross can to some extent be paralleled in medieval Germany and England. Luis de León combined humanism, hebraism and a fervent Christianity. These writers cannot be regarded merely as men who sought a refuge in religion from the disorder of the world. But the emphasis on disillusion in Luis de Granada, Estella, Ribadeneyra and Malón de Chaide can hardly be dissociated from the prevalent economic and social conditions. Their eloquent writings were more influential in their day than those of the great mystics and of Luis de León. The counter-Reformation provided an answer to the confusion of the world. The world was unstable because of man's sin; the only remedy lay in trust in God, the performance of good works and cultivation of virtue.

The change in outlook was reflected in works of entertainment. The early 16th century had seen the proliferation of the fantastic novels of chivalry, which began to lose their hold towards the end of it. The best pastoral novels were written between 1550 and 1600. These genres could only criticize life in so far as they escaped from it. But there were two other works of fiction which had more relation to ordinary living: the *Celestina* (1499, q.v.) and the *Lazarillo de Tormes* (1554, q.v.). The former showed how easily passion overcame reason and vice triumphed over virtue; the latter that the imaginary biography of an under-dog could expose certain vices to ridicule. Lope de Vega's *Dorotea* (1632) is a re-creation of his own youth, modelled on the *Celestina*; it is, however, by implication a Christian work. Alemán took the picaresque model of the *Lazarillo* and made his *Guzmán* into the autobiography of a converted sinner. Quevedo, in his *Buscón*, used a different technique to make his hero a hardened criminal. Alemán's sermons and Quevedo's sarcasms both derive from an ascetic view of life. Cervantes, too, has some relation to this outlook. *Don Quixote* (q.v.) is a long discursive novel which embraces all kinds of material; the story of how the deluded hero is gradually disillusioned in a world which often encourages his madness forms the climax of the story.

Spain's most notable literary achievement is her 17th-century drama. Hardly any traces are left of the medieval Spanish drama except for the 13th-century *Auto de los Reyes magos* (q.v.), derived from the French, and a much later nativity play by Gómez Manrique. From 1492 onwards we have a good many texts: those of Encina and Torres Naharro show promise which was not fulfilled until Lope de Vega began his long dramatic career in about 1580. Otherwise the drama of the 16th century is unrepaying except for Vicente's poetry and Rueda's farces; no one can claim that the Senecan dramas of Cueva and Virués have more than antiquarian value. Lope was a very great artist as well as a fertile writer; his pretence that he only wrote plays to get money is not to be taken too seriously. He took his plots from literary sources, chronicles, ballads and tradition; he saw the dramatic possibilities of conflicts of love and honour, of the mixture of comic and tragic, of country and court life. He made honour or reputation one of the fundamental dramatic themes and thus was able to introduce the problems of reality and appearance which underly some of his finest plays. At first sight religious ideas seem to be unimportant in most of them, but although many are reasonably care-free comedies about the misadventures of two sets of lovers, others are highly serious productions which (like the *Celestina*) show what a dangerous master passion can be when man surrenders himself to it. *El castigo sin venganza* is perhaps the greatest Spanish tragedy; many other works by Lope approach its excellence.

Some of Lope's followers left their mark on European literature. Tirso de Molina invented Don Juan, Castro gave the ballad Cid to Corneille, and Alarcón provided the basis of French classical comedy. These writers, especially Tirso, are well worth reading for themselves. To their names should be added those of Mira de Amescua and Vélez de Guevara. All these men wrote for the popular theatre, and if they wrote too much, their best work is still very good indeed. The later developments were largely the work of Calderón, who wrote for both popular and court theatres. His drama moved away from realism towards a symmetrical, opera-like technique, which did not involve any loss of dramatic intensity or seriousness. The complexity of his theatre—moral, intellectual and artistic—is still often misunderstood by those who favour realism and simplicity. Both in his comedies and in his allegorical *autos sacramentales* he is a supremely great artist, who sees life in all its complexity from a post-Tridentine point of view. The chief dramatists influenced by him were Moreto, Rojas Zorrilla and Bances Candamo. His influence survived into the late 18th century.

The other great writers of the 17th century were Cervantes, Góngora and Quevedo. The width and scope of *Don Quixote*, with its wonderful interpretation of a peasant mentality and the pitiful illusions of the man who cannot see things as they are, its superb dialogue and astonishing variety of incident, needs little comment. The *Exemplary Novels* contain at least five masterpieces. Góngora, after expressing all the moods of late 16th-century poetry, produced two great long poems in which renaissance pastoral attitudes were expressed with a new intensity in a highly elaborate, latinized and metaphorical style. He had a greater range than any other Spanish poet of his day or since. Quevedo, a great poet, satirist and moralist, had perhaps the most varied talent of any Spanish writer. Underneath both his burlesque satire and his Senecan sententiousness there lay a grave concern for the state of his country, the abuses wrought by avarice and dishonesty and a far-reaching Christian pessimism.

After Cervantes died the novel began to decay. The lesser writers of fiction of that time make depressing reading. The only considerable novel (besides Lope's *Dorotea*) of the mid-century is Gracián's elaborate philosophical allegory *El criticón*, in which was shown the necessity of experience and judgment in threading the labyrinth of human affairs. Poetry virtually expired with Quevedo; his and Góngora's magnificent discoveries became clichés; lesser poets imitated their manners but were unable to turn them to fresh situations or develop them. Only the drama remained vigorous until after 1681 when Calderón died. From the purely literary aspect the late 17th century is dreary, but the learned life of Spain survived and some good historical, archaeological and bibliographical work dates from these years.

It is hard to epitomize or to explain the magnificence and variety of the great works of the Spanish golden age or to account for its relatively sudden decline. In part their merit is due to the combination of baroque forms and style with medieval ways of feeling which persisted more strongly in Spain than in Italy or France. Popular literature enriched the cultivated fancy of Lope, Cervantes and some lesser writers. And the great disillusions of the counter-Reformation were splendidly expressed by Alemán, Quevedo and Calderón. These great writers ended an old epoch; they did not begin a new one.

Writers of the 18th century who tried to give Spain a neo-classic literature (once more the wind blew from France) cut themselves off from the popular roots of the older culture and from the extravagance of the baroque. The poets found models in Garcilaso, Rioja, Luis de León, the Argensolas and Villegas, but they could not rival the merit of any but the last. Painful attempts to introduce a correct form of tragedy were unsuccessful on the stage and are now quite unreadable. Men of intelligence and culture were unable to express their feelings with any independence in the ordinary genres of poetry, drama or the novel; the best works of the intellectuals are treatises, letters, essays, literary satires and works of controversy. The serious attempt to bring Spain abreast of contemporary Europe in intellectual matters had some success, but there was no Spanish Pope, Fielding, Richardson or Johnson. The purely literary successes of Spanish neo-classicism consist of the poems of Meléndez and Jovellanos, the comedies of the younger Moratín, the *Cartas marruecas* of Cadalso and Isla's *Fray Gerundio*. All these works are estimable; none of them is of the highest order. It should be noted that all belong to the second half of the century.

The controversialists and learned writers were often more lively than the creators. Feijóo's attacks on ignorance, superstition, parochialism and blindness were sound in substance, well argued and energetically expressed. Luzán's *Poética* is logical and clear. Mayáns, Flores, Pons, Sánchez, Andrés and others set to work seriously and solidly to investigate Spanish literature and history. The Academy was founded in 1714 and it published the first volume of an excellent dictionary in 1726. The serious examination of earlier Spanish culture began and thrived at a time when Spanish creative activity was at a low ebb.

Meanwhile the masses clung to the earlier traditions. Calderón's plays continued to be acted—often in revised versions that minimized their irregularities—and the old authors were continually reprinted. A few writers who followed the manner of golden-age masters produced works that are readable. Cañizares and Zamora represent the last flicker of the national theatre; Lobo wrote some amusing burlesque verses; Torres Villarroel imitated Quevedo and wrote an autobiography which is entertaining; Ramón de la Cruz's one-act farces contain some good satiric descriptions of Madrid social life.

Scattered indications of the approach of romanticism can be found in many 18th-century authors. The early 19th century, however, began with a stronger classicism: the younger Moratín, Jovellanos, Quintana. The liberals were often strict adherents of the rules, but a few young political exiles came under foreign romantic influences during their sojourns abroad. The influence of German, English and French romanticism, the revival of interest in medieval and golden-age Spain, combined with a growing anti-classical revolt which culminated in the most celebrated Spanish romantic dramas: Rivas' *Don Álvaro* (1835); Hartzenbusch's *Los amantes de Teruel* (1837); García Gutiérrez's *El trovador* (1837). Meanwhile Rivas and Espronceda had written some of their most famous poems; the romantic movement was launched.

The movement was violent, excited and short-lived. The romantic novelists left little of enduring value; the poets and dramatists, however, showed that they had some talent if little discrimination. They cultivated strong feeling for its own sake, they misunderstood the past they tried to represent, and they defied the classical ideals of order and good taste. After 1840 the turbulence had subsided; Espronceda died in 1842, Rivas became a conservative politician, and Hartzenbusch and Ochoa began to edit Spanish works of the golden age. Self-conscious romanticism gave place to an eclectic movement which was almost a more sentimental classicism. The emergence of Zorrilla in the next decade showed that romanticism had become something picturesque but diffuse, with little intellectual content. In spite of a few brilliant successes, the final verdict on Spanish romanticism becomes 'much cry and little wool'. Some poems by Espronceda and a few plays of Zorrilla are good in their way; but they have less abiding interest than the lyrics of Bécquer or Rosalía Castro, who belong to a later generation.

Neo-classic social criticism and the romantic cult of the picturesque led to the development of short essays on various aspects of Spanish life and popular customs. The late baroque authors Santos and Zabaleta had already done some amusing essays in this genre before the Bourbons came to rule in Madrid (1700). Further examples are to be found in the 18th century. Between 1800 and 1850 *costumbrismo* (as this movement was called) reached its maturity. Estébanez's depictions of Andalusian customs, Mesonero Romanos' sketches of Madrid life and—above all—Larra's grimly critical articles on the defects of Spanish culture and society are perhaps better realized and more readable than most romantic novels or plays. These writers enlarged the scope of literature by bringing back the Spanish people into it; they prepared the way for later novelists, and in varying degrees they criticized what they so brilliantly described. Larra looks back to Cadalso and forward to Galdós and the generation of 1898.

The *costumbristas* were followed by the regional novelists and realists. In Trueba and 'Fernán Caballero' regionalism and sentimentality went hand in hand. Alarcón produced novels and stories with a greater seriousness; he and Pereda showed that realism, regionalism and a conservative view of life were not incompatible. Valera, who wrote to please, composed a handful of rather superficial novels; his gifts as a writer and critic are better revealed in his private letters. The greatest figure of the 19th century was Pérez Galdós. His early tendentious novels and his attempt to write a novelistic history of 19th-century Spain are more than readable, but his greatest achievements are contained in his later novels (*Fortunata y Jacinta* etc.) in which he showed an enormous range of vision and great psychological penetration. He can be compared with Balzac and Dickens. Later novelists have continued to produce interesting work. Pérez de Ayala's works show both intelligence and humour, and Miró was a very great craftsman who saw clearly and wrote carefully; he may well prove to be the greatest Spanish writer of modern times.

The conflict of traditional Roman Catholic Spain with liberalism split 19th-century Spain into two camps. Donoso Cortés, Balmes, Pereda and Menéndez y Pelayo were the Roman Catholic champions; Larra, Galdós and the educators influenced by Krause represented the more European movement. The emphasis shifted slightly at the end of the century; the loss of Cuba in 1898 had a symbolic significance for a number of writers who tried to see what was responsible for the disaster in Spanish culture and life. Ganivet's brilliant but inconclusive *Idearium*, which had appeared a few years before, stimulated intellectual and political discussion. The younger men, Unamuno, Baroja, 'Azorín' and Maeztu, began their critical examination of past and present Spain. Their essays, novels, sketches and poems were often contradictory, but they helped many Spaniards to see themselves more clearly, and one or two of these men produced works of genius.

The stagnation of later 19th-century poetry was disturbed by the transatlantic voice of Darío, whose metrical skill and sensuous manner restored music and imagery to Spanish verse and allowed it to approximate to French symbolism. Darío and his followers felt strongly but did not think very hard. J. R. Jiménez and Antonio Machado established new directions after they had outgrown his influence. Jiménez tried to find pure poetry according to the theories of Croce and Bremond; Machado thought, felt and saw with amazing clarity into his own heart and into the men and scenes that lay around him. Jiménez dominated the young poets who began to appear during the 1920s, but Lorca and Alberti found inspiration also in popular poetry or in new movements from across the Pyrenees, while Guillén rediscovered the merits of a contemporary classicism. The troubles in the 1930s coincided with a disillusion with theories of a chemically pure poetry. So the two great poets, Cernuda and Aleixandre, owe more to Machado than to Jiménez and have made themselves masters of new and more profound styles.

In certain respects Spanish literary criticism and scholarship lags behind that of other countries. Nevertheless Spain has produced some very great critics and scholars during the last hundred years. Despite all his limitations Menéndez y Pelayo was a great historian of genres and ideas, a fine prose-writer and a man of taste. The father of modern Spanish scholarship is Menéndez Pidal, who has revolutionized Spanish medieval and linguistic studies. Many brilliant men have studied with him; of these perhaps the most notable is Dámaso Alonso, whose studies in golden-age poetry are extremely sensitive and profound.

In general it may be said that the greatest works of Spanish literature belong to the years 1540–1680. Later writers have created many interesting works which deserve to be more widely known; but they can hardly rival those of Cervantes, Calderón, Quevedo, Góngora or Lope de Vega. Spanish medieval literature is more restricted than French, but it includes epics, chronicles, poems and ballads of great importance. Cervantes and the picaresque writers gave Europe the modern novel. Spanish literature is also worth profound study because of the way in which popular culture and carefully cultivated writing influence each other. In the golden-age writers we can see how Christian ideas and attitudes permeated and gave value to works of entertainment. Finally it may be suggested that modern English novelists and poets would write none the worse were they to study Galdós and Miró on the one hand, or 20th-century Spanish poetry on the other.

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Spenserian Stanza, the stanza used by Spenser in *The Faerie Queene*, consisting of eight 5-stress lines followed by one 6-stress line, with the rhyme scheme ababbcbcc; it has been used by Thomson in *The Castle of Indolence*, Beattie in *The Minstrel*, Shelley in *Adonais* and *The Revolt of Islam*, and Byron in *Childe Harold*. C.T.O.

Spielmann: see MINSTREL.

Spondee, the metrical foot consisting of 2 long syllables or, in stress verse, 2 strongly stressed syllables together: the adjective is spondaic. C.T.O.

Sprung Rhythm, a modern English metrical rhythm having affinities with that of medieval alliterative verse, as used e.g. by Gerard Manley Hopkins:

> All things counter, original, spare, strange:
> Whatever is fickle, freckled (who knows how?).

C.T.O.

Stanza, an Italian term (literally 'station') for a group of lines of verse arranged according to a pattern which regulates the number and structure of the lines and the sequence of rhymes; usually, one of a series of such groups forming a poem. Stanzas of particular form have special designations, as alcaic, sapphic, Spenserian stanza (qq.v.) C.T.O.

Statenvertaling, Dutch Bible translation, pub. 1637. It was decided upon by the Dordrecht Synod (1618) and commissioned by the States General. The four principal translators were Bogerman and Hommius of Friesland and Baudart and Walaeus of Flanders. Revius was secretary. This translation was of great influence on the unity of the language in the Low Countries.

N. Hinlopen, *Historie van de Nederlandsche overzettinge des Bijbels* (1777, 2nd ed. 1792); J. Heinsius, *De 'Resolutiën' betreffende de taal van den Statenbijbel* (1919); C. C. de Bruin, *De S. B. en zijn voorgangers* (1937); *Gedenkboek De Statenvertaling* (1937). A.M.B.W.

Stichomythia, in classical Greek drama, dialogue in single alternate lines, often in sharp riposte and marked by antithesis and rhetorical repetition; also applied to modern imitations as by Shakespeare in *Richard III*, IV, iv and by Molière in *Les Femmes Savantes*, III, v. C.T.O.

Stilnovismo. The term (derived from Dante's phrase '*dolce stil novo*', *Purg.*, XXIV, 57) is applied to the work of a group of poets, mostly Florentines, writing between *c.* 1280 and 1320, of whom the most notable were Guido Cavalcanti, the Pistoiese Cino de' Sigisbuldi and, in his sonnets and canzoni, Dante himself. Guinizelli of Bologna is also included on the strength of his canzone 'Al cor gentil', sometimes called the programme or manifesto of the group. Critics differ in defining the 'new style'; some stressing content—a novel conception of love—and some a new directness and delicacy of manner and diction. The latter emphasis (which is Dante's) seems the more profitable; a new grace and a refinement of style distinguishes the group more than any common view of love; without excluding that Guinizelli's identification of love with nobility of heart had considerable influence on the generation that followed his own and notably on Dante.

Rimatori del dolce stil novo, ed. L. Di Benedetto (1939).

E. G. Parodi, *Poesia e storia nella Divina Commedia* (1921); V. Rossi, *Lectura Dantis. Le opere minore di D.Al.* (1906); F. Figurelli, *Il dolce stil novo* (1933); F. Biondolillo, *Dante creatore del d. st. n.* (1937); E. Pound, *Make it New* (1939). K.F.

Strophe: (i) in Greek choric and lyric poetry, a group of metrically related lines, whether to another group called antistrophe or to other series of strophes; (ii) after French usage applied to the stanza. C.T.O.

Sturm und Drang ('Storm and Stress'), German movement, also known as the 'Geniebewegung' or 'Geniezeit', principally confined to the Middle Rhine (1770–80) and taking its name from a play by Klinger. It has no equivalent in other literatures. It arose chiefly through the dynamic personality of Goethe acting under new ideas expressed by Herder and Rousseau. Though Gerstenberg's *Ugolino* (1768) is an immediate forerunner in its portrayal of intense suffering, 'Sturm und Drang' actually begins with Goethe's *Götz von Berlichingen* (1773). It lasted with Goethe until his departure to Weimar in 1775 and includes *Werther*, *Urfaust*, *Clavigo*, *Stella* and the first conception of *Egmont*. The other principal writers are Lenz, Klinger, H. L. Wagner and Friedrich (Maler) Müller, all of whom belonged to Goethe's circle. The 'Sturm und Drang' of all four falls between the years 1774 and 1778. Most of the works of 'Sturm und Drang' are plays, either tragedies or deliberate mixtures of tragic and comic. Even *Werther* and Müller's idylls have dramatic features. Two main types appear in these plays (often as a pair of hostile brothers), the energetic extravert (*Kraftkerl*) typified by Götz, and the introspective, sensitive misfit, typified by Werther—the latter realistically observed, the former a wish fulfilment. 'Sturm und Drang', despite great efforts towards fantasy and the heroic, never emancipated itself from the realism of the 'Aufklärung'. This is a cause of its failure. The danger of self-destruction, which unbounded individualism brings, was first realized by Goethe, whose withdrawal from the movement precipitated its collapse. Schiller's belated 'Sturm und Drang' period (1779–84) is due to the great tension of his early life and to literary imitation.

Stürmer und Dränger, ed. A. Sauer, 3 vols, in Kürschner Dt. Nat.-Lit., 79–81 (1883); *Sturm und Drang*, ed. K. Freye (4 vols, 1911); *Sturm und Drang. Kritische Schriften*, ed. E. Loewenthal (1949).

A. Köster, *Die allgemeinen Tendenzen der Geniebewegung* (1912); H. A. Korff, *Sturm und Drang* (*Geist der Goethezeit*, I, 1923); W. Rose, *From Goethe to Byron* (1924); H. Kindermann, *Entwicklung der Sturm- und Drang-Bewegung* (1925); F. J. Schneider, *Die deutsche Dichtung der Geniezeit* (1951); H. B. Garland, *Storm and Stress* (1952); R. Pascal, *The German Sturm und Drang* (1953). H.B.G.

Sumerian Literature. The Sumerians were a gifted non-Semitic people who inhabited the alluvial plain at the head of the Persian gulf in the 4th and 3rd millennia B.C. The pictographic script which they invented was first used for economic purposes, and some hundreds of clay tablets inscribed with these early records have been unearthed at Warka and Jemdat Nasr in southern Iraq. As the script was gradually simplified and began to assume its later 'cuneiform' or wedge-shaped appearance, it was applied to other purposes. Sumerian kings wrote votive inscriptions on the various objects which they dedicated in the temples. Dedicatory inscriptions were laid in the foundations of buildings. Towards the end of the 3rd millennium a standard form for such building inscriptions was evolved, and within this framework they were expanded by the inclusion of long passages describing the circumstances, divine and human, of the dedication. Legal and economic transactions of all kinds were recorded on clay. But the most important development in Sumerian literature was the composition of poetical works, which may be classified as myths, epics, hymns and lamentations, and 'wisdom' literature, such as collections of proverbs and instructions for the young. Most of these literary works are known to us from copies made at Nippur, the religious metropolis of the Sumerians, shortly after 2000 B.C., but they are probably considerably older. Owing to the extreme difficulty of the

Sumerian language only a small number of them have yet been translated and even these are very imperfectly preserved; however, it has recently become possible to appreciate to some extent the achievement of these earliest of all literary artists. The myths treat of the activities of the Sumerian deities, especially the couples Enlil and Ninlil, Enki and Ninhursag, and the goddess Inanna. Some are myths of origins, with a strong tendency to interpret creation in terms of procreation; others tell of the destruction of a dragon of chaos; and there is no doubt that many of these poems were used as source-material by the writer or writers of the Babylonian epic of creation. The Sumerian epics describe the exploits of heroes such as Gilgamesh, Lugalbanda and Enmerkar; among them are six distinct poems about Gilgamesh, the stories of which form episodes in the great Babylonian epic of *Gilgamesh* (q.v.). The Sumerian style makes much use of repetition and is more suited to the character of the lamentations and hymns than to the narrative poems. In this respect as well as in dramatic power and insight the Sumerians were far surpassed by the Babylonians, who built upon the foundations which they had laid (see ASSYRO-BABYLONIAN LITERATURE).

S. N. Kramer, *Sumerian Mythology* (1944) and *Sumerian Literary Texts from Nippur* (Annual Amer. Schools Oriental Res. 23, 1944). O.R.G.

Sumiyoshi Monogatari ('the story of Sumiyoshi'), a classical Japanese romantic novel of unknown authorship and date. The title is mentioned in *Makura no sōshi* (*c.* 1000–15) by Sei Shōnagon, but this novel is regarded as a later work (written before 1271) of the same name. The plot describes the sufferings and love affairs of a persecuted step-daughter.

Eng. tr. H. Parlett in Trans. As. Soc. of Japan, 29 (1901): Ger. tr. P. Kühnel, *Asobi, Alt-japanische Novellen* (1923). E.B.C.

Supernatural Story. The root of the supernatural story lies deep in the human imagination. Its sap is the awe with which men first contemplated the mysteries of the world around them; its flowers are the forms of fear and beauty in which they have recorded their sense of immanent spiritual power. In his paper on *The Uncanny* Freud sets out his belief that 'the "uncanny" is that class of the terrifying which leads back to something long known to us, once very familiar'. These familiar things are, first, the old beliefs which linger within us and return when our modern creeds waver, and, second, the repressed infantile complexes present in such adult fears as those of dismemberment, burial alive, darkness, silence and solitude. As Freudian psychology bases the old beliefs themselves upon complexes of this order, the distinction between the two is often shadowy. Most supernatural stories, however, are magical in conception and demonstrate the persistence in popular consciousness of ideas older than formal religion. Many of them have been preserved in folk-lore (see FOLK LITERATURE)—a quarry deeply mined by writers of supernatural stories—where common themes are the return of the dead to intervene in mortal affairs, the presence of spirits of the earth and the air, the casting and raising of spells, the exploitation of the occult properties of inanimate things and the manifold operations of ritual magic.

While these themes remain more or less constant in the tradition of supernatural narrative, their treatment varies with the commonplace philosophy of succeeding ages. The first phase may be called the literal, during which the existence of ghosts and spirits was generally accepted; it endured in western Europe until the discoveries of natural law made during the renaissance began to take effect upon the average cultured mind in the 17th century. Then, during the age of reason, the supernatural narrative was in eclipse upon all but the lowest popular level. With the romantic revival the world of magic was restored to the literary consciousness, and the majority of romantic writers found in it an escape from the materialism of the men of reason. During the 19th century the study of folk-lore and psychology gave new importance to the mythological and the magical, upon which the work of Frazer and Freud set the seal. Modern readers have apparently remained capable of suspending their scepticism and accepting the work of M. R. James, who plays upon the old literal beliefs, as well as the patently psychological symbols of Franz Kafka.

The oldest and best supernatural stories are to be found in the great mirrors of popular imagination—in the *Arabian Nights*, in the *Fairy Tales* collected by the brothers Grimm, in the old ballads. Here magical conceptions are regularly reflected —the significance of dreams and omens, the potency of the past, the power of the dead and the efficacy of ritual. The romance cycles contain similar reflections, as with the figure of Merlin, the magus, in Malory's romance-compilation, the *Morte d'Arthur.* The world of magic lingered fruitfully, though, in the minds of renaissance artists. English drama of the great age draws frequently upon popular belief in the supernatural. Marlowe's *Doctor Faustus,* Greene's *Friar Bacon and Friar Bungay* and *The Tempest* make use of ritual magic. Witchcraft figures largely in *Macbeth,* Middleton's *The Witch,* Heywood's *The Late Lancashire Witches* and Dekker's *The Witch of Edmonton.* Fairies appear in Lyly's *Endymion* and *A Midsummer Night's Dream.* The spirits of the dead intervene in Peele's *The Old Wives' Tale* and in *Hamlet.* An extremely influential Spanish play of this period is *Il Burlador de Sevilla,* by Tirso de Molina, in which Don Juan (q.v.) first appeared on the stage, with his antagonism to human and divine authority, and his bringing to book by the statue of the Commander as the representative of the supernatural. The ghost stories of the renaissance and its decline must be sought on the stage and in the pamphlets and ballads that Autolycus and his brothers hawked round the fairs. They are to be found, too, embedded in weighty books on black magic. Many of them were culled from the Bible—Aaron's classical combat with Pharaoh's wizards, the witch of Endor, the sorceries of Solomon, St Paul's visit to magus-infested Ephesus. The literature of the ancient world was a source with the *Odyssey,* the *Aeneid* and the *Metamorphoses* of Ovid. One of the Younger Pliny's letters tells a very early ghost story about a restless spirit which haunted the house of Athenodorus until its bones had been accorded due rites of burial. Other supernatural stories studded the living legends of magicians like Cornelius Agrippa and Johann Faust (q.v.). And a favourite supernatural story from the 16th century to the present day is that of the Wandering Jew (q.v.).

The age of reason banished literally-accepted magic from literature. The old ballads went on being sung; children still heard ghost stories; superstition was still part of everyday life for the people. Reason, however, grimly backed by science, stigmatized all matters which fell outside the scope of orthodox religion as barbarous and gothic. Even so, fantasy was not entirely excluded. The beautiful artificial fairy stories of France belong to neo-classicism—Charles Perrault's *Sleeping Beauty, Cinderella, Red Riding Hood* and the tales of Mme d'Aulnoy and Mme Leprince de Beaumont, which were to become part of childhood. At this time, too, the *Arabian Nights* (q.v.) came to Europe in Galland's French translation. In England sophisticated fantasy can claim Pope's *The Rape of the Lock.* The solitary supernatural masterpiece of Augustan narrative is Daniel Defoe's *True Relation of the Apparition of one Mrs Veal,* in which the first master of the realistic novel produced a short story about the most prosaic and possible of ghosts.

About the middle of the 18th century the censorship exercised by reason over the imagination was obviously becoming ineffective. A new and sensational interest in the darker aspects of the middle ages, enthusiastic study of folk-lore and ballads, the return of mysticism to popularity with Swedenborg and Hamann, the cult of the magus in such European figures as Saint-Germain and Cagliostro, the failure of orthodox religion to contain the imaginative energy released as the breach in the rationalist position widened—all these contributed to the rejuvenation of supernatural narrative. It was soon apparent in poetry—in Bürger, Schiller and Burns, for instance—and it is significant that the best-known ballad-poems of the English romantic period, Coleridge's *The Ancient Mariner* and Keats's *La Belle Dame sans Merci,* were to be 'supernatural' stories.

One powerful narrative form into which this new imaginative energy flowed was the 'gothic' novel, which, by definition, is associated with the wilder and stranger world of the past. Stemming from Horace Walpole's *The Castle of Otranto,* the gothic novel has been one of the most influential of romantic forms and is by no means defunct, as Mervyn Peake's *Titus Groan* and *Gormenghast* testify. Walpole's book is typical in that it is built from dreams and an interest in medieval antiquity. Its scene, the haunted castle, remains the stock setting of the tradition. Linked with the castle are tyranny, lust, cruelty and doom, all of which have an important place in supernatural fiction. Another exponent of the gothic story was Ann Radcliffe, whose *Mysteries of Udolpho* evolved a useful formula—the supernatural is suggested, and the suggestion heavily exploited, but in the end a rational explanation is supplied. Wilkie Collins's *The Woman in White,* Alexander and Ridley's *The Ghost Train* and a number of Edgar Wallace's works are in debt to Mrs Radcliffe's device. The most popular of the gothic novelists was M. G. ('Monk') Lewis, whose masterpiece is *The Monk,* in which the devil leads an abbot into monstrous crime; Lewis also wrote a wildly popular play, *The Castle Spectre*, and compiled two volumes of supernatural ballads, *Tales of Terror* and *Tales of Wonder*. A later and better writer in the gothic manner was C. R. Maturin, whose *Melmoth the Wanderer*, the lurid, gloomy tale of a man who exchanged his soul for eternal youth and then wandered the world seeking to be rid of it and die, combines the Faust theme with that of the Wandering Jew. Balzac wrote a curious sequel to it, *Melmoth réconcilié*, transferring the story to a Parisian setting. Mary Shelley's *Frankenstein* has certain obvious affinities with the gothic novel, introducing the laboratory as a stock scene for the *répertoire* of fear. A late example is Bram Stoker's *Dracula*, based on the vampire legend.

Among the writers influenced by 'Monk' Lewis in Germany was E. T. A. Hoffmann, whose tales express an abiding sense of the mystery of life and resemble the spirit-haunted universe of Novalis. Wild scenery, storms, old mansions, doomed aristocratic families, fatal loves, the drag of the past, all characteristic of the gothic writers from Walpole to Edgar Allan Poe and long after, are used with great artistic integrity to convey Hoffmann's vision of the dark powers at work on human life. His great living character, the eccentric musician Kreisler, in whom he embodied his own mysticism and aesthetic theories, is born in this wild and whirling context.

One of the great romantic themes was treated influentially by Hoffmann—the uncertainty and divisibility of the human identity. The monk Medardus and his victim, Viktorin, in *Die Elixiere des Teufels*, believe they are each other, and Medardus sees his victim carried to execution for a crime which he has committed and his other self has confessed. (Hoffmann's Kreisler also sees his double walking beside him.) This theme appears to have come into literature by way of German folk-lore, in which the figure of the double, the *doppelgänger*, is found. This, of course, embodies the universal magical belief in the distinct identity of the reflection and the shadow. The story of *Peter Schlemihl*, who sold his shadow to the devil, by Chamisso, is another romantic version of the myth. Edgar Allan Poe treats it in his story *William Wilson* and R. L. Stevenson gave it form in *Dr Jekyll and Mr Hyde*. An interesting French variation is René Guillot's *Le Blanc qui s'était fait nègre*, in which a soldier, locked in fantasy, creates an imaginary past in which he lives in three distinct identities. The theme is characteristically romantic and is an interesting example of the ease with which much romantic writing lends itself to psycho-analysis.

French romantic writers contributed largely to the tradition of supernatural narrative during the 19th century. From the many minor masterpieces may be cited Nodier's *La Fée aux miettes*, in which madness and fairy lore are mixed; Gautier's *Le Roman de la momie*, a dream return to ancient Egypt, on the classical theme of the potent past, and *Jettatura*, on the Neapolitan superstition of the evil eye (which Harold Acton treated afresh in his baroque fantasy *Prince Isidore*); Mérimée's *La Vénus d'Ille*, in which a pagan statue awakes to life and power; Nerval's *Sylvie* and *Aurélia*, twilight love-stories; Lautréamont's nightmare *Chants de Maldoror*; and Villiers de l'Isle-Adam's *Claire Lenoir*, a new variation on the power of the dead over the living. Sometimes de l'Isle-Adam's stories (e.g. *Le Secret de l'Echafaud*), like those of an earlier romantic, Charles Rabou, anticipate the horrors of the Grand Guignol. Balzac, too, was intensely interested in mystic power, and his best-known story in the supernatural tradition is *La Peau de chagrin*, in which a talisman in the form of a piece of shagreen gives its possessor the power of fulfilling his desires; each 'wish', however, shrinks the leather and with its final disappearance the possessor dies. Stevenson played with this theme in *The Bottle Imp* and Oscar Wilde embodied it in *The Picture of Dorian Gray*, but the most forceful and atmospheric treatment it has ever had is in W. W. Jacobs's *The Monkey's Paw*. Two other notable supernatural excursions of Balzac's are *Louis Lambert*, the story of a young man's self-destructive quest for absolute knowledge, and the happier *Séraphîta*. Balzac's contemporary, Dickens, wrote the most dearly loved of English ghost stories, *A Christmas Carol*, which has become part of Christmas itself. Dickens had no mysticism in his blood but cherished the old-fashioned eerie tale, dark cellar and clanking chains, and made up for the shivers by driving his story into warm sentimental fantasy, as rich and substantial as Christmas cake itself. Among his other stories may be mentioned the two included in *The Pickwick Papers*, the fine whimsical yarn of *The Bagman's Uncle* and the gothic extravaganza, *The Story of the Goblins who stole a Sexton*.

Russian writers of this century also produced work in the tradition. Gogol gave it new life by drawing upon the folklore of the steppes for his powerful tale *Viy*, in which a student, watching over the body of a young witch, is killed by demons in an old church. Pushkin's most famous story is *The Queen of Spades*, a revival of the French legend of Saint-Germain the magician, which develops into a tragedy of perverted ambition, the dark powers destroying the young man who invokes them. Turgenev's vein is fantasy—as in *The Adventure of Second Lieutenant Bubnov*, who is invited home by the devil, meets a diabolical family party who make a meal off him, and wakes up much shaken; a comic picture of a Russian character in the kind of fantastic plot which is not uncommon in the work of Edgar Allan Poe.

Poe is the greatest single influence in the writing of supernatural narrative after Hoffmann. Baudelaire's translation and advocacy created a European popularity for him. It has been claimed that Poe was considerably influenced by Hoffmann, but very few direct links between their stories can be traced; certain temperamental inclinations and a common literary tradition constitute their real bond. The majority of Poe's stories are not strictly 'supernatural' but their atmospheric intensity (Walter de la Mare has remarked upon its narcotic quality) is akin to that which preys on the nerves in the keenest supernatural tales. Razor logic and nightmare contexts characterize stories like *The Pit and the Pendulum* or *A Descent into the Maelstrom*, which, though they are categorically 'rational', draw deeply upon the darker fantasies and fears, as do stories of premature burial, like *The Fall of the House of Usher*, or the betrayal of guilt, like *The Black Cat*. Strictly supernatural are *Morella* and *Ligeia*, tales of love-relationship renewed after the woman's death; *William Wilson* and *A Tale of the Ragged Mountains*, on the *doppelgänger* theme; *Never Bet the Devil your Head*, *Bon-bon* and *The Duc de l'Omelette*, all of which introduce the Devil (q.v.); *The Devil in the Belfry* is a fantasy on time. Another group of supernatural pieces is allegorical in character—the fable, *Silence*; *The Man of the Crowd*, *King Pest* and *The Masque of the Red Death*. The work of Poe and his contemporary Hawthorne was conclusive in fixing the short story as an ideal form for stories with supernatural and associated elements. A later American master of the atmospheric story is Ambrose Bierce, specialist in climax, who enjoyed modest success with some supernatural tales.

Poe's realization of fantasies is one of the landmarks of supernatural fiction. Others, though, had preceded him. James Hogg, during the romantic revival, in *The Woolgatherer* and, more remarkably, in *Confessions of a Justified Sinner*, had used supernatural manifestations in ways which readily lend themselves to psychoanalytical interpretation. So, too, had Hoffmann, whose story *The Sand-Man* has been analysed by Freud. A distinguished writer of ghost stories in this tradition is an Irish successor of Poe's, J. Sheridan Le Fanu, whose masterpiece is a short story, *Green Tea*, about a clergyman driven to suicide by an animal familiar. Le Fanu even presents his tales as the notes of Dr Hesselius, a fictitious specialist in 'metaphysical medicine'. *Green Tea* appears in the volume *In a Glass Darkly*, with four other tales, the fourth of which, *Carmilla*, is a vampire tale, set in Styria, home of the vampire myth. The supernatural fiction of Maupassant belongs markedly to the clinical branch of the tradition. In *Le Horla* and in *Qui Sait* it seems that the writer's own rising madness found convulsive and hallucinatory literary form.

Much more literal treatment of the supernatural is to be found in the vast majority of 19th- and 20th-century writers. Henry James presents a couple of objective spectres quite horribly vexing the living in *The Turn of the Screw*. J.-K. Huysmans, with *Là-Bas*, started a fashion for novels about black magic; among which may be numbered Somerset Maugham's *The Magician*, Sax Rohmer's *The Brood of the Witch-Queen*, Dennis Wheatley's *The Devil Rides Out* and—crossing the frontier of the detective novel—A. E. W. Mason's *The Prisoner in the Opal*.

Conan Doyle contributed some effective short stories to the 'literal' tradition, one of the best being *The Leather Funnel*, in which the dreams produced by the proximity of a funnel once used for torture enable a story of old cruelty to be told. The American H. P. Lovecraft also dealt in immanent and objective forms of supernatural activity, of which *The Thing on the Doorstep*, a gloomy narrative of witchcraft and exchanged identity, is a good example. W. F. Harvey wrote one of the classics of the tradition in his brief *August Heat*, the story of an artist who sketches the face of a man he has never seen, meets him and finds that the man has been carving a tombstone with the artist's name and date of death on it—the last line of the story shows that the latter is just about to take place. Here are combined the themes of the *doppelgänger* and of the inevitability of fate. H. G. Wells wrote some supernatural stories, and many more which can be regarded as supernatural if one agrees that Wells used scientific as a substitute for magical formulae.

The most satisfactory master of the 'literal' tradition is M. R. James. His phenomena are not to be regarded as the projections of subjective fantasy; they are objectively real. His stories are brilliant variations upon the old magical themes. The great majority of his 30 stories fall into one of three kinds: the kind featuring a haunted place—as in *Number Thirteen*; the kind involving a talisman which brings occult danger or reflects evil from time past—as in *Oh, Whistle and I'll come to you, my lad* or *The Mezzotint*; and the kind which introduces the restless spirits of the dead—as in *Count Magnus*. James's very considerable scholarship always enables him to involve the reader in erudite but beautifully explained matters which banish disbelief long before the horror is exposed. He has Poe's power of making the reader his partner in unravelling mysteries and deciphering cryptograms. His characters, too, assist in disarming the reader's scepticism, being sedate, academic persons, with comfortable churchy backgrounds—the last people in the world to be mixed up in anything irregular; they often have a dry sense of humour, which they share with their author. Having disarmed the sceptic, he moves swiftly to the attack. He is a master of the gruesome—his discoloured skulls, clammy leather skins, hair matted on bone and claws extended from the pit belong to visitors from the other world who are even more horrid physically than mentally. An accomplished follower of James is A. N. L. Munby, who also employs a comfortably bookish departure and often sets dons and parsons to deal with the devil, the unquiet dead and the operations of ritual magic. An older and more independent talent is that of A. M. Burrage, whose short story, *One Who Saw*, is a real achievement in nervous horror. L. P. Hartley has some ghost stories to his credit, the best of which, in the book *Night Fears*, is death's visit to a night-watchman in the street. Hartley's strong suit is his evocation of the atmospheric scene, which gives stories like *The Island*, though not in the 'supernatural' category, the apprehensive quality of the ghost story.

Other eminent English writers in the supernatural tradition are Walter de la Mare and Algernon Blackwood. De la Mare's position is that of the romantics, and his fiction is in informed revolt against materialism. His work is visionary in its emphasis upon the revelations of the inner eye and though horror touches it in such stories as *Seaton's Aunt* and *A Recluse*, its orientation, on the high authority of the imagination which, in Coleridge's words, 'sees all things in one', is towards beauty. Blackwood, in his profuse, lingering way, explored the beauties as well as the fears of the immanent fourth dimension, with an abiding sense of the pagan powers and of the presence of the spirits of the earth. Perhaps his finest story is *The Man the Trees Loved*.

The supernatural story, as we know it today, is formally the product of the romantic revival; its tradition since then has been continuous. On one side it is still being written with acceptance of the objective reality of magic; on the other it is susceptible of direct psycho-analytical interpretation. The fantasies of Lewis Carroll and Franz Kafka, the dream-literature of surrealism, and of Guillaume Apollinaire and André Breton, must be associated with the latter development. Perhaps its principal importance in the history of the modern imagination is the evidence it gives of instinctive resistance to materialism; it is eloquent on the subject of a spiritual dimension which the latter denies or disregards. The materialist, however, may prize it in his own way for the light it casts upon the contents of the human imagination. It has played, and continues to play, a respectable role in the advance towards self-knowledge and awareness of the nature of life, which are the end of all the arts.

E. Birkhead, *The Tale of Terror* (1921); P. G. Castex, *Le Conte fantastique en France, de Nodier à Maupassant* (1951); S. Freud, *The Uncanny* (1919, also in vol. IV of *Collected Papers*); Eino Railo, *The Haunted Castle* (1927); A. J. M. A. M. Summers, *A Gothic Bibliography* (1940) and *The Gothic Quest* (1938); C. E. Whitmore, *The Supernatural in Tragedy* (1915); P. Penzoldt, *The English Short Story of the Supernatural* (1952). P.J.S.

Surrealism, in literature, is a movement originating in France and dominating the French literary stage in the inter-war period. The term 'super-realism' was coined by Guillaume Apollinaire in 1918 to describe the significance of modern movements such as cubism, futurism and dadaism which aimed at establishing a reality beyond the confines of reason. The surrealist movement grew out of dadaism, which it acclaims as its immediate precursor. Dadaism was founded during the first world war in Zürich by a group of writers which included Tristan Tzara, Hans Arp, Richard Hülsenbeck, André Breton, Louis Aragon, Jean Cocteau and others. Dadaism, having taken its name from the first sounds of the infant child (its meaning in French is hobby-horse), uses infantilism in verbal and visual expression consciously to express its contempt for all traditional aesthetic and moral values and for 'bourgeois' institutions. Their stammerings claimed to catch the reflections of the noise of the modern world (*bruitinisme*), the illogical simultaneity of all happenings and the meaningless 'co-existence of all being' which proves the relativity of all achievements of civilization.

A rift within the Dadaist group, in particular between Tzara and Breton in 1920, led to the establishment of the surrealist school under the leadership of André Breton in 1924. In the interval, Breton, a trained psychologist, had established 'surrealist research laboratories' in Paris in which he applied the discoveries of Freud in the field of the subconscious to principles of expression in art and literature. The result was a method of 'automatic writing' and the discovery of 'positive' ideas which were to implement the purely negative and destructive outlook of dadaism. In the first surrealist manifesto of 1924 (the second was to follow in 1929) the essence of surrealism is defined as a

> 'pure psychic automatism, by which it is intended to express, verbally, in writing, or by other means, the real process of thought. Thought's dictation, in the absence of all control exercised by the reason and outside all aesthetic or moral preoccupations. Surrealism rests in the belief in the superior reality of certain forms of association neglected heretofore; in the omnipotence of the dream and in the disinterested play of thought. It tends definitely to do away with all other psychic mechanisms and to substitute itself for them in the solution of the principal problems of life.' (Translation by Gascoyne.)

Thus surrealism is not a 'poetic form', but a 'humble recording machine', as Breton expressed it, and as such it produces 'pure' poetry through the identity of poetry and dream which creates a higher reality through its spontaneity. Important elements are anonymity and chance which place the artist under a self-willed hypnosis and inspire him to compose apparently meaningless strings of words and sentences the significance of which reveals itself after the act of creation. By devices of this kind the surrealist aims at 'breaking down the barriers, both physical and psychical, between the conscious and the unconscious, between the inner and the outer world, and to create a super-reality in which the real and unreal, meditation and action, meet and mingle and dominate the whole life' (H. Read).

The end of the movement (on the outbreak of the second world war) is mainly explained by its having become involved in violent political squabbles.

Nevertheless surrealism has had, in spite of all its scurrility and overbearing claims to lay the 'foundations of a new, universal culture', a stimulating effect upon modern art and literature and scattered its influence all over the 'modern movements' in Europe and America.

R. Hülsenbeck, *En avant Dada: eine Geschichte des Dadaismus* (Hanover, 1920); G. Ribemont-Dessaignes, 'Histoire de Dada', in Nouvelle Revue française (1931); J. Cassou, 'Le dadaïsme et le surréalisme', in L'Amour de l'art (1934); D. Gascoyne, *A short survey of Surrealism* (1935); H. Read, *Surrealism* (1936); G. E. Lemaître, *From Cubism to Surrealism in French literature* (1941); M. Nadeau, *Histoire de surréalisme* (1945); J. Larrea, *El surrealismo entre viejo y nuevo mundo* (Mexico, 1946); A. Balakian, *Literary origins of Surrealism. A new mysticism in French poetry* (1947); M. Carrouges, *André Breton et les données fondamentales du surréalisme* (1950). R.H.S.

Swedish Literature. It is impossible to assign any precise starting-point for Swedish literature. Some of the surviving runic inscriptions date from the 11th century, by which time Sweden was a rough entity, under the rule of one king, and partly Christianized. By 1200 Christian influence had so penetrated Swedish life as to make possible a rising medieval culture, with Latin as its linguistic medium and with a literature derivative and religious. The *Vita benedictae virginis Christi Christinae* by Petrus de Dacia and the *Revelationes* of St Bridget (1303–73) are two outstanding products of the period often called 'Folkungatiden', after the dynasty then ruling. Meanwhile the vernacular was used for the legal codes, masterpieces, in their way, of concise, concrete prose, which culminate in king Magnus Eriksson's *Landslag* (*c.* 1350). Rhymed doggerel is used in the *Eufemiasånger* (1303–12), free adaptations of foreign romances, and in *Erikskrönikan*, the most striking of the chronicles of the Swedish middle ages.

The culture of the later middle ages was impeded by the political feuds arising out of the union with Pomerania and Denmark, though translations and adaptations multiplied. Most of the extant ballads appear to belong to the middle ages, though they were not transcribed until later, often not until the 19th century. We do, however, know the author of the two patriotic lyrics *Frihetsvisan* and *Trohetsvisan*: bishop Thomas Simonsson (†1443) ranks, through these fascinating poems, as the earliest Swedish national poet.

The carrying-through of the Reformation, after Gustav Vasa's accession (1523) and the expulsion of the Danes, made literature Protestant in tone, but its themes continued religious, its purpose didactic. Olaus Petri, the greatest literary personality of the time, worked by means of sermons, hymns, pamphlets, perhaps through the drama; the morality *Tobie Commedia* (1550), the earliest extant Swedish play, was long attributed to him, though recent research makes the attribution doubtful. Petri, however, was certainly associated with the translation of the New Testament (1526) and of the whole Bible (*Gustav Vasas Bibel*), the publication of which in 1541 was the most important literary event of the 16th century. But Gustav Vasa had no interest in literature as such: Uppsala university (founded 1477), closed in 1517 owing to political strife, was not reopened till the end of the century, and not until the reign of Gustav Adolf (1611–32) was university and other education really taken in hand.

With her intervention in the Thirty Years' War and her consequent military triumphs Sweden established herself as a European power. This fact had a stimulating effect on letters, which during the first half of the 17th century had produced little of note—a few dramas, such as Asteropherus' *Tisbe* (1610 ?) and J. Messenius' formless mythological plays, the sermons of J. Rudbeck and the lyrics of the vagrant adventurer L. Wivallius.

But after 1650 and the impact on Sweden of renaissance humanism, Swedish writers became conscious of the dignity of their craft, and the latent possibilities of their native language stimulated their powers. A naïve pride in Swedish greatness runs through these works of 'Stormaktstiden' (in literature *c.* 1650–1720), ushered in by Georg Stiernhielm's epic poem *Hercules*. Poetry now developed more rapidly than prose, with S. Columbus, follower of Stiernhielm, the pseudonymous sonneteer 'Skogekär Bergbo', Lucidor, Dahlstierna and later lyricists such as Runius and Frese. But prose, too, progressed: O. Rudbeck (son of the bishop) deliberately used Swedish rather than Latin for his fantastic historical-philological *Atland* (1679–1702), in which he argued that Sweden had been the cradle of western civilization. Rudbeck, professor of medicine and rector of Uppsala university, matches in versatility Stiernhielm, philosopher, lawyer, astronomer. Urban Hiärne, doctor, poet, playwright, was another such figure in the civilization of 'Stormaktstiden'. Author of *Rosimunda*, a Senecan tragedy, he was associated with a troupe of Uppsala student-actors. A later such troupe acted at Lejonkulan—the Lion's Pit—in Stockholm, the first standing (though short-lived) theatre in Sweden, founded 1686. The university of Lund, from 1668, provided another focus for secular intellectual activities. It is, however, significant that the hymnbook of 1695, containing *inter alia* hymns by bishops Swedberg and Spegel, is the outstanding poetical work of its time.

Charles XII's death in 1718 marks the political end of 'Stormaktstiden', but the change in literary purpose and feeling was more gradual. The appearance in 1732 of O. von Dalin's Then svänska Argus, a periodical modelled on The Spectator, marks the beginning of the age of enlightenment. In these essays in journalism, almost the first in Swedish, Dalin achieved a flexible modern prose; the so-called 'yngre nysvenskan' had been created. Nourished on English and French ideas, he later wrote the excellent allegorical tale *Sagan om en häst* (1740) and a Swedish history: he also composed lyric poetry, the lifeless classical tragedy *Brynhilda*, an epic and, as court favourite, a good deal of occasional verse. He stressed the standards of reason, utility and good taste, which now gradually became the ideals of most Swedes. Linné, the famous botanist, represents the new spirit of scientific enquiry: his Swedish travel-descriptions reveal a power of observation, a delight in beauty, which made his prose ultimately more influential than Dalin's. Both Linné and Dalin remained at heart orthodox in religious outlook.

After about 1750 French influence on literature increased: not only the radical and utilitarian ideas of Voltaire, Bayle and Helvétius were absorbed, but also the beliefs and the sentimentality of Rousseau, so attractive to the middle classes who now swelled the ranks of the reading public.

These influences called forth the lyric effusions of Fru Nordenflycht, and the works of G. P. Creutz, author of the pastoral *Atis och Camilla* (1761), and of G. F. Gyllenborg, who both show how much technical progress had been achieved since Stiernhielm. In the reign of Gustaf III (1772–92) literature found its focus in the court and was given an official, urban stamp. The king founded the Swedish Academy (1786) and, taking a special interest in theatre and opera, outlined plots, often on patriotic or classical themes, and employed leading writers such as J. H. Kellgren, C. G. af Leopold and J. G. Oxenstierna to complete the texts. Yet, though technically the performances were good, no living Swedish drama was created: nor had any Swedish tradition of the novel been formed. Poetry and polemics flourished with Kellgren, the greatest of the 'Gustavians', who used the paper Stockholmsposten for his attacks on Thorild, pre-romantic and champion of the conception of genius. But Kellgren, too, was eventually affected by this more emotional idea of poetry, and his last poems (he died in 1795) show a new intensity of feeling.

Swedenborg and Bellman stand apart from the main stream of development. E. Swedenborg, one of the most famous of all Swedes, began as a scientist, then became a religious mystic and wrote his visionary revelations of heaven and hell in Latin. C. M. Bellman started as early as 1768 to compose the series of lyrics about Stockholm which made him famous, but *Fredmans Epistlar*, the first published collection, did not appear till 1790. Bellman began as a tavern improviser and developed into one of Sweden's greatest lyric poets.

'Classical' standards were enforced by the Swedish Academy, and Fru Lenngren, with her satires, and even Franzén, with his idylls, conformed to its decrees. Yet by 1810 a revolt had begun. The loss of Finland in 1808 and the deposition of Gustaf IV Adolf in 1809, paradoxically enough, stimulated national spirit: when moreover the influence of German idealistic philosophy and romantic poetry reached Sweden, a new movement arose. Both the Swedish romantic groups—'götister' and 'fosforister'—were strongly nationalistic, E. G. Geijer in ballads and historical writings, P. D. A. Atterbom, leader of the 'fosforister', in odes, E. Stagnelius in poetic drama. Yet Atterbom was concerned above all with the nature and functions of poetry and philosophy, as he reveals in the drama *Lycksalighetens Ö* (1824–27), full of dazzling but obscure poetry. Uppsala was the centre for these esoteric poets, whose periodicals denounced the old school: but the fight was taken up by romantic writers in Stockholm, though Stagnelius, romantic in spirit, contemptuously refrained from controversy. E. Tegnér, too, refused to identify himself with the romantic innovators and steered a middle course: with his epic romance *Frithiofs saga* (1820–25) and his many philosophical lyrics, with his wit and rhetoric he became the greatest Swedish writer of that epoch. C. J. L. Almquist, Swedenborgian by belief, Liberal in politics, anarchist by nature, attacked church and state, often under a veil of exotic romanticism. In form he was the most versatile of all these writers, and he reveals, too, especially after 1836, a strong vein of realism. Meanwhile F. Cederborgh, Fredrika Bremer, Sophie von Knorring and, a little later, Emilie Flygare-Carlén, each contributed something to the development of the Swedish novel. The drama still remained poetic or imitative.

After the vigour of the 1820s and '30s the aftermath of romanticism in the '40s and '50s seems insignificant. Even the would-be realism of the so-called 'Signaturerna', such as Wirsén and Bäckström, in the '60s is unconvincing. Snoilsky alone of the 'Signatur' group matured and achieved some of the finest sonnets in Swedish.

The Liberal journalist V. Rydberg, novelist, philosopher, poet, however excelled his contemporaries in boldness and depth of ideas; his attacks on the narrow orthodoxy of the Lutheran church (*Bibelns lära om Kristus*, *Den siste Athenaren*) helped to develop a more rationalistic attitude: all the same, his poems reveal a fundamentally idealistic approach to life.

But long before this August Strindberg had made his mark in literature; in the drama of ideas with *Master Olof* (1872), in the novel with *The Red Room* (1879), in satire with *Det nya riket* (1882), he had broken completely new ground. With *The Father* (1887) and *Lady Julia* (1888) he led the way in the European naturalist drama: with his plays after 1898 he foreshadowed expressionism, found new symbols, but always remained intensely subjective. On everything written in Sweden since his day this self-tormenting, dynamic titan has left his mark, thanks to his mastery of prose, his virulent frankness and his observation of milieu and character.

The other, much less important writers of the 1880s (G. af Geijerstam, Victoria Benedictsson, Anne-Charlotte Leffler) all learnt from Strindberg, though their discussions of scientific thought, loss of faith, feminism, are trivial by comparison. The writers of the '90s, led at first by V. von Heidenstam and his friend O. Levertin, joint authors of the neo-romantic manifesto *Pepitas Bröllop*, demanded, in their reaction against the sober realism of the '80s, a new *joie de vivre* and delight in beauty.

These writers, Selma Lagerlöf, G. Fröding, E. A. Karlfeldt, P. Hallström, all found their own individual way to freedom and beauty. Selma Lagerlöf, outside Sweden the best-known Swedish novelist, wrote stories about her native Värmland (*Gösta Berlings saga*, etc.)—regionalism had become one of the most fruitful elements in modern Swedish literature, with L. Nordström, Elin Wägner and others. Fröding, another Värmlänning, became the greatest master of the Swedish lyric since Bellman: in deceptively lucid, musical verse he rendered the subtle complexities of his discordant nature. Karlfeldt worked out a decorative idiom for his Dalecarlian and nature poetry; the sophisticated Jewish Levertin, poet and short-story writer, found his special *métier* in the critical essay. Heidenstam himself developed both poetical prose and the historical novel, but achieved his best work in classically pregnant lyrics (*Nya dikter*, 1915). Hjalmar Söderberg and Bo Bergman, indebted to the rationalism of the '80s and also to the aestheticism of the '90s, have both written short stories, but Bergman is pre-eminently a lyric poet, Söderberg a virtuoso of elegant prose, debating ideas in his novels.

With the growth of industry, the development of communications and of the press Swedish literature and the Swedish reading public since the turn of the century have multiplied enormously, and the general standard of 'efficiency' in letters has risen. The strongest literary tradition, that of the lyric, has been deepened and variegated by such diverse writers as V. Ekelund, P. Lagerkvist, B. Sjöberg, K. Boye and G. Ekelöf. The novel has at last become a literary art, regional, collective or psychological in form. Hjalmar Bergman may rank as the most original novel-writer—fantastic, burlesque, satirical—while contributing also to the development of the drama. The emergence of proletarian writers, especially novelists such as H. Martinson, E. Johnson, J. Fridegård, is a specially interesting feature: the first two of these are now much concerned with problems of style, with which the younger writers — 'Fyrtiotalisterna' — have also wrestled. From among these modern writers there emerges, as the greatest, P. Lagerkvist who in lyric, drama, novel and tale has created highly individual masterpieces.

H. Schück and K. Warburg, *Illustrerad svensk litteraturhistoria* (6 vols, 3rd ed. 1926–30), vol. 7, covering 1870–1914, by G. Castrén (1932), vol. 8, 1910–40, by E. Hj. Linder (1948); O. Sylwan, *Svenska litteraturens historia* (2 vols, 2nd ed. 1929; particularly detailed biblio.); H. Schück, *Sveriges litteratur intill 1900* (2 vols, 1935; concise review, no biblio.); E. N. Tigerstedt, *Svensk litteraturhistoria* (1948; stimulating review, excellent biblio.); E. Bredsdorff, B. Mortensen, R. Popperwell, *An Introduction to Scandinavian Literature* (1951; Swedish chapters by B. Mortensen).

B.M.E.M.

Swiss Literature. The unbroken continuity of Swiss civilization, with its early blend of Celtic, Roman, Alamannic and Christian traditions, and the almost uninterrupted political growth of the Cantons from 1291, with their deliberate policy of neutrality from 1516 onwards, have created a body of common ideals. Of these, the most important for the development of Swiss literature are the synthesis of national unity and regional diversity, and the equal regard for the values rooted in the native soil and those coming from abroad.

In German-speaking Switzerland the Alamannic language gained a firm foothold in literature ever since Notker Labeo (†1022) of St Gall embarked on his translations from the Latin; as an instrument of political and religious independence it resisted the invasion of Lutheran literary German throughout the 16th and 17th centuries; but from the 18th century the educated Swiss has been moving with equal ease in literary German and his native Alamannic tongue. Authors such as G. Keller and C. F. Meyer became recognized models of German prose and poetry, while a minority of writers continue to employ the colourful dialect.

In the French- and Italian-speaking parts of Switzerland the situation is different as nearly everyone speaks standard French and standard Italian in everyday life, and their literatures are therefore an almost integral part of French and Italian (e.g. Francesco Chiesa) literatures. Only in the Romansch-speaking parts does the spoken language completely coincide with the language of literature (see ROMANSCH LITERATURE).

Throughout the centuries Swiss literature has maintained close contact with the mass of the people. The minnesingers very early broadened the ideals of courtly society by introducing scenes from town and country life. The stark realism of Wittenweiler's *Ring* (*c.* 1400), the vividness of historical ballads and popular legends (*Tell play of Uri*, 1511) and the polemic satire of the Reformation plays of Nikolaus Manuel are also characteristic of this trend. The Swiss Reformation (Zwingli, Calvin) laid greater stress on permeating private and political life than on theological speculations, and this has remained a prominent feature of Swiss religiousness (Gotthelf; Vinet).

Even more pronounced was the response of the Swiss genius to the humanitarian tenets of the age of reason. Rousseau, Haller, Gessner and their contemporaries discovered the correlation between man and nature, and the cleansing power of nature has become a recurrent theme of Swiss literature.

'Poets are teachers': this saying of Pestalozzi's accurately sums up the didactic and moralizing aspect that pervades much Swiss writing. Political democracy depends upon the moral qualities of its citizens—this conviction and the liberal idea that the state exists for the sake of man and not vice versa have formed part of the political philosophy of most Swiss writers. The 18th century also realized the peculiar mediating mission of Switzerland as a miniature European *République des Lettres*, resulting from the century-old amalgamation of Romansch, French and Italian territories with the original German nucleus of the federation. Disdaining the illusory supremacy of any one civilization, the study of national psychology (Viktor von Bonstetten) and comparative criticism (Bodmer, Breitinger) developed; Amiel, of Geneva, was a genius of literary universalism, and so was C. F. Meyer, the Zürich patrician.

The bold philosophical conceptions of the European romantics found no echo in a country in which Toepffer, Usteri and their fellow 'Biedermeier' poets were extolling native history, life as an idyll, folk-ways and scenery, as 'Doyen' Bridel had postulated. The habitual aversion to extremes of any kind has prevented Swiss writers from making any outstanding contribution to either romanticism or naturalism. Their greatest epoch was in between, when fiction was 'intensified reality' (Keller) and books were great discoveries of the good gifts of the earth, full of the leisurely charm of Swiss storytelling, and when the human ideal was the undogmatic, sensitive, reliable, free individual with a keen sense of proportion.

When the ageing realist writers saw the mushroom growth of factories and other excrescences of city life, they, like Ruskin, warned their people against the disregarding of spiritual values and the domination of materialism. This criticism of modern mass mentality has remained a basic feature of 20th-century Swiss literature, as shown for instance in Spitteler's epic poems. By the middle of the 20th century a minority of writers was demanding a return to the traditional values of regional life and art (they appear in an unconventional, monumental form in Ramuz's novels); whereas the majority were aiming at intensified participation in international intellectual movements, such as the complex and subtle individualism of Proust or Jacobsen; many poets shared in the European renascence of the irrational in the wake of Rilke, the symbolists and the psychology of the unconscious. These tendencies, however, are being counteracted by the healthy Swiss aversion to any one-sided movements especially of a defeatist or nihilist kind.

J. Bächtold, *Geschichte der deutschen Literatur in der Schweiz* (1892); C. Decurtins, '*Geschichte der rätoromanischen Literatur*', in Gröber's *Grundriss der romanischen Philologie*, II, 3 (1901); V. Rossel, *Histoire littéraire de la Suisse romande* (2nd ed. 1903); G. de Reynold, *Histoire littéraire de la Suisse au 18e siècle* (2 vols, 1909–12); O. von Greyerz, *Die Mundartdichtung der deutschen Schweiz* (1924); J. Nadler, *Literaturgeschichte der deutschen Schweiz* (1932).

E. Ermatinger, *Dichtung und Geistesleben der deutschen Schweiz* (1933); G. Zoppi, *Scrittori ticinesi dal Rinascimento a oggi* (1936); Ch. Clerc, J. Moser, P. Bianconi, E. Piguet, *Littératures de la Suisse* (1938; 20th century, with retrospects); A. Bettex, *Die Literatur der deutschen Schweiz von heute* (1950); *Die Schweiz im deutschen Geistesleben*, ed. H. Maync (1922 ff., monographs). A.B.

Symbolism, a literary movement, of French origin, first expressly proclaimed and named by Jean Moréas in Le Figaro of 18 Sept. 1886. The term 'symbolist' was then adopted in preference to 'decadent' and *symbolique* by the opponents of realism and, specifically in poetry, of the representative art of the Parnassians (q.v.). The younger symbolists, following Verlaine, Laforgue, Rimbaud and Mallarmé, abolished the separation between subject and object, the internal and external worlds. They subscribed to a metaphysical conception of the universe existing in and through the poet, were idealists with a cult of beauty, and sometimes mystics with a belief in a transcendental reality beyond appearances, such as they found suggested in Baudelaire's sonnet *Correspondances*. From the same source, and from Rimbaud, proceeded a theory of the apprehension of reality through all the senses and its communication in an art which should mingle the perceptions of sight, sound, taste, perfume and dream. While the general tenor of these aspirations was to refound art on a deeper level of consciousness than either romantics or classics had recognized, there was no direct connexion between symbolist aesthetics and the contemporary scientific exploration of the subconscious by Freud and others. The two converged later in surrealism (q.v.). Symbolism must be distinguished from neo-romanticism, which appeared in the same period, but which, while also subjective and concerned with ideal beauty, did not compound the subject and object and left intact the poet's individuality. Symbolism has strong affinities with expressionism (q.v.), which is its later, predominantly German, development.

Technically the symbolists were influenced by a desire to assimilate poetry to music (particularly Wagnerian music) and this led them to create freer and more fluid rhythms and verse-forms, such as the prose poem (as Rimbaud's *Illuminations*), *vers libre* and the Verlainian line with its uneven number of syllables. The symbol (as, at its simplest, *Vous êtes un beau ciel d'automne, clair et rose*) was naturally preferred to the fully-formulated simile or comparison (*Je suis* comme *le roi d'un pays pluvieux*), and this new handling of the detail of imagery corresponded to a preoccupation with more general symbolical conceptions. Rimbaud's *Bateau Ivre* symbolizes, in the figure of the storm-tossed ship, the poet's own thirst for adventure and his ultimate weariness. The obscurity of much symbolist poetry results from the poet's subjective choice of symbols, which the reader may have difficulty in following. It is deliberate, since it leaves a freer play to the imagination of both reader and poet and makes possible the suggestion of associations and half-shades which a more explicit technique could not render; it is related to the attempt to develop a new poetic language, resistant, like music, to logical analysis and having its own word-values and phrase-orders. This, the most concentrated form of symbolism, is found especially in Mallarmé and his chief successor, Valéry.

Symbolism played an important part in Franco-Belgian literature *c.* 1885–1905, when a number of poets, including Verhaeren and Maeterlinck, rivalled their French contemporaries. It passed into German literature with George and Rilke, who developed its idealistic and mystic side in evolving from it their finally personal art. A more sensual symbolism was taken from Paris to Spain by Rubén Darío and developed in accordance with the native temperament by the Machados and J. R. Jiménez. It almost passed English poetry by until W. B. Yeats was introduced by Arthur Symons, the English apostle of symbolism, to the work of Mallarmé and Maeterlinck. Largely through Mallarmé's personal influence, symbolism has transformed European poetry. The characteristic use of the symbol and the condensation of imagery have revolutionized literary technique for many writers who are not otherwise symbolists. As another consequence, it has undoubtedly rendered poetry less accessible to the general reader.

The symbolist movement has only a very loose connexion with the more general symbolism found in the religious, occult and erotic writings of many literatures and periods. Here the symbol (as the Grail, the Rose, the Lily) represents an agreed concept and its use is generally conventional.

G. Michaud, *Le Message poétique du symbolisme* (4 vols, 1947; fullest general survey). For contemporary interpretations: S. Mallarmé, *Divagations* (1897); A. Symons, *The Symbolist Movement in Literature* (1899); R. de Gourmont, *Souvenirs du symbolisme* (*Promenades Litt.* II, 1906). For later judgments: A. Barre, *Le Symbolisme en France, 1885–1900* (1911); J. Charpentier, *Le Symbolisme* (1927); C. M. Bowra, *The Heritage of Symbolism* (1943); A. G. Lehmann, *The Symbolist Aesthetic in France, 1885–95* (1950).

G.B.

Syncopation, in ancient Greek metre, the dropping of an element, as at the close of a colon, termed catalexis or brachycatalexis. Used formerly, like syncope, for the contraction of a word by omitting or slurring a vowel between consonants, often marked with an apostrophe, e.g. Pope's

'On *diff'rent* senses *diff'rent* objects strike'.

C.T.O.

Synizesis, fusion of 2 adjacent syllables by coalescence of vowels or a vowel and a diphthong with the effect of one syllable but without the formation of a diphthong proper: e.g. *to abide*, often written *t'abide*, in medieval usage *tabyde*; similarly *the estate*, *th'estate*, *thestat*; ‘And slay th*ee un*arm'd’ (Tennyson); Italian ‘E già la lun*a è* sott*o i* nostri piedi’; Middle High German ‘S*i* *e*ndiuhten sich ze nihte’; Greek τἄλλο for τὸ ἄλλο. C.T.O.

Tafelspel, a form of play practised in the Netherlands between the 15th and the 18th centuries, the performance of which seems originally to have been connected with certain festivals, e.g. Shrove Tuesday and Epiphany and also weddings, when they were performed as a recreation during a banquet.

J. J. Mak, *De rederijkers* (1944) and ‘De tafelspelen van Hooft’, in Nieuwe Taalgids (1947). J.J.M.

Tagelied, the German Dawn Song. There is an example among the poems of Dietmar v. Eist, the first minnesinger to show familiarity with Romance lyric; the setting is out of doors; the lovers are roused by the song of the birds. Thereafter ‘parting at dawn’ is treated, if not often, yet as faithfully as any other minnesang motif, most satisfactorily perhaps by Heinrich v. Morungen in a dream fantasy, with dramatic intensity and passion by Wolfram v. Eschenbach (who even favoured the genre; he introduced the watchman of the Provençal poets). The decline after *c.* 1250 was inevitable. Ulrich v. Lichtenstein's chambermaid instead of watchman (and a suggestion of a cupboard as hiding-place) anticipates farce. There are parodies (see STEINMAR). The simpler assumptions of folk-song permit successful treatment; at a different level, following *Romeo and Juliet* (III, 5), Goethe wrote the scene ‘Adelhaidens Schloss’ (*Urgötz*, V); the last scene in *Faust I* is a tragic variant. Religious poetry has always had its own Dawn Song tradition.

E. Scheunemann-F. Ranke, *Texte z. Gesch. d. dt. Tageliedes* (1947); G. Rosenhagen in P. Merker-W. Stammler, *Reallexikon*. F.P.P.

Taiheiki (‘Chronicles of the Peace’), Japanese military novel describing the period 1318–67 which, contrary to the title, was a time of civil war between the Imperial court, supported by the general Kusunoki Masashige, and the Kamakura shogunate. Its authorship is generally ascribed to a priest, Kojima (†13 VI 1374); a first version (or perhaps another work of the same name) seems to have existed before 1352, but the present version may be ascribed to between 1367 and 1374. Apparent insertions and inconsistencies suggest later revisions by other hands. Its style, although containing some rhetorical ornamentation, is usually straightforward, lucid and vigorous and has been much imitated. It sometimes has a rhythmical form similar to poetry. The work was very popular, and its stories and characters often appear in later literature.

Eng. tr. of part, W. G. Aston, *A History of Japanese Literature* (1907); partial Ger. tr. K. Koike, ‘Kusunoki Masashige, Auszüge aus dem Taiheiki’, in Mon. Nippon., 4 (1941). E.B.C.

Tailed (also **Tail) Rhyme,** French *rime couée*, Latin *rhythmus caudatus*, a strophe or stanza with a ‘tail’ or additional short line attached, either non-rhyming or rhyming with a line further on, the general scheme being aabccb; of medieval Latin origin, it passed into Romance and Germanic literature; it is common in Middle English (where it is represented, *inter alia*, by more than a score of tail-rhyme romances). In some varieties, the ‘tail’ is longer than the other lines. C.T.O.

Taketori Monogatari, also called *Taketori no okina no monogatari* (‘The story of the bamboo-gatherer’), is perhaps the earliest extant work of Japanese fiction. Both its authorship and date are uncertain, but most scholars ascribe a date between 850 and 920. Its plot resembles a fairy story, telling of the unsuccessful efforts of five noblemen and, later, the emperor himself to woo a beautiful maiden, who finally proves to be no mortal, but a maiden from the moon, whither she returns. Many of the ideas in the story come from Chinese and Buddhist sources. The style is undeveloped and simple, in contrast to the polished elegance of compositions of a century later, but is nevertheless attractive for its very straightforwardness. The author's treatment is lively and humorous. The book is still very popular in Japan. It was the first of a number of similar stories, such as *Ise monogatari*, *Utsubo monogatari* (qq.v.).

F. V. Dickins, Jour. Roy. As. Soc., New series, 19 (1887), rev. and improved in *Primitive and Medieval Japanese Texts* (1906); tr. E. R. Miller (1889). E.B.C.

Talmud: see ASHI and SACRED BOOKS.

Taste—'the faculty of perceiving and enjoying what is excellent in art, literature and the like' (O.E.D.): this definition suggests that there is a valid means of making judgments about 'excellence' in literature, both in a general sense and in particular instances.

It is in Kant that we find what Hegel called 'the first rational word about beauty' and concomitantly the first explicit argument for the validity of aesthetic judgment. Kant defines taste as 'the faculty of estimating an object or mode of representation by means of a delight or aversion that has no ulterior interest'. The judgment is 'valid for everyone who is so constituted as to judge by means of understanding and sense conjointly (i.e. for every human being)'. Moreover taste is a judgment of 'common' sense, where 'common' sense is an ideal norm. With this presupposition 'the principle, while it is only subjective, being yet assumed as subjectively universal (a necessary idea for everyone) could, in what concerns the consensus of different judging subjects, demand universal assent like an objective principle'.

In this last statement Kant has pointed to the dichotomy which disrupts any approach to the problems of taste. Aesthetic judgment in literature involves in one sense a statement about the reception by a reader's mind of a verbal passage in which is embodied the mental activity (emotional, spiritual and sensuous as well as rational) of a writer; that is, a statement about a subject-object relationship. But in another sense it involves a statement about the 'self-activity' of a work, for a work of art possesses a special property, which cannot be precisely defined or explained though it can be communicated, in that it 'lives' for each person who is able to receive and understand it. This self-activity is an 'absolute' quality independent of the reader's idiosyncrasies. Then again, the reader has knowledge of the sequence of phrases which constitute a literary work partly by means of mental concepts, partly by direct experience ('intuition'). The marks on the paper convey ideas and emotions which can be discussed, but which do not lead the reader to the heart of the matter; final adoption of the work, fusion of the identity of the reader with the identity of the poem, is achieved only by intuition. No rules can be laid down for the means whereby this full knowledge of a work of art can be acquired, since all rational communication is a form of predication and nothing can be predicated of self-activity. This does not mean that by thinking about a poem we are getting no nearer to understanding it. It only means that there is always a gap to be bridged by other than rational means; and that no simple verbal explanation can be given of the mechanism of aesthetic judgment.

The ability to understand and enjoy a literary work, i.e. to 'know' it, is a matter of experience and learning, just as the solution of a problem in calculus, the reading of Greek or the hearing of a Mozart concerto require previous education; and, as with all forms of learning, different brains are differently endowed. The aesthetic education of the mental processes involves not only intimate acquaintance with literary works but intimate acquaintance with joy and grief, tranquillity and conflict. 'Axioms in philosophy', wrote Keats, 'are not axioms until they are proved upon our pulses; we read fine things but never feel them to the full until we have gone the same steps as the author.'

Critical 'assessments' which are at variance with each other derive often from these differences in capacity and education. Not that there is anything in the conception of absolute aesthetic value which demands uniformity, either in literary style or in degree of appreciation. Without individual preferences and originality there would be no body of literature; and to say that works of art occupy positions proper to them on an absolute scale of values is one thing, while to say that the delight experienced by apprehenders is similarly possible of measurement on an absolute scale is another thing, for this would mean that all men had exactly similar brains of identical capacity. What causes the misunderstanding is the putting forward of personal expression of a subject-object relationship (e.g. Rymer's and Dryden's views on neo-classicism in the 17th century, or Saintsbury's and T. S. Eliot's reaction to Shelley's work) as valid judgments of taste; and this has been decried with increasing vigour since the 18th century. Coleridge wrote with some heat: 'till . . . reviewers support their decisions by reference to fixed canons of criticism, previously established and deduced from the nature of man, reflecting minds will pronounce it arrogant in them thus to announce themselves . . . as the guides . . . of taste and judgment'. With the growing unrest at subjective, prejudiced criticism has grown the realization that 'fixed canons' are not—or not yet—possible because there is—as yet—no mental device by which one man can communicate with another about intuitive knowledge; he either has it or he hasn't. But Coleridge's attack was a step in the right direction if only because of his phrase 'deduced from the nature of man', which anticipated 20th-century argument.

The examples of 'variations in taste' sometimes cited as an argument against the possibility of valid aesthetic judgment are derived partly from this kind of critical assessment by individuals and partly from the variations in styles of writing predominant in different periods. But this is not using the word taste in its serious sense. Man is an evolving species; at different stages in his development he has experimented with different forms of expression; in the last few thousand years his ever-increasing awareness of his own mental potentialities has led him to experiment with the intricate use of language, both as a tool of his thought and as an art form. In addition to this deliberate and purposeful experimenting, there is the fact that the mind which creates a living work of art is undoubtedly affected by the passions and customs of its time, if only in reaction to them; that reciprocally the invention of new styles brings greater freedom and precision both to the mind which creates and the mind which apprehends; and that no one can apprehend a poem twice in exactly the same way, let alone compose the same poem twice. The activity of creation and the activity of criticism and appreciation are both in a perpetual state of development (of 'becoming', not of 'being'). Creativity assumes different forms at different periods and criticism fluctuates; neither of these phenomena deny the validity of aesthetic judgment. It is just because man possesses intuitive awareness of absolute values that he is ever attempting to achieve 'perfection' in one art form or another.

A chronological account of criticism in the last few centuries is not a record of progressive development, for the object-subject relationship takes on first one hue, then another, according to the 'subjects' participating and the intellectual and spiritual climate of their period. A history of the philosophical examination of the object-subject relationship—that is, of the examination of the problems of aesthetic judgment—is another matter; this is a record of organic growth. Innumerable critics have thought it possible to lay down rules on style. Apart from Aristotle's discourse on tragedy and the epic (which suggests general principles rather than precise rules) such treatises as Horace's *Ars Poetica*, the 'defences of poetry' by Boccaccio (1472), Daniello (1536), Du Bellay (1549), Sidney (1595), Dryden (dramatic poetry, 1668; heroic poetry, 1677), Boileau (1674) and the writings of such critics as Schiller, De Sanctis, Herbart, de Saussure, Goethe, Baudelaire, Flaubert, Pater, Arnold, demonstrate the variety of principles which can be laid down subjectively. But in the field of criticism, a modern writer is more likely to have recourse to Aristotle than, say, to Sidney or Arnold, and is as likely to turn to Schiller as to Pater; whereas in the field of aesthetic judgment the modern writer has below him a series of steps and he cannot ignore the existence of any of these steps. He can stay where he is, or he can build a higher step. But if he moves at all he builds. Criticism does not concern itself with the mental processes involved in the enjoyment of literature; the fundamental problem of aesthetic judgment lies in the uncovering of 'reasons' for the brain's preferences. The critic describes how in his opinion one work is superior to another, using arbitrarily laid-down principles of style as his guide; taste is concerned with the critics' pre-suppositions about principles. Even in the 'popular' sense of the word a critic may have good taste or may not. The serious use of the word began to come into play in the late 17th century, though it continued to be used in a precious sense until well on in the 19th. The phrase 'a man of taste' suggested a rather exquisite person, an amateur of the arts; and in the 19th century a 'man of taste' was also often a dandy. 'No, no, hang him. He has no taste!' cries Congreve's Mellefont, and this air of triviality clung to the word in its popular usage for over a century.

Dryden is certainly using the word seriously in the 1690s, but it seems that the terms *gout* and *gusto* were used philosophically in France and Italy earlier in the century; St-Evremond, who fled to England in 1661, gives the word a serious connotation in his writings. The period of the Enlightenment did much to foster philosophic interest in the problems of aesthetic judgment, though this perhaps did not crystallize out until the middle of the 18th century, when Lessing's attempt 'to reconcile the idea of romantic poetry with the classical conception of beauty' (*Dramaturgie*, 1767–68) aroused attention.

The consecutive history of the study of aesthetic judgment really dates from the

18th century. Between Plotinus' extension in the 3rd century A.D. of Plato's theories and the analyses of the 18th century, philosophical discussion of the complexities of aesthetic judgment seems to have been very little attempted. To account for this, Bosanquet suggests that until the impetus of the renaissance had a little died away the creative impulse was much stronger than the analytic, and that by the time an analytic attitude had developed the body of literature (and art) was so vast that a further period, of absorption, was necessary before an examination of the problems of aesthetic appreciation could be attempted.

By the middle of the 18th century a good deal was being written on the subject, though it was rather a groping in the dark. In 1755 Burke was writing cogently, though without much knowledge, on taste, sensibility and judgment: the senses he holds to be reasonably similar in all men; power of judgment varies from person to person. From a defect in sensibility arises a want of taste; a weakness in judgment constitutes bad taste. Reynolds and Alison made useful contributions. In Germany Baumgarten attempted to extend the intellectualist philosophy of his day to the phenomena of perception and feeling; it was through his work that the unfortunate term 'aesthetic' became applied to the philosophy of the beautiful.

In 1790 came Kant's *Critique of Judgment*. For the first time a mind fully trained in metaphysical speculation had penetrated the problem of aesthetic judgment; for 40 years he struggled in the wilderness alone, searching for the root of man's highest and most civilized activity. In man's power of judgment he saw the means of bridging the gap between the 'territory of the conception of Nature'—the objective world—and the 'territory of the conception of Freedom'—man's subjective attitude. Man, an organization of cells, is part of nature and is in a sense governed by the principles which govern the natural world; but because he has attained consciousness he has 'Freedom', within the limit of human powers, to organize his life at a practical level. Man's power of judgment must, Kant considered, spring from his ability to bridge the gap between his own needs and the conditions of the sensuous world of which he forms a part—to unify them; that is, it must operate by 'representing sense in the world of reason and reason in the world of sense'. This lies behind his paradox that aesthetic judgment is both subjective and objective. He never resolved this antinomy, but his flash of insight in envisaging a sort of coalescence—a dynamic unity between sense and reason—stimulated his successors to an attempt to remove the element of subjectivity from the theory of aesthetic judgment. Schiller and Goethe were the first. Then came Schelling and Hegel, exponents of objective idealism. The underlying matter of Schelling's aesthetic is that man's creations—whether poems or any other works of art—consist of unconscious products consciously built up (and consciously 'judged' and appreciated); that natural creation builds up organic beings, of which the highest are conscious, without the operation of consciousness; and that the world of man's creations and the world of natural creation are produced by one and the same activity. This supplies an answer to Kant's demand for unity between nature and freedom, and thus resolves to some extent the antinomy between the subjectivity and objectivity of taste. It also enables Schelling to go further than Kant in stressing the importance of taste in the conduct of life: 'The objective world is only the primitive and still unconscious poetry of mind; the universal organon of philosophy and the keystone of its entire arch is the philosophy of aesthetic judgment'. Schelling's work, which was based to some extent on Schiller's as well as Kant's, was extended by Hegel and by later objective idealists such as Carrière (*Aesthetik*, 1859) and Schasler (*Aesthetik*, 1869).

From Kant to Schasler was a period of profuse flowering in German aesthetic philosophy, compared with which the English field looks bare; for England the period was one of poetic flowering—'the age of Wordsworth'. But the poet-critics Coleridge and Shelley made valid contributions to the problems of aesthetic judgment. Coleridge is the poetic counterpart of Kant and an intuitive resolution of Kant's antinomy threads through his poetry, sometimes showing itself explicitly in passages such as that beginning 'We receive but what we give / And in our life alone does nature live; / Ours is her wedding-garment, ours her shroud!'

But it was in Italy that the next steps were to be fashioned, culminating in the philosophical expressionism of Croce and Gentile. 'Those who in the past have denied the absoluteness of aesthetic judgment' . . . wrote Croce in 1914, 'denied in effect the quality, reality and autonomy of art.' The statement follows convincingly from his general thesis that 'art' is the same thing as 'intuition', the same thing as expression'.

The examination of aesthetic judgment has not been confined to philosophy. Out of the German school of exact aesthetic came an early essay in practical psychology; the experiments, which related chiefly to the visual arts (e.g. a gallup-poll of preferences with regard to geometrical shapes), were worthless, if only because they were performed on subjects who, so far as is known, had had no special aesthetic education, but the introduction of practical psychology was a constructive move, and more subtle experiments have been carried out, in the U.S.A., in the present century. Then, in the 1920s the Gestalt theory began to be applied—for example, by Herbert Read—to aesthetic appreciation. And attention also began to be paid to the physiologists' researches into the working of the brain, in a hope that these might throw some light on emotional reactions as well as sensory ones, and thus on the mechanism of aesthetic judgment. In the psychological and neurophysiological fields there is likely to be much development in the next few centuries. Apart from these fields, however, the 20th century yields some philosophic material not yet exploited. Man has reached a stage when evolution has ceased to be a random automatic process and has become conscious; 'mind' has developed to a point where it uses itself as an instrument to examine its own constitution and its own development. The importance of the power of aesthetic judgment is plainer even than before, for the future development of mankind must inevitably be intellectual, based on man's increasing knowledge of the working of his brain and of what contributes to the brain's well-being. Aesthetic judgment, which derives from that which contributes to the mind's well-being, is on the one hand an indication of the way in which man fits into the natural world and on the other hand the means by which he makes the objective world more his own. Schelling spoke of the identity of the source of conscious matter unconsciously evolving and the source of unconscious matter consciously evolving; but with man's increasing awareness of his own evolution the subjective-objective balance of the power of judgment takes on a new complexion. As the process gets more under his control, the objectivity of taste approaches something that is more of a practical realization and less of a theoretical principle. In the meantime the exercise of aesthetic judgment in the enjoyment of literature contributes increasingly to man's development.

I. Kant, *Kritik der Urtheilskraft* (1790), tr. J. C. Meredith, *Critique of Aesthetic Judgment* (1911); Schelling, *System des transcendentalen Idealismus* (1800; Eng. tr. 1882), *Philosophie der Kunst* (1807; Eng. tr. 1845); G. W. F. Hegel, *Philosophie der Kunst*; tr. B. Bosanquet (1886); M. F. A. Schasler, *Kritische Geschichte der Aesthetik* (2 vols, 1872); E. Caird, *Essays on Literature and Philosophy* (1892); B. Bosanquet, *A History of Aesthetic* (1892); H. Bergson, *L'Evolution créatrice* (1907, tr. 1911); A. C. Bradley, *Oxford Lectures on Poetry* (1909); J. Maritain, *Art et Scolastique* (1920); B. Croce, *Estetica* (1902, repr. 1908; Eng. tr. 1922), *Problemi de Estetica* (1910); A. R. Chandler, *Beauty and Human Nature* (1934); L. Trilling, *The Liberal Imagination* (1940, new ed. 1951); M. C. Nahm, *Aesthetic Experience and its Presuppositions* (1946); D. O. Hebb, *The Organization of Behavior* (1949); L. Vivante, *La Poesia Inglese ed il suo Contributo alla Cognoscenza dello Spirito* (1947; Eng. tr., 1950); F. L. Lucas, *Literature and Psychology* (1951); H. A. Needham, *Taste and Criticism in the 18th century* (1952). See CRITICISM, SEMANTICS. H.An.

Tatar Literature. The literature of the Volga or Kazan Tatars is one of the more outstanding of several cognate literatures. Its folk-lore is rich in nearly all the recognized genres and includes lyrical ballads and Russian-style 'chastushkas' (*takmaklar*). Some of it has already been collected by Nasyri, Badigov, Tuyka and others, but there is still much to record and classify. In its written form Tatar literature can be traced back to the Bolgar period (8th–13th centuries), and among its earliest monuments is a romantic poem by Gali (1191). The period of the Mongol-led Golden Horde (13th–15th centuries) and its successor the Kazan khanate, which was conquered by Ivan IV in 1552, is represented by anonymous odes, novels and historical ballads, and the poetry of Mekhmud Gali-ugly and Khosam Katib. After the Russian conquest contact with Mohammedan centres of culture was not lost and literary production continued on a mainly anonymous level. From the 17th century to the middle of the 19th Tatar literature is dominated by Mohammedan mysticism (Sufism) and represented mostly by the clergy (cf. the poetry of Mevle Koly in the 17th century and of Utyz Imeni, Ibatulla Ishan and Shamsuddin Sufi in the 19th). The middle of the 19th century saw the emergence of a rationalist reaction represented by the writings of A. N. Kursavi and G. Kandaly. Towards the end of the century the impact of West European culture and science released a struggle between the 'kadimists' and the 'jadidists', or adherents of the old and the new order. Musa Akegitov's novel *Khisamuddin Mulla* ('The Mullah Khisamuddin'), G. Il'yasov's *Bichara kyz* ('Unfortunate Maiden'), the first Tatar play, and Zakir Gadi's satires all contain some criticism of existing social conditions. At the beginning of the 20th century there was an intensification of Tatar opposition to Russian hegemony, and this took the double form of pan-turanism and pan-islamism, the latter fostered by the Moslem League. But the voice of satire was not entirely silenced. It may be occasionally heard even in the work of the most talented of Tatar poets, Abdulla Tukay (1886–1913), whose genius however was too varied to be tendentious. In the main, Tatar literature continued the religious and national traditions of the 19th century and reflected contemporary West European literary movements. Among the leading writers of the time, the novelist Fatykh Amirkhan, and the poets Nazib Dumavi, Fatykh Karimov and Sagit Rameyev had neo-romantic and symbolist affiliations. The Tatar press flourished, notably after 1905, and several literary periodicals appeared (e.g. Yashen, 'Lightning'). Since 1918 there has been a division of allegiance. Some writers (e.g. G. Iskhaki) emigrated, others (e.g. the poet Mazit Gafuri) joined the Bolsheviks. During this period Tatar literature has produced at least one gifted writer in the poet Khadi Taktash (1901–31) and has grown considerably by the efforts of many competent practitioners (A. Fayzi, I. Gazi, N. Isanbet). Up to the end of the 1930s national sentiment prevailed, but since 1939 Tatar literature has been annexed to socialist realism (cf. Sharif Kamal's novels), and the Russo-German war found Soviet patriots among the younger authors (e.g. F. Karim).

M. Dzhalil, 'Tatarskaya literatura', in *Literaturnaya Entsiklopediya,* 11 (1939); B. Yafarov, M. Gaynullini, M. Dzhalil, 'Tatarskaya literatura', in *Bolshaya Sovetskaya Entsiklopediya,* 53 (1946). W.K.M.

Television: see CINEMA.

Tell, the hero of the most famous of all Swiss legends. Wilhelm Tell, a huntsman from Uri, who was forced by Gessler, the Hapsburg bailiff, to shoot an apple off the head of his little son, kills the bailiff a little later and thereby gives the signal for the successful rising of the Three Cantons against Hapsburg domination.

The mythical huntsman who is forced to shoot at his own child occurs in many Nordic legends, such as those of the Danish Toko, the Scots William Cloudesly and the Old Saxon Egill. On the shores of Lake Lucerne ballads and chronicles reflecting the anti-Austrian patriotic movement of the late 15th century added fresh episodes taking place after the shooting scene, until the White Book of Sarnen (*c.* 1470) eventually connected the Tell story with the legend of the first Swiss confederation concluded in the forest clearing of Rütli. Still further amplified it wandered through Aegidius Tschudi's *Chronicon helveticum* into Johannes von Müller's *Geschichten schweizerischer Eidgenossenschaft* (1786–1808), both sources of Schiller's play *Wilhelm Tell* (1804) and many Swiss and German attempts to cope with the same subject. The French Revolution (Grétry's opera *Guillaume Tell,* 1791), the Italian Risorgimento (Rossini's opera *Guillermo Tell,* 1829) and the German Labour movement found inspiration in the Tell legend.

J. Dierauer, *Geschichte der schweizerischen Eidgenossenschaft,* 1 (4th ed. 1924; best summary); F. Heinemann, *Tell-Bibliographie* (1907); E. Merz, *Tell im Drama vor und nach Schiller* (1925); F. Ernst, *Wilhelm Tell* (1936). A.B.

Terza Rima, Italian metre consisting of sets of 3 lines, the middle line of each set rhyming with the first and the last of the succeeding set (aba, bcb, cdc, ded). Dante's *La Divina Commedia* is the most noteworthy example. It has been used in pure or adapted form by Milton, Shelley, Byron, Browning, Chamisso and Théophile Gautier. C.T.O.

Textual Criticism (perhaps a 19th-century term, though the word textual is used by Chaucer) is the art of ascertaining and if necessary restoring the intention of the author of a text. By definition this should include formal documents and inscriptions (dealt with by diplomatic, epigraphy, numismatics, sigillography etc.), but in common parlance textual criticism has reference to the criticism of literary texts.

MANUSCRIPTS.—Textual criticism is necessarily practised to some degree by anyone who copies anything; more or less consciously it is part of the equipment of scholiasts or glossators in any age, particularly, in the ancient world, of the Greek grammarians at Alexandria. As a distinct branch of study it arose in western Europe as an aspect of the 15th-century renaissance—with the discovery of the

Forged Decretals by Lorenzo Valla and editions of the New Testament by cardinal Ximenes and Erasmus—though there are isolated examples of the critical examination of texts in the middle ages. In this the papel chancery led the way, since, in providing rules for the composition (as to script and rhythm) of papal letters, it at the same time provided tests for the detection of forgeries.

Textual criticism does not itself include the 'higher' criticism (i.e. the enquiry into the sources and methods of an author), but only the transmission of the completed work, either directly or in translation or by quotations by other writers. We have to distinguish between the 'authentic' or 'transmitted' reading of the archetype and the 'true' reading of the original. The mere collection of the transmitted evidence and the choice between extant readings is the work of *recensio*. But as what has been transmitted to us even in its earliest form (i.e. the archetype) may not be what the author wrote, dictated, or intended to say, it is sometimes necessary to go behind the archetype by the work of *emendatio*. This distinction is particularly useful in application to the peculiar conditions under which classical texts have come down to us. In practice the two operations cannot be kept distinct, as the choice of any reading in preference to another implies that we know what ought to have been written.

The object, then, of textual criticism is to discover the 'right' (*richtig*, *vrai*), not merely the 'transmitted' (*echt*, *authentique*) reading. The theoretical approach may be analysed in a number of ways into many processes which in practice overlap and are never truly scientific. The results of collecting all the evidence, after testing by transcriptional probability, are further sifted by transmissional probability and finally scrutinized by intrinsic probability. This should logically result in the reconstruction of the earliest transmitted text or archetype, which can only be improved by emendation—the most interesting, difficult, deceptive and elusive aspect of textual criticism. There is no difficulty about the principles of the first of these tests, dependent wholly upon palaeographical lore. Scribal errors and their physical or psychological sources can be and have been classified. The more frequent are due to causes which operate in any kind of copying, i.e. faulty transference of the eye from the model to the copy and back, leading to omissions or repetitions of letters, words or lines; misreadings due to difficulties in the model or to the carelessness or ignorance of the scribe. The distinction between 'errors of the eye' and 'errors of the ear' is not always helpful, for in the middle ages all reading was to some extent reading aloud. Hence 'errors of the ear' do not imply dictation. The number of MSS that can be shown to have been dictated is far fewer than used to be thought, and 'mass'-dictation a figment of the imagination (Med. Lat. *dictare*='to compose', not 'to dictate').

Scribal carelessness leads to confusion of distinct letters in the same scripts (as O and Θ) or in different scripts (as insular 'r' and minuscule 'n'). For classical scholars and Celtic scholars these are vital considerations, as at some point in their history all classical and some other texts have been transliterated. Only thus do such misreadings as EITA for CIΓA become comprehensible. The ignorance of the scribe may cause misspellings, or the substitution of a familiar word or name for one that is less well known (as the feast of St Matthew for that of St Matthias, which will affect the date by 6 months). Modern scholars have laid great emphasis upon the physical background of text-production: the conditions of scribal labour, the make-up of the manuscript, the use of all MS. evidence apart from readings, leading to an increased study of the *scholia* and to the craft of stichometry.

All this has to be considered if the text survives in a single MS., which may be holograph, autograph (with or without author's corrections), or apograph (as with Tacitus' *Annals* 1–6 and *Histories*, or Aristotle's *'Αθηναίων Πολιτεία*). Sometimes we have one text in different 'states' (like an engraving), such as Langland's *Piers Plowman*, or Martial's Epigrams (of which one of the three archetypes is bowdlerized), or the three editions of the 13th-century legal writer Gandinus de Crema. But usually there is more than one manuscript, giving a choice of readings.

The humanists were interested in what they read but had no idea of reconstructing a corrupted text. They at times made matters worse by 'writing their own texts' or failing to distinguish between what they copied and their own 'emendations'. Textual criticism advanced with them no further than the collection of variant readings. The application of critical principles, foreshadowed by Bentley, came only with Karl Lachmann in his studies of the New Testament (1842), the Latin (*Propertius*, 1815; *Lucretius*, 1850) and Greek classics, and Middle High German poetry. Whereas the humanists collected variant readings as a child might butterflies—the commoner they were the better they liked them, or counting MSS rather than weighing them—Lachmann introduced the collection and comparison of common errors to trace the family relationship of MSS. A genealogical tree or *stemma* was thus established (as in Ritschl's *Plautus*, 1848–53), and scholars proceeded to classify their MSS by type rather than by their number or age. The elaborate technique developed by some scholars (French as well as German) for weighing the evidence of one manuscript against another is now in part discredited. Though the genealogical method has rendered enormous services to classical scholarship, it is recognized to be of limited application. The development and application of this technique was made possible by the advance of palaeography (photography and ultra-violet ray photography) upon which it largely depends.

Thus by tracing the historical relationship of the MSS we can turn back to weigh the transmissional probability of any given reading and thus arrive at the authenticated reading. This process is often clarified by the construction of a *stemma*. To be successful the MSS should first be dated and localized from a knowledge of palaeography, diplomatic, literary style and philology. Attempts have been made to reduce this construction of a *stemma* to a mechanical process, but without success, and the construction of a satisfactory pedigree does not guarantee a good edition. If the tradition is uniform, as with Aeschylus and probably Propertius, the recension is not difficult. The peculiar conditions attendant upon the transmission of Greek MSS led to a 'closed tradition', so that the genealogical method is both easy and profitable, but the existence of commercial copying whether in the 3rd century or the 13th may throw the pedigree into confusion. The canons of the classical textual criticism are not immediately applicable to the large class of works produced in the later middle ages in *peciae* for university purposes. It is not known how far this is true of the purely literary commercially produced MSS of that period.

The preoccupation of the classical scholar is the reconstruction of an archetype, i.e. the oldest MS. witness (extant or not) to the text in the form in which it has come down to us; to work, that is, from MSS which may be of the 9th–15th centuries back to a late 4th- or early 5th-century archetype. Having done this he may arrive at the point where the medievalist is sometimes lucky enough to begin. The breakdown of monastic scriptoria in the west after the 12th century, the rise of universities and a book market reproduce the problems that would present themselves to classical scholars if early copies of the classics were available. From the 13th century onwards we may have to consider (e.g. St Thomas Aquinas) in the preparation and diffusion of a text, an author's papers (or wax tablets), his autograph, a secretarial apograph, a calligraphic MS. for library purposes, and one or more *exemplaria* divided into *peciae* hired out to booksellers. Commercial copies by *peciae* (like the early papyrus) are not usually so good as monastic copies made in the closed tradition of the *scriptorium*. The presence of either in the history of a text is likely to upset the pedigree, by resulting in a 'mixed' text, or text with elements derived from different ancestries.

Homer, as well as much epic and ballad poetry in western Europe and no doubt elsewhere, is a special case, in that it is futile to look for an archetype written or corrected by the author of poems propagated and handed down for centuries by word of mouth. Here, as in medieval romantic cycles, textual criticism dependent upon written evidence is subsidiary to the reconstruction of the legend with the help of philology, anthropology and archaeology.

With classical texts the gap between author and manuscript is frequently a thousand years. Texts before A.D. 800 in Latin and 850 in Greek are rare. It is to the monastic *scriptoria* of the period 800–1200 that we owe the bulk of our extant manuscripts of the Greek and Latin classics. The crucial fact in the transmission of Greek MSS is the renaissance of Greek culture associated with Photius, lasting from the middle of the 9th century to about 1000 and marked by the transliteration of Greek texts from uncial writing into a newly invented literary minuscule. At this epoch many texts were accentuated, punctuated and their spelling normalized. Comparable to this was the Carolingian renaissance in the west, to which we owe the survival of most of the Latin classics; but there is not the same cleavage as in Greece, because bookscript developed in the west much more gradually. Virgil is here the special case. The chief witnesses for the text, apart from a 2nd-century fragment, are three MSS of the 4th and 5th centuries.

With the Old Testament the gap is wider still, the earliest manuscript being, until recently, about A.D. 900, but representing a tradition of many centuries of meticulous copying by devoted scribes. Progress has been made less in the letter of the text than in its confirmation and interpretation through the numerous discoveries of archaeology. But, as with the New Testament, recent discoveries have been of great importance. The discovery of the Dead Sea Scrolls (1947) provided, on 11 Hebrew skins, a text of Isaiah and much else, that has narrowed the gap by at least a century, or, in the opinion of many scholars, by as much as a thousand years. Some advance has been made in the criticism of the Vulgate Old Testament by Dom Quentin's ternary method of seeking for intermediaries, but this is liable to lead to quantitative rather than qualitative analysis.

In medieval texts the balance of the problem is different, though with certain Welsh poems the problem is essentially Homeric, i.e. epics handed down for centuries by oral tradition. The multiplicity of far more nearly contemporary MSS demands greater fluidity of method than the genealogical system will allow. Further, Latin and Greek being inflected (and 'dead') languages, 'literal' differences are of far greater account than in a vernacular text in which spelling, grammar and syntax are still elastic. Hence the introduction of the genealogical method into France and its application to Romance literature led some scholars to doubt its validity when applied to medieval texts. Bédier pointed out that the use of Lachmann's method produced, in scores of instances, *arbres bifides* and no other kind. This is undeniable.

With the New Testament, too, the gap is much less. The text is based on the only two MSS earlier than the 5th century (Vaticanus and Sinaiticus) and a handful of later MSS from amongst a cloud of 4,500 minuscule witnesses. Since the great edition of Westcott and Hort (1857–79) much work has been done on the Latin and Syriac versions, but the mass of evidence from the minuscule MSS for the history of the transmission of the text has not been incorporated. The position has been much changed by the discovery—the most important single factor in modern classical or biblical textual criticism—of considerable numbers of Greek, and to a lesser extent Latin, literary papyri in Egypt. These have complicated textual problems by presenting 'mixed' texts of a very early date, e.g. of Homer and the New Testament. Results are sometimes disappointing: the medieval MS. of Plato is better than the ancient papyrus of the *Phaedo*. The discovery of portions of eleven papyrus codices (the Chester Beatty papyri, 1931) narrows the gap between the great codices Vaticanus and Sinaiticus and the traditional dates of the New Testament books by a century. We now have parts of the Gospels, Acts and Revelation and an almost complete MS. of the Pauline Epistles going back to the beginning of the 3rd century. Other fragments point conclusively to the 1st century as the date of the fourth Gospel and hence attest still earlier dates for the Synoptic Gospels.

The secularization of the textual criticism of the Bible has opened the way for conjectural emendation, only to show that the scope for it is not great, since 'no other ancient book has anything like such early and plentiful testimony to its text'. The movement was necessary because for the first two centuries the books of the New Testament were copied as non-sacred books and so were more liable to corruption.

Thus, having considered transcriptional and transmissional probability, we are in the last resort thrown back on human judgment in deciding whether a reading is the author's intention or a 'printer's error', or whether it is deliberate irony or parody, or whether Tolstoy wrote Newton's *Binomial Theorem* where for days his daughter read Plato's *Symposium*. Happy is the man who discovers that a supposed unknown gallant Louis Parensell really conceals Love's Farewell (a known poem). If he knows that Dante used a strict and rhythmical *cursus* he will understand Paget Toynbee's emendation in one of the letters of the meaningless *Punica barbaries* to *punita barbaries*. The different types of *cursus* are gradually being explored, but, considering that the bulk of medieval belles-lettres were written rhythmically, this is a still neglected weapon of textual criticism. There have been 50 editions of the *Philobiblon* but none of them has (to 1952) taken into account that it is written strictly according to the rules of the *cursus curie Romane*.

The general tendency of modern textual criticism has been away from the conception of 'good' or 'bad' MSS towards the admission that much of our evidence is 'mixed'. This is the influence of the 3rd-century papyri in classical and biblical studies, and the comparative failure of the classical system when applied to medieval Romance texts. There have been no epoch-making discoveries in classical studies in recent years, but in Old Testament and New Testament criticism it will be a long time before the full impact of the discovery of the Dead Sea scrolls or the Chester Beatty papyri is felt and their evidence assimilated. In medieval studies there has been a strong reaction, led by Bédier, against the genealogical method, but nothing better has been invented. The transmission of medieval texts cannot be reduced to a single set of rules. The text of each author presents a problem in itself, and an enormous amount of work remains to be done.

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Biblical: B. J. Roberts, *The O.T. Text and Versions* (1951); *New Testament Manuscript Studies*, ed. M. M. Parvis and Allen P. Wikgren (1950); F. Kenyon, *Our Bible and the Ancient MSS* (4th ed. 1939); Dom H. Quentin, *Mémoire sur l'établissement du texte de la Vulgate* (Rome, 1922).

Medieval: J. Bédier, 'Le Lai de L'Ombre', in Romania, 54 (1928); N. Denholm-Young, 'The *Cursus* in England', in *Collected Papers* (1946); J. Destrez, *La Péeia dans les MSS universitaires du XIII*^{e} *et du XIV*^{e} *siècle* (1935); V. H. Galbraith, *Roger Wendover and Matthew Paris* (1944); F. M. Powicke, *The Compilation of the Chronica Majora of Matthew Paris* (1944); H. Kantorowicz, *Einführung in die Textkritik* [of legal texts] (1921).

See also L. J. Paetow, 'Textual Criticism in the Thirteenth Century', in *Guide to the Study of Medieval History* (1931) and the relevant bibliographical sections of the *Revue d'Histoire Ecclésiastique* (Louvain). N.D.-Y.

Printed Books.—The aim of textual criticism is the same whether the material on which it is exercised consists of manuscript or (in part or in whole) of print, and in general the problems raised by the printed book differ in being simpler. For a number of English classics written since the introduction of printing, many mutually independent manuscripts are available as well as early printed editions. In these (the poems of John Donne are a good example: see the edition by H. J. C. Grierson, 1912) such of the early editions as are not entirely derived from earlier editions are merely equivalent to manuscripts, and the editor's task is basically the same as if he were editing entirely from manuscripts. Much oftener there is only one authority, the first printed edition, which is open to correction in the same way as a single manuscript. Occasionally we are fortunate enough to have the manuscript on which this edition depends, and when the author's handwriting was conspicuously bad and the intervening copyist more than usually careless, the process of checking by the manuscript may give startling results: for example, the latest edition of Trollope's *Autobiography* (1950) was able to correct the text of the first edition in 544 places. But such instances are neither frequent nor of much significance for the principles of the subject.

The textual critic of works for which the printed book is the only surviving authority is never faced with a mass of *prima facie* independent versions of a text the relationship of which to each other he has to determine as a step towards establishing the reading of the archetype. Almost always later editions of a book are printed from earlier ones (with or without authorized alterations), and the order of the editions can usually be decided by bibliographical methods (see Bibliography). Much of the older textual criticism of printed books was vitiated by the application of inappropriate methods. Later editions were treated as if they had the same sort of claim to independent authority as manuscripts not known to be derived from another extant manuscript: and the textual criticism of manuscripts in its turn was still in a pre-scientific stage up to the time of Lachmann. On this principle any edition could be cited as an 'authority' for a reading which the editor happened to prefer. It was perhaps even more misleading, because of its falsely systematic appearance, when Theobald early in the 18th century divided editions of Shakespeare into 'Editions of Authority' (early Quartos and the first two Folios), 'Editions of Middle Authority' (later Quartos and Folios), and 'Editions of No Authority' (those of his immediate predecessors, Rowe and Pope). In fact it is necessary to decide for each individual play of Shakespeare whether there is more than one edition that has any authority at all and to treat the readings of those that have no authority (in so far as they are not accidental errors) on the same footing as conjectural emendations, which indeed is what they are: see R. B. McKerrow, 'The Treatment of Shakespeare's Text by his

Earlier Editors, 1709–68' in Proceedings of the British Academy, 19 (1933).

It is now customary, following R. B. McKerrow, *Prolegomena for the Oxford Shakespeare* (1939), to describe texts 'which cannot have been derived from any other edition now extant' as substantive, and texts which 'are derived, with or without intentional modifications, from earlier extant editions' as derived or derivative. An edition can be in part substantive and in part derivative: it will not normally be given the former title unless the amount of new material it contains is fairly large. The term 'substantive' is sometimes by extension applied to individual readings which (whether true or false) are introduced from some other source than an earlier extant edition.

A later edition, whether or not as a whole substantive, will often contain deliberate changes by the author. A critical edition will have to record all the changes, but there will almost always be some variations in the later edition for which the author is not responsible. How are these to be differentiated from genuine revisions or corrections? There are two problems here, one more serious than the other. (1) It is inadmissible to assume that the reading of the revised edition comes from the author unless the contradictory is manifestly impossible. Many trifling printer's errors do not give rise to impossible readings, and it would be unscientific to eliminate only those which do. The important consideration here is that, if an author has carefully corrected proofs of any edition at all, it will have been the first authorized one: apart from specific revisions he will correct those of a later edition much less thoroughly, if at all. Hence in the case of trivial variants, the reading of an original edition has a strong claim to preference. A good example is Boswell's *Life of Johnson*, where the edition incorporating the author's final revision is the third, which, however, perpetuates errors of the second and introduces new ones of its own: see L. F. Powell's preface to his revision of Birkbeck Hill's edition (1934). (2) Even stronger is the claim of the original edition in the subordinate matter of accidentals (spelling, punctuation, capitalization etc.), in which deliberate alteration by the author in a later edition is not rashly to be assumed. This will concern the editor only if it is his aim to produce an 'old-spelling' edition. If it is, he will have to choose a 'copy-text'; the earliest authoritative edition rather than the last edition revised by the author will normally be the correct choice, even if the text to be presented is that of the revised edition. (This will not apply if the revision is so thorough as to produce what amounts to a new work.) The result will not be anything that the author himself actually saw, but the editor ought not to be deterred by that or by the accusation of 'eclecticism'. For the distinction between the substance of a text and its accidentals, see W. W. Greg, 'The Rationale of Copy-Text' in Studies in Bibliography, 3 (Bibliographical Society of the University of Virginia, 1950), and for applications of the principles, F. T. Bowers, 'Current Theories of Copy-Text with an Illustration from Dryden', in Modern Philology, 48 (1950–51).

The production of an 'old-spelling' edition with a particular edition as 'copy-text' is the most frequent aim of scholarly editing today, but it is not usually realized how continuously all frequently reprinted books have been modernized in accidentals. Often this modernization affects also grammar and the form (as distinct from the orthography) of words and so concerns the textual critic, though modernization as such is a question of editorial policy. Occasionally an adequate modernization may be impossible because of word-play in the original that would have to be represented by one or other of what are now (but were not then) two clearly distinct words. A brief account of the changes in the most thoroughly modernized of all English books, the 1611 translation of the Bible, can be found in J. Isaacs, 'The Authorized Version and After', in *The Bible in its Ancient and English Versions*, ed. H. W. Robinson (1940).

In general the errors of compositors are psychologically similar to those of copyists of manuscripts; but there are also mechanical causes of corruption, of which the following are the most important. The compositor can pick up a letter from the correct division of his type-case, but it may have been wrongly put in that division at a previous distribution of type. This is known as a 'foul case' error. A letter can be 'turned', i.e. inserted upside-down in the composing-stick. The result on the printed page may be what appears to be another letter. This is particularly frequent with the pair *n* and *u* (which are easily confused in handwriting as well). Worn, badly cast, or imperfectly impressed type can result in the misreading of one letter as another by the compositor of a subsequent edition; such errors are often helpful in deciding the priority of editions and the exact nature of the copy for a given edition (see BIBLIOGRAPHY). Misunderstood corrections in proof can lead to errors of a rather complicated kind, but these have their analogues in the correction of manuscripts.

One interesting problem for the editor (not perhaps one of textual criticism in the strictest sense) arises when the need to fill a precise quantity of space in print has led to deletions or supplementations at proof stage. For the English reader the most important examples are the novels of Dickens printed in parts. The proofs of many of these survive, and Dickens often had to cut them (and occasionally pad them out) to make the part exactly the right length. Though they correspond to the author's real intentions, the passages cut have never been restored in editions of the novels: see J. Butt, 'David Copperfield: From Manuscript to Print', in Rev. Eng. Studies, N.S. i (1950).

The novelties which the printed book introduces into the task of the textual critic are not many and they include more simplifications than complications. Well into the present century, editing was almost always vitiated by inadequate attention to questions of critical bibliography, and the reaction against this neglect has perhaps obscured the fact that bibliographical, like palaeographical, knowledge is merely part of the textual critic's equipment, and that the faculty that is specifically his is a sense for what a particular author (or kind of author) would be likely to say in a particular context. Thus when W. W. Greg wrote that 'strictly bibliographical investigation forms three-fourths of textual criticism' (Trans. Bibliograph. Soc., 12, 1914), it was a salutary protest against the neglect of such investigation but did not adequately distinguish between the prerequisites and the essence of textual criticism.

One other factor has probably affected adversely the textual criticism of printed books, though to a degree hard to assess. A manuscript is manifestly a product of the fallible human mind and hand. A printed book has a false air of objectivity which tends to overawe. In the sphere of textual criticism as in others the idea that 'if it is in print it must be true' may have unconsciously affected those who would indignantly repudiate it if it were put to them in that crude form.

F. P. Wilson, 'Shakespeare and the "New Bibliography"', in *The Bibliographical Society 1892–1942, Studies in Retrospect* (1945); R. W. Chapman, 'The Textual Criticism of English Classics', in *The Portrait of a Scholar* (1920).
J.C.M.

Theophilus, the hero of one of the most widely circulated and popular medieval legends. Like Faust, he pledges himself to the devil. He is not prompted by a thirst for knowledge, however, but by the prospect of rehabilitation from an undeserved humiliation. The plot is medieval Christian; through honest repentance the hero is finally saved. In western Europe this legend first appears in Paulus Diaconus (*c.* 790); later in an excellent version by Hrotsvitha of Gandersheim (10th cent.) and elsewhere. Dramatic versions are known in French (by Rutebeuf), Low German and Middle Dutch; verse and prose tales in Dutch and English. It even penetrated into liturgy and art. A great number of later adaptations have appeared.

Ed. of the Middle Dutch epic poem J. Verdam (1882) and J. v. Mierlo (1941); of the Middle English version by E. Kölbing in Englische Studien, i (1877); of the three Low German versions by R. Petsch (1908) and C. Sarauw (1923).

K. Plenzat, *Die Theophiluslegende in den Dichtungen des Mittelalters* (1926); M. Rudwin, *The Devil in Legend and Literature* (1931, especially for the English versions) and *A histor. and bibliogr. survey of the German religious drama* (1924, for the Low German dramas); H. H. Knippenberg in Tijdschr. v. Nederl. T. en Lett. (1938); R. Petsch in *Niederdt. Studien. Festschrift C. Borchling* (1932) and Niederdt. Jahrb. 65/66 (1941); E. Faligan, 'Des formes iconographiques de la légende de T.', in Revue des Traditions Populaires, v (1890).
J.J.M.

Tibetan Literature. The classical language which is still in use in Tibet for all literary works (its use corresponding to that of Latin in medieval Europe) received stabilized form in the 8th century. Buddhism was then introduced by the early kings who sponsored the translation into Tibetan from Sanskrit and other Indian languages of the whole available literary tradition of Buddhist India. This great work continued until the 13th century when the canon was finally closed in the twofold form now known to us: the *Kanjur* (translated word) containing the authoritative word of the Buddhas themselves, and the *Tenjur* (translated treatises) containing the independent works and commentaries of Indian Buddhist men of letters. Since most of the original Sanskrit texts are now lost for ever, this great Tibetan collection is indispensable to the student of Buddhism.

On the basis of this Buddhist tradition

Tibetan literature proper developed. It remains a religious literature, for the monasteries have always been the centre of learning. Works on doctrine, monastic discipline, textual criticism, logic, astrology, medicine and craftsmanship (the painting of scrolls and making of images) predominate. More popular are the biographies of Tibetan sages and teachers, their moralizing verses and mystical songs, and above all the popular drama and monastic mystery plays. As purely popular remain only folk-song and epic (the Kesar Saga). There are several historical works, all of great importance for our knowledge of the development of Buddhism and its literature in India and Tibet.

Of non-Buddhist literature there is little; most important are some early chronicles (*Les Documents de Toung-Huang*, tr. J. Bacot and F. W. Thomas). The texts of Bön, the pre-Buddhist religion of the country, are so influenced by the doctrines of their opponents as to possess no literary standing of their own.

This vast literature is still scarcely touched by western scholarship, and Tibetan is still used chiefly to make up the deficiences of Sanskrit works. To this category belong the translations of E. Obermiller, Friedrich Weller, Foucaux, de la Vallée Poussin, Étienne Lamotte and Konstanty Regamey.

The few who have given attention to original Tibetan works have kept to the more popular works, collections of stories and biographies. Here belong the translations of I. J. Schmidt, Anton Schiefner, Berthold Laufer, Albert Grünwedel, A. H. Franke, Gustave-Charles Toussaint and Jacques Bacot.

Three historical works, those of Tāranātha (tr. A. Schiefner), of Butön (tr. E. Obermiller) and of Zönupäl, the 'Blue Annals' (tr. Roerich), are available in European translation. But all the other works of the great literary men of Tibet, such as the Great Sākya pandit (*1092), Butön (*1290), Tsong-kha-pa (*1357) and Padma Karpo (*1526)—to mention but the most famous names—still await the appreciation of those interested in one of the great oriental civilizations. It is clear therefore that it is still far too early for any true history of Tibetan literature. The most adequate summary to date is to be found in *Tibetan Painted Scrolls* by Giuseppe Tucci, i, 94–170 (Rome, 1949).

Select biblio. of books available in European translation: A. Grünwedel, *Mythologie des Buddhismus in Tibet* (1900); G. Tucci, *Indo-Tibetica* (4 vols, 1932–41).—Buddhist Sanskrit works translated on the basis of Tibetan: *Tibetan Tales*, tr. A. Schiefner and R. W. S. Ralston (1906); *The Life of the Buddha*, tr. W. W. Rockhill (1907); E. Obermiller, 'The Sublime Science of the Great Vehicle to Salvation', in Acta Orientalia, 9 (1931); *Sandhinirmocanasūtra*, tr. E. Lamotte (1935); *The Badramāyākāravyākarana*, tr. K. Regamey (1938).

Works of Tibetan authorship: *Trois Mystères Tibétains*, tr. J. Bacot (1912); *La Vie de Marpa*, tr. J. Bacot (1937); *Tibet's Great Yogi Mila Repa*, tr. Evans Wentz (1928); ed. *The Tibetan Book of the Dead*, tr. Evans Wentz (1927; 2nd ed. 1949); *Tibetan Yoga and Secret Doctrines*, tr. Evans Wentz (1935); *Padma Thang Yig*, tr. C. Toussaint (1933); *Der Roman einer tibetischen Königin*, tr. B. Laufer (1911); *gZer Myig*, tr. A. H. Franke in Asia Major (vols 1–6, 1924–30; new series 1 and 2, Dec. 1949).

Bibliographies in H. Cordier, *Biblioteca Sinica*, vol. 4 (1907–08) and in D. L. S. Grousset, *Histoire de l'Extrème Orient*, p. 670 (1929). D.L.S.

Tōkan Kikō ('An Account of Travel through the Eastern Barrier'), a Japanese travel diary, dated 1242, of a journey from Kyoto to Kamakura by an unknown author; the ascription of authorship to Minamoto no Chikayuki seems incorrect.

Eng. tr. anon. (J. B. Snellen) in *Commemoration Volume, The Twenty-Fifth Anniversary of the Foundation of the Zaidan Hōjin Meiji Seitoku Gakkai or Meiji Japan Society*, ed. G Katō (1937). E.B.C.

Towneley (or **Wakefield**) **Cycle.** The dual designation of this cycle of Miracle plays derives from circumstances surrounding the unique MS. of the plays. Found in the library of the Towneley family at Towneley Hall, it is reputed to have originated from Woodkirk (O.E. Widkirk) Abbey near Wakefield. This tradition is supported by topographical references in the cycle's *Secunda Pastorum*. The MS. is of the mid-15th century, but some of the plays are certainly of earlier origin. The full cycle of 32 plays appears to have been compiled in three stages. First came the simple devotional plays written in the metre of 14th-century romances. Next, copies of plays originally acted at York; and finally, those plays and parts of plays in 9-line stanza which characterize the cycle. The latter, often referred to as the work of 'the Wakefield Master', are distinguished by their disregard of convention, their humour and fierce social criticism.

Ed. G. England and A. W. Pollard (Early Eng. Text Soc. 1897). G.W.

Tragedy is 'the dramatic representation of some serious action, arousing pity and fear'.

This is part of Aristotle's definition of tragedy—and neither the definition nor the practice of the Greek tragic poets requires that a tragedy shall end unhappily, though Aristotle finds the unhappy ending aesthetically superior to the other. So far as Greek drama is concerned, those tragedies which do not end unhappily (like the Orestes trilogy) end in a scene which transcends and reconciles the tragic conflict. This may indicate the true answer to the fundamental question which Aristotle was the first to ask: why do we take pleasure in tragedy, since it portrays scenes which in real life would give us nothing but distress? Aristotle's own answer, as given in the *Poetics*, is so terse as to be obscure. It is that learning (or 'understanding') is agreeable, and that artistic representation involves learning, or understanding. Whatever Aristotle meant by this, it certainly is true of the tragedy he was writing about —and not only of that tragedy—that though it does deal with unhappiness and suffering, it does so in a way which links it significantly with the very basis of human life. Whether the final illumination is expressly presented, as in the Orestes trilogy, or merely implied in the structure and spirit of the play, tragedy brings understanding, an enlargement of the mind and experience; and it does this by showing, it may be, that the suffering is the direct consequence of error, or perhaps—in an even profounder form of tragedy—that it may be an inescapable consequence of our being men and not gods.

Perhaps Aristotle had this enlarging effect of tragedy in mind when he framed his theory of *catharsis* ('purgation'): that tragedy arouses in us the emotions of pity and fear, but only to purge us of these and similar emotions; which is to say that it has a spiritually bracing effect. Aristotle, like many a later critic, regards tragedy as the noblest form of literature; a judgment which has this justification, that it is scenes of suffering, not of joy, which move the deepest emotions and questions about human life, and that it is of the essence of tragedy not necessarily to answer the questions, but at least to raise them, and having raised them to set them in their widest context.

Tragedy has fully realized itself only rarely: among the Greeks in 5th-century Athens; in Rome, never (for the tragedy of Seneca is a shoddy thing); in Elizabethan drama; in the classical drama of Spain and France; and in 19th-century Scandinavian drama.

Whether in these successive flowerings any social or other conditions remain constant is too large a question to discuss here: certainly in Athens favouring conditions are clearly discernible: a politically educated and responsible democracy in a period of vigour and confidence, having a religion that was the reverse of dogmatic, having too a wealth of native myth; a people instinctively artistic and dramatic, philosophic by nature (unlike the Romans, for example), but still in that stage of its development in which religion, philosophy and poetry had not yet parted company.

The suddenness with which the great period of Athenian drama ends is remarkable. It begins at about 500 B.C. Sophocles and Euripides both died in 406. The next year Aristophanes wrote his comedy *The Frogs*, in which the god Dionysus goes down to Hades to bring back one of the three great tragic poets, as none were left. All our evidence suggests that Aristophanes was right: great Greek tragedy was finished. One reason was that an age of intellectualism had begun. Philosophy had become conscious of herself and was now relying on her own purely intellectual methods. Plato, for example, one of the greatest artists of them all, wrote tragedies in his youth, burned them, deliberately though unsuccessfully renounced poetry and became the least arid intellectualist there ever was—and wrote almost bitterly against the tragic poets. It is the great strength of Greek tragedy that its chief exponents, besides being magnificent poets and superb men of the theatre, were as original thinkers the equals of any of their contemporaries.

The general spirit of Greek tragedy is, for a very simple reason, commonly misunderstood. It is thought to represent humanity as the helpless victim of all-powerful and irresponsible gods. It does nothing of the sort. The mistake comes from supposing that the gods in Greek drama are arbitrary divine persons. Nothing could be further from the truth. This had been an early conception of the gods, but it leaves no serious traces in tragedy. Rather the gods are a personification or a symbol of the fundamental laws or forces in human life which man has to respect if he would avoid catastrophe. If a man infringes a given natural or moral law—for whatever reason—a certain result will inevitably follow. The result is 'the will of the gods'; but the dramatist is always concerned to show that the result always comes about in the natural course of events. Indeed the natural course of events and the activity of the god are only different ways of expressing the same thing. So, in *Electra*, Sophocles indicates that it is with Apollo's direct sanction that Orestes and Electra killed their mother because she had killed their father. This does not mean that Apollo is an immoral god who sees nothing wrong in matricide, still less that he compels Orestes and Electra to do this thing. It means that Clytemnestra's crime had created a situation (which Sophocles draws in detail) such that her children inevitably kill her in revenge; and the function of Apollo in the play is to certify that a universal law is at work here: that violent crime inevitably provokes violent reaction. The activity of the god neither starts nor controls the activities of the human actors; it merely universalizes the particular case by showing that it is obeying a law. Greek tragedy is rightly called 'religious drama'; it would be no less just to call it scientific.

Greek tragedy does not notably differ from later forms of tragedy in having as its basis the conception of an ordered universe, permeated by law. It has in the gods its own peculiar symbol of that law, but it may be doubted if without this basis tragedy is possible at all. But in other respects Greek tragedy is unlike any other, unless that other has directly imitated the Greek. Two major differences may be mentioned.

The first is that a Greek play confines itself most remarkably to what is essential to the tragic theme of the play. The dramatists have no desire to represent action for its own sake or to study character for its own sake. Sub-plot and even extensions of the main plot, which might be natural but are not essential, are eschewed. Nothing is done which the development of the tragic idea does not directly demand. No attempt is made by the use of subsidiary scenes and minor characters to set the main action against a background of ordinary life—a device which Shakespeare used with such tragic effect. The only background is the activity of the gods: that is, universal law. Naturalism was sought much less than the steady development of the essential theme. Hence the spare form of Greek tragic plays. The number of characters is small, narration is used freely in place of action, dialogue is rarely naturalistic, the action is normally confined to one place and time. The aesthetic result of this concentration is the swift, decisive and clear development of the tragic theme.

The second great difference is that in Greek tragedy dancing and music were integral parts of the whole, not occasional adjuncts. The chorus-odes were danced and sung, and there was regularly a lyrical scene in which the chief actors sang in dialogue with the chorus. The function of the chorus, as a lyrical body, was to lift the action from time to time above the level of poetic speech to the level of music and so to amplify the emotional range of the drama. As a dramatic character the chorus could, so to speak, enlarge the area of reference: it could bring to the surface any philosophic or dramatic implications of the action which might be hidden from the actors themselves—in this way doing what minor characters often do in Shakespeare. Although the actual music and dances are now entirely lost, it is possible to infer enough of their effect and general nature to make it quite certain that a performance of a Greek play without dancing and music can be nothing but a pale imitation of the original.

The audience before which these plays were first performed was in effect (though not literally) the whole citizen-body of Athens. It was natural therefore that the plays should deal with moral or religious themes of importance; this was no theatre in which to explore the possibilities of a psychological tragedy. Euripides' *Medea*, for example, is not a study of an individual woman tragically in love, but of the irrational passions of love and hate, so destructive to society at large. In the last two decades of the 5th century—largely because of the intellectualist movement mentioned above—tragedy did begin to concern itself more with the abnormal individual, as in Euripides' *Orestes* and *Electra*. The union of dramatic poetry, religion and philosophy was breaking down. Tragedy became more secular and less serious, so much so that some of Euripides' later 'tragedies' are really romantic drama or even comedy (cf. *Helen*).

The Roman 'tragedy' of Seneca, a rehash of Greek material, was certainly not designed for any stage, but for recitation. Its stock-in-trade was declamation, horrors and philosophizing, and its present significance is limited to its influence on Elizabethan drama. Nevertheless, perhaps just because Seneca designed his tragedies to be read rather than acted, he is referred to with almost oracular veneration long after the actual acting of other plays had ceased (see DRAMA: *The Middle Ages*). In consequence tragedy comes to be regarded during the dark and middle ages as a literary form. Chaucer, Lydgate and others, citing Seneca as authority, state dogmatically that tragedy is a particular kind of story which (a) treats of persons of high degree and (b) represents them as falling from a state of prosperity into one of adversity. The transformation is thought of as occasioned by the fickleness of fortune (often personified—sometimes as a goddess, even in Christendom). The story is thus endowed with didactic content. Courtship of the Christian virtues is urged upon those who seek to become impervious, at least in spirit, to fortune's mutability.

Quite unconsciously this literary formula of a tragic fall from greatness returns to the stage in the Mystery cycles built around the Son of God's crucifixion (see DRAMA; MIRACLE AND MYSTERY PLAYS). Each of the plays in the complete cycle tells its own moral tale; but the central tragic theme, treated in appropriately solemn dialogue, prepared the minds of audiences for the later humanistic tragedy of the secular stage.

The survival of Senecan precept in literary form also provided the natural point of departure for research into ancient tragedy, when general interest in the ancient world revived during the 15th century. The earliest centre of this research was Italy where academies were established to study the drama and theatre of the ancient world (see DRAMA: *Italy*). By 1515 the first tragedy in Italian modelled on strict classical lines, Trissino's *Sophonisba*, had been written. Italian example spread west and north. A similarly constructed play, Jodelle's *Cléopâtre captive*, appeared in France in 1552: and in England Norton and Sackville's *Gorboduc* was performed by members of the Inner Temple in 1561. Spain, Portugal, Germany and the Low Countries followed suit. In every case the schools and universities were the centre of this activity; on the continent it was considerably abetted by the Jesuit colleges of the counter-Reformation. But lacking the prestige of the Italian academies, the schools and universities of other European countries were fortunately unable to divorce academic study of ancient drama from popular tradition either as easily or as completely. The absolute nature of the divorce in Italy proved the undoing of the genre. Trissino's example was followed by Alamanni (whose *Antigone* was performed in 1532), by Tasso, Giraldi (Cinthio) and L. Dolce who translated many plays by Euripides into Italian as well as those of Seneca. But all the while insistence upon adherence to a narrow, dogmatic formula cramped the tragic dramatist's style and forced him ever further away from spontaneous imaginative creation reflecting the world about him. The revival of classical tragedy in Italy as a stage form thus died of inanition, leaving the field open to the decorator and to the musician who combined to fashion opera from the corpse.

In Spain the Senecan tragedies of Jerónimo Bermúdez, Cristóbal de Virués and Leonardo de Argensola enjoyed a *succès d'estime* but were soon altogether eclipsed by the freer and more popular work of Cervantes, Lope de Vega and Calderón (see DRAMA: *Spain*). In Germany and the Low Countries classical tragedy failed to find a public outside the schools and universities until the late 17th century.

In England the medieval idea of a moral aim which had attached itself to surviving Senecan precept died hard. Its effect upon the 16th-century dramatist's approach to tragedy is well illustrated by Puttenham. 'Tragedy', he says, 'deals with the doleful falls of unfortunate and afflicted Princes, for the purpose of reminding men of the mutability of fortune and of God's just punishment of a vicious life.' A measure of the change, however, that overtook tragedy in England in the 50-odd years that separates *Gorboduc* from *King Lear* is the abolition of that qualifying clause. The authors of domestic tragedy (plays, that is, where bourgeois heroes and heroines enact their unhappy story in a recognizably English setting—viz. *Arden of Faversham*, *A Woman Killed with Kindness*, etc.) continue to stress the values made popular by the Morality play (q.v.). At times this required drastic alteration of historical fact in order that virtue should be rewarded and vice punished. These dramas laid the foundations of English melodrama. Academic study of Seneca, however, both in Latin and English during the 16th century served to reassert not only the essential sensationalism of his plays but, far more important to the development of English tragedy, the particular brand of Stoic philosophy with which he had endowed his characters. This philosophy, the corner-stone of which is a readiness to meet death on terms of one's own choosing, provided English renaissance dramatists with the ideal dramatic answer to the traditional dramatic conundrum 'How may the fickleness of fortune best be mastered?'. The protagonists of Elizabethan and Jacobean tragedy all start their stage careers faced with this question posed in one or another of various acute forms: all resolve their dilemma by a personal and positive resolve to accept the worst fortune can offer. 'Most men are tossed miserably between the dread of death and the torments of life', Seneca had said in his *Letters to Lucilius*. 'Better a dead lion than a living dog', replied Hector in Shakespeare's *Troilus and Cressida*. For Hamlet 'the readiness is all'; for Lear 'ripeness is all'. This fundamental change of outlook in the central protagonist or protagonists during the course of the action is set against a background of ordinary life. The ordinariness of this background in its turn is a potent factor in making every advance in the main action appear to be the direct and logical outcome of its predecessor. Infringement of any natural or moral law either at the start of a play (as in *King Lear*) or directly preceding the play (as in *Hamlet*) will lead to an inevitable and usually calamitous result. Characters who are recognizable as individual personalities are thus universalized and enable us as audience to see that the suffering which individuals have to endure in life are at least the direct consequence of error, if not an inescapable consequence of our humanity. Elizabethan and Jacobean tragedy is at its finest when it seeks simply to state that fact: at its weakest when it seeks to show in addition how that suffering may best be avoided, or exploits sensationalism and dramatic situation for its own sake. The former enlarges our experience which is enlightening and thus enjoyable: the latter is incredible and consequently either painful or shocking.

The strength of Elizabethan tragedy, which derives so much from Seneca, is paradoxically due to its contempt for the niceties of form so dear to humanist scholars. In plot structure it differs little from the mere sequence of scenes inherited from the Mysteries where narrative and stage action move in swift conjunction; but character and feeling have much wider scope. Formal choruses are non-existent, all commentary upon the action and interpretation of it being delivered either in soliloquy or by some individual 'Prologue' or 'Chorus' who may be better paralleled by the 'Presenter' or 'Nuntius' of the Mysteries and pageants than by the chorus of classical antiquity. Ben Jonson alone of the major dramatists with pedantic zeal attempted to follow the precepts of the Italian revivalists in detail—and with as much success (see DRAMA: *England*). It was only in France that this strictly regulated tragedy found the right sort of soil in which to flourish.

The development of tragedy in the age of reason is the record of its modification to the taste of an audience out of touch with the tragic idea. Whilst in France, perhaps conscious of attaining its apogee under Louis XIV, the form reached full flowering at the hands of Corneille and Racine, the restless audiences of Restoration England had already acquired a more extravagant taste. The heroic dramas of Davenant, Howard, Dryden and Lee were transplanted to remote and improbable settings—India, Mexico, Peru—decorated with rant and rhyme and embellished with every mechanical aid of the theatre. Even when discipline returned, Georgian England remained out of touch with the neoclassical conception of tragedy, and the lethargy of Addison's *Cato* or Johnson's *Irene* contrasts forcibly with the sustained vigour of *Horace* or *Phèdre*.

A strain no less opposed to the Aristotelian idea of tragedy is apparent in the 'sentimental drama' which took root throughout Europe in the next century. Far from purging the pathetic, sentimental drama encouraged it, measuring its success by the audience's flow of tears. In England this is no less true of the high-flown verse of Southerne and Rowe than of the humbler prose of Lillo and Moore, whilst France, though cherishing the illusion of tragedy, increasingly indulged a taste for *comédie larmoyante*. This is not to dispute the contention of Diderot or Lessing that the stuff of tragedy is to be found on our own shores and in our own homes; but it is rarely given to prophets to see their predictions realized, and over a century separates Lessing's *Miss Sara Sampson* from Hauptmann's *Vor Sonnenaufgang*.

That the romantic movement in drama started on the heights of Goethe and Schiller and finished in the foothills of Dumas *père* and Bulwer-Lytton was largely due to the emphasis laid by later practitioners on the mysterious and the sensational (see MELODRAMA). Gothic drama was by no means confined to Germany, and Kotzebue, Pixérécourt and 'Monk' Lewis all shared in the cultivation of a blind, unreasoning terror, wholly opposed to the rationalization of the terrible which divides tragedy from melodrama. Even when lucidity reasserted itself in the close-knit *drames* of Scribe and Dumas *fils*, it was craftsmanship, not content, that took pride of place; whilst the early death of Georg Büchner cut short a unique attempt to harness the imagination of the romantic movement to the contemporary scene.

That harnessing had therefore to wait for the hand of Henrik Ibsen. By applying the technique of Scribe to the historical themes of his early plays Ibsen equipped himself for the wider tasks of *Brand*, *Peer Gynt* and *Emperor and Galilean*. But perhaps even this body of poetic tragedy represents a smaller achievement than the prose tragedies which followed, combining, as they do, acute analysis of Ibsen's own world with the imaginative insight of a poet. It is the struggle of the individual against an artificially organized society that supplies Ibsen's theme, whether the individual is Mrs Alving, Hedda Gabler or John Gabriel Borkman, and his poet's approach endows the small scale of the Norwegian scene with the proper proportions of tragedy.

It was, however, Ibsen the critic rather than Ibsen the poet who fathered the modern realistic drama. Chekhov and Strindberg certainly, and perhaps also Hauptmann and Sudermann, caught something of his vision, but the majority of dramatists were content with analysis. Shaw did not and Galsworthy could not encompass tragedy within their range, any more than Brieux in France or Schnitzler in Austria and Wedekind in Germany. Moreover the restless experiments with form which characterized European drama after 1918 distracted authors from the concentration essential to tragedy. Toller's expressionism and Pirandello's essays in the fourth dimension both explore the shape rather than the substance of tragedy.

If, too, a measure of self-confidence can alone give the detachment essential to the writing of tragedy, as in 5th-century Greece or 17th-century France, Europe has been deprived of that confidence since 1914. It is perhaps for this reason that the United States of America has made the greatest contribution to the writing of tragedy since then. Eugene O'Neill, Maxwell Anderson and Clifford Odets have all at some time achieved tragic grandeur and power. England at any rate can offer nothing to dispute the claims of *The Emperor Jones*, *Winterset* or *Golden Boy*. But the anxiety of the atomic age appears to have robbed even American tragedy of its detachment and depth; the essays in tragedy of Arthur Miller and Tennessee Williams are shallow and hysterical when set beside their predecessors'. Similarly the pessimism of such popular French dramatists as Anouilh and Sartre falls significantly short of tragedy. To distil the dangers of human existence today into terms of the theatre is clearly a task that daunts the dramatists, in the same way that *catharsis* becomes increasingly difficult for an overwrought audience.

E. Schuré, *The Genesis of Tragedy and the Sacred Drama of Eleusis* (1936); S. H. Butcher, *Aristotle's Poetics* (1902); A. E. Haigh, *The tragic drama of the Greeks* (1925); H. D. F. Kitto, *Greek Tragedy* (1939); L. Campbell, *Tragic drama in Aeschylus, Sophocles and Shakespeare* (1904); A. E. Chaignet, *La tragédie grecque* (1877); W. Farnham, *The Mediaeval Heritage of Elizabethan Tragedy* (1936); H. H. Adams, *English Domestic or Homiletic Tragedy* (1943); J. W. Cunliffe, *Early English Classical Tragedies* (1912) and *The Influence of Seneca on Elizabethan Tragedy* (1893); F. L. Lucas, *Seneca and Elizabethan Tragedy* (1933); F. S. Boas, *University Drama in the Tudor Age* (1914); A. C. Bradley, *Shakespearean Tragedy* (1904); U. M. Ellis-Fermor, *The Jacobean Drama* (1936); R. Lebègue, *La Tragédie française de la Renaissance* (1944); G. Lanson, *Esquisse d'une histoire de la tragédie française* (1920); W. Harvey-Jellie, *Le Théâtre Classique en Angleterre dans l'âge de John Dryden* (Montreal, 1932); E. Bernbaum, *The Drama of Sensibility* (1925); H. J. Weigand, *The Modern Ibsen* (1926); E. Bentley, *The Modern Theatre* (1948); E. M. Gagey, *Revolution in American Drama* (1947); D. Knowles, *La Réaction Idéaliste au Théâtre depuis 1890* (1934); A. Nicoll, *The Theory of Drama* (1937).

H.D.F.K.; G.W.; G.R.

Transcendentalism, a movement which flourished in New England during the years 1836 to 1860 and vitalized American art and literature. Its beliefs, derived from German idealism, English romantic poetry, Plato and oriental scriptures, were most fully expressed by Emerson in *Nature* (1836), Thoreau in *Walden* (1854) and other writers who held discussions in Concord, Mass., and became known as the Transcendental Club. Its periodical was The Dial (1840–44). H.L.C.

Translation. For the beginnings of literary form as well as literary criticism it is usual to go back to the Greeks of the classical age. But the Greeks were too much preoccupied in exploiting the beauties of their own language and too contemptuous of the 'barbarous' tongues which they heard abroad to develop the art of translation or even to regard it as an art at all. There is thus no patroness of translation among the Nine Muses, and if we invent a tenth for the purpose, I fear that we shall have to call her Cinderella. For of all the literary arts, translation has been the most neglected in the long history of criticism. Yet it has been widely practised ever since the catastrophe at Babel produced a market for its products, and with so many good and bad examples at our disposal it should not prove impossible to establish it on a sound theoretical basis. But in fact this task has seldom been undertaken, at any rate in England. The Italian aphorism, *traduttore traditore*, has nothing but brevity and wit to commend it; and Matthew Arnold's *On Translating Homer* (1861) stands out as one of the few noteworthy essays on the subject. I make this my starting-point, if only to emphasize the change of outlook that has occurred since he wrote.

Shortly before Arnold's book appeared, F. W. Newman, the Cardinal's brother, had declared that 'the translator should retain every peculiarity of the original, so far as he is able, with the greater care the more foreign it may be'. Now this sounds well enough in theory—fidelity to the original should be every translator's aim. But fidelity is an ambiguous term, and this principle, if conscientiously adhered to, might well give us translations of French novels in which the hero called his beloved 'my cabbage'. Arnold is surely right when he castigates Newman for his pronouncement.

Newman had also considered, only to reject it, the theory that a translation 'should affect our countrymen as the original may be conceived to have affected its natural hearers'—a fundamentally sound idea. But Arnold will have none of this either, for the very inadequate reason that 'no one can tell us how Homer affected the Greeks', a remark which merely calls attention to a difficulty that certainly exists when we go back as far as Homer's day, but diminishes to vanishing point as we approach our own times.

Arnold, after thus, in my opinion, rejecting salvation, proceeds to argue for a third position. He maintains that it is the translator's duty 'to satisfy scholars', and incidentally he implements this calamitous advice by urging him to experiment (in the case of Homer's poems) with an English hexameter.

In thus summarizing Arnold's discussion of the theory of translation, we have lit on a principle which I now put forward as the lodestar of the translator, though Arnold and Newman both rejected it. I call it the principle of equivalent effect and regard it as signifying that that translation is the best which comes nearest to creating in its audience the same impression as was made by the original on its contemporaries. Higher than this, I hold that no translator can aim.

Difficulties, of course, spring up in their multitudes directly we try to carry out so general a principle in practice. That was only to be expected: translation is a creative art, and no one who has seriously applied himself to such work would describe it as easy. I must mention two important corollaries that follow from the principle. (1) Presuming that the original was intelligible to its first audience, the translator's first aim should be intelligibility, and that not to scholars only. (2) Except in cases where the original author writes with deliberate archaism, this aim can be achieved only by the adoption of contemporary diction. I give two examples. Maupassant, in *Le Champ d'Oliviers*, describes a village priest who has just come home from a fishing expedition in these words: 'Il avait l'air d'un solide et bizarre ecclésiastique des pays chauds, fait pour les aventures plus que pour dire la messe'. H. N. P. Sloman renders this: 'He looked like one of those eccentric muscular Christians from the tropics, more at home in a tight corner than at the altar'. Here, Sloman, by skilfully anglicizing foreign idiom, has not only preserved the meaning but rendered the whole picture immediately clear to his readers. Butcher and Lang, on the other hand, when they translated Homer's *Odyssey* XXI, 402–3 by the words: 'Oh, that the fellow may get wherewith to profit withal, just in such measure as he shall ever prevail to bend the bow', left all but Greek scholars or experts in archaic English to retranslate the remark for themselves as best they could.

But people translated for each other long before the English language came into being; and some justification of the principle to which I pin my faith may emerge from a brief historical survey. For this purpose I first select the Bible, the most translated book in the world.

The first and most famous translation of the Hebrew Old Testament is the Greek version known as the Septuagint. This was made during the 3rd and 2nd centuries B.C. for the Jews of the Dispersion, who were forgetting their ancestral tongue in favour of Greek. The translators, writing with religious rather than literary aims, adopted a highly Semitic style of Greek, which would have shocked Plato or Demosthenes and has, for better or worse, exercised a considerable influence on subsequent Biblical translation. For instance, the authors of the Gospels, when quoting from the Old Testament, used the Semitic Greek of the Septuagint rather than render direct from the original

Hebrew into the contemporary Greek in which for the most part their narratives are couched. These quotations must have struck their first Greek-speaking audiences as quaint, archaic and even unintelligible to the same degree as the English of our Old Testament seems so to us. Yet here the Evangelists were justified, for this Semitic Greek had itself been written in a spirit of archaism. But the Septuagint style was catching, and it reappears in many a phrase, construction and idiom of the Gospel narratives themselves, where theoretically it had no right to show itself. This fact partly accounts for the exotic flavour that has been observed in the English of the Authorized Version. I do not think we should ever have had such expressions in an English Bible as 'with desire I have desired', if St Luke had adhered throughout his narrative to the contemporary Greek which he was able to handle with such artistry.

The Gospels and the rest of the Greek New Testament soon came into the translator's hands. Of all the early translations that were made, history and geography decided that the Latin versions should become the most important, and these culminated in the authoritative translation of the whole Bible which was undertaken by St Jerome at the instance of pope Damasus in 382 and was produced in 405, to be known later as the Vulgate. If we judge the Latin of this version, lovable as it is, by purely literary standards, and if we compare it with the more formal Latin which the translator uses in his scholarly preface, we are forced to the conclusion that St Jerome was influenced more by traditional and religious than by artistic considerations. His chief aim appears to have been a literal adherence to his originals (Newman's principle). For instance, when St Luke departs from normal Greek usage and employs the preposition *in* with the verb for 'confess' (xii. 8), St Jerome gives us an equally curious Latin construction, 'confitebitur *in* illo'. Thus a belief in the sacrosanctity of the diction and idiosyncrasies of the original authors dominated biblical translation from the earliest days. And it was certainly not discarded by the scholars who in 1611 produced the English Authorized Version or King James's Bible.

This famous book, though it was at first received with considerable hostility, gradually acquired and has ever since maintained a unique position in the hearts of English-speaking people. Even in our day, when the need for a more accurate version in contemporary language is widely felt, critics have been almost unanimous in their praise. Robert Bridges for example in his *Collected Essays* (XVI. 1934) went so far as to say that our Bible 'has not only more beauty than any other vernacular rendering, but is in its vital parts more beautiful and intimate than its originals'. But there have been voices on the other side. W. Somerset Maugham in *The Summing Up* (1938) deplores the influence which this 'oriental' work has had on English speech and writing; and E. S. Bates, in *Intertraffic* (1943), draws our attention to some little-known facts which should be borne in mind before we bestow indiscriminate praise on King James's translators, pointing out in particular how much of what is best in their work is due to the earlier labours of Tyndale and Coverdale (1525–39). In fact it is becoming increasingly clear that the Authorized Version is very much of a composite work, not only because it was the product of a panel of forty-seven translators, hastily revised and inadequately collated by a smaller committee, but because it incorporated so much previous work, even at times reproducing the wording and rhythms of the great Wyclif translation of 1384.

However, for all this diversity of opinion, no sensible critic could deny to the Authorized Version a very high degree of beauty, and it would be equally absurd to minimize its influence as a religious document. But it is still open to us to judge it purely as a piece of translation, and here are my own findings.

First, it is too literal a version to produce equivalent effect. Its authors, impressed like their predecessors by the sacrosanctity of the originals, mistook fidelity to the idiom and diction of those originals for fidelity to their meaning, with a resulting loss of intelligibility. Who, for instance, can immediately arrive at the meaning of Lk. xxi. 13, which the Authorized translators, adhering closely to the Greek, render: 'And it shall turn to you for a testimony'?

Secondly, it is not firmly based on the normal speech of its own period. St Luke in xvii. 8 reports Jesus as imagining a scene in which a master says to his slave, 'Get something ready for my supper'. The Greek is colloquial and the master is not represented as speaking politely. Yet the Authorized translators put into his mouth the words: 'Make ready wherewith I may sup'. I submit that no Englishman alive in 1611 or at any other date would have used such an expression; that it does not represent the spirit of the original; and that the point of the parable is blunted by its use.

Modern scholarship has also detected in the Authorized Version a number of inaccuracies, which are not all due to the inability of the translators to avail themselves of the earlier and better manuscripts on which we now rely. But these inaccuracies, when all is said and done, do not amount to very much, and they were, moreover, for the most part removed in the Revised Version (1881–85). With reference then to my own principles, the main contention I make against the Authorized Version, particularly of the New Testament, is that its beauty and its spirit are not quite the same as that of the original, that it does not in all respects have the same effect on its hearers as the original must have had on its first audiences. And I maintain that this was as true in 1611 as it is to-day—it constitutes the chief justification for those attempts at fresh interpretation which the 20th century has witnessed.

The modernization of the Bible presents the translator with an exceptionally difficult task. It is hard enough for him to decide the kind of audience to whom he ought to address and suit his work; it is even harder for him to arrive at a correct estimate of the nature of what he is translating; and having solved both these problems and set himself an aim it is hardest of all for him to find a style which consistently achieves it. James Moffatt, whose pioneer work appeared in 1913 and 1924, presumably aimed at making the Bible clear to all by adopting contemporary idiom; yet we find him still capable, in blind fidelity to the Greek, of using an obsolete construction, as in Mt. vii. 11, 'you know to give good things'; and also of representing the Pharisees as having said of Jesus, 'The fellow is performing a number of Signs' (Jn. xi. 47). Other translators with similar aims, misled perhaps by the pronouncements of scholars as to the non-literary character of the Greek originals, make the still worse mistake of thinking that any kind of topical English will do. It has even been suggested that Our Lord's memorable paradox, 'The man who chooses to save his life will lose it' (Mk. viii. 35), can best be reproduced by the banal expression, 'Whoever plays for his own safety is lost'. Such translation breaks all the rules in its attempt to enlighten the so-called man-in-the-street. First, it cannot possibly be claimed that it has on him the same effect as the original had on its hearers; for though Jesus was at the moment in question addressing the people as well as his own disciples, all that he is reported as having said goes to show that he did not lower the standard of his speech for this purpose. On the contrary, I think it true to say that his reported utterances constitute the best though not the only claim of the Gospels to be regarded as great literature. Secondly, it departs even from Newman's principle, failing completely to reproduce the striking play on the two meanings of 'life' which is so characteristic of Our Lord's style. And finally, would any one of Arnold's scholars be satisfied with the accuracy of a paraphrase which does not even truly reproduce the meaning of the original?

Monsignor R. A. Knox falls into none of these traps in his scholarly version of the Vulgate (1944–50). The worst that can be said of his rendering is that it is not uniform in style. For instance he rightly modernizes the idiom of the obscure passage in Lk. xxi. 13 and gives us, 'that will be your opportunity for making the truth known'. But in his rendering of Lk iv. 22 —'All bore testimony to him'—he falls back on an archaic English usage in his handling of the difficult Greek word for 'witness' which occurs in both passages.

The Joint Committee for the New Translation of the Bible have declared their policy as follows:

> 'We aim at a version which shall be as intelligible to contemporary readers as the original was to its first readers—or as nearly so as possible. It is to be genuinely English in idiom, such as will not awaken a sense of strangeness or remoteness. It should *not* aim at preserving "hallowed associations"; it *should* aim at conveying a sense of reality. It should have sufficient dignity to be read aloud.'

Here is an expression, in other words, of the principles I have been advocating, and, by implication, of the shortcomings I find in the Authorized Version.

I turn to the translation of secular literature. To the Greeks of the classical period, such literatures as the Egyptian and the Hebrew were practically unknown, and the Septuagint is a product of a later age and another race. But the Romans were in a different position. When 'conquered Greece' retaliated on Rome with the full impact of her art, one might have expected a long succession of translations into Latin. And indeed something was done in this direction. As early as the 3rd century B.C. Livius Andronicus had made a somewhat crude translation of the *Odyssey* in Saturnian verse and Cn.

Naevius had produced Latin versions of Greek plays. But when, a little later, Plautus and Terence appear on the scene, we see in full play the Roman tendency to adapt and remodel rather than translate. And the tendency persisted. It is true that Catullus translates an ode of Sappho's, that Virgil borrows a line here and there from Homer and Theocritus, and that it was Horace's avowed aim to give the Greek lyric to the Roman world. Yet even when they follow their models most closely, we feel that the inspiration is Greek, the execution Roman. The republican and Augustan poets were on the whole too original even to give us anything as near-translation as Edward Fitzgerald did in his *Rubaiyat of Omar Khayyam.* Nor should the native genius of Roman writers be regarded as the only reason for the absence of great translations from their output. From the days of Scipio, who is said to have quoted Homer when he saw Carthage burning, all educated Romans knew Greek—Cicero's correspondence is peppered with Greek phrases—and there was little call for the translator's services. A comparable situation arose in Russia in the 19th century, when the aristocracy were as familiar with French as with their native tongue. In consequence there was little translation from French literature till an educated middle class arose. On the other hand, since English was comparatively unknown to all, the translation of classics such as Shakespeare was pursued with diligence.

The disintegration of the Roman empire left Latin as the *lingua franca* of scholarship in western Europe. Bede wrote his *Ecclesiastical History* in Latin, and it fell to that great educator, king Ælfred, to give his people an Anglo-Saxon version, which, with his rendering of Boethius' *Consolations of Philosophy*, makes a landmark in the history of translation. But the Bible did not fare so well. For though, with the gradual establishment of national vernaculars, full translations of the Vulgate for the use of the laity might have been looked for, the policy of the church was against such popularization.

Greek, during the middle ages, was little studied in the west and still less translated, though it is worth noting that the Irish scholar Johannes Scotus Erigena translated Dionysius the Areopagite at the instance of Charles the Bald. The Byzantine empire faced the east; and thus it was left to the Arab scholars of Bagdad in the 9th century, and later of Cordova, to transmit to Europe an accurate knowledge of Aristotle's philosophical works. Their versions, retranslated into Latin, reached western Europe via southern Spain in and after 1150—a signal instance of the translator's contribution to civilization. Two centuries later, Constantinople itself, under pressure of the Turkish menace, began to yield the fruits of Greek scholarship to the west, but by a shorter route; and the production of a Latin translation of Homer by Leontius Pilatus at the prompting of Boccaccio and Petrarch may be picked out as the starting-point of that revival of learning which played so large a part in the renaissance movement.

At about the same time as Leontius was teaching Greek to the Italians of Florence (1363) Chaucer was transplanting French romances into English soil. In the following century Sir Thomas Malory produced his free translation of French versions of the Arthurian legend and William Caxton wrote his delightful rendering of Ovid's *Metamorphoses*. But this too was based on a French work; and it was not until the reigns of Elizabeth I and James I that direct translation from the Greek and Latin classics into contemporary English reached its peak.

Sir Thomas North's version of Plutarch's *Lives* (1579), to which Shakespeare owed so much, is the most famous product of this brilliant period. But it is very far from Plutarch. And for the purposes of this survey I select the version of Apuleius' *Golden Ass* which William Adlington produced in 1566, not only for its excellence but because its history is peculiarly interesting to the student of translation. From its first appearance it was unrivalled until Robert Graves's version of 1950. The differences between the two translations not only give us the full measure of the difference between Elizabethan and modern English prose, but also confirm me in my belief that the only way for a translator to approach equivalent effect is to adopt the best but not the most topical idiom of his own day.

By contrast with Adlington, George Chapman, the author of the first great English translations of the *Iliad* and *Odyssey*, errs by being too topical. The style and spirit of the originals tend to disappear in ephemeral diction and Elizabethan conceits. His first audience heard what they were used to, but they did not hear Homer; and Chapman's version is more remembered today through Keats's famous sonnet than it is read.

Much the same applies to the Homeric translations of Pope. These are noble poems in the Augustan style. But when Pope allowed his collaborator, Broome, to transform Homer's 'pigs' into the swine-herds' 'bristly care', he was making too great a concession to the fashion of the moment—Homer was not an Augustan. Nor was Virgil, except in the literal sense of the term. Yet he was more nearly so than Homer, and perhaps for this very reason Dryden's translation of the *Aeneid* (1697), free though it is, comes closer in spirit to its original than Pope did to Homer.

However, the adoption of too fashionable an idiom is a venial fault; and as we come nearer to our own times we are faced by far graver disorders. Early in the 19th century Shelley set a high standard in his version of the Homeric *Hymn to Mercury*. But his example was not followed by the Victorians. An epidemic of pseudo-archaism swept natural translation from the field and produced a crop of versions which may have pleased Arnold's scholars but certainly failed to interpret and endear the classics to less erudite people. Lang, Leaf and Myers in their version of the *Iliad* (1883) could made Achilles say of Agamemnon, 'Verily not in my face would he dare to look, though he have the front of a dog'; and R. C. Jebb in translating Sophocles' *Electra* (1894) was guilty of lines such as, 'No verily; long may be it before I am so foolish'. Even poets succumbed. Robert Browning, in the preface to his version of Aeschylus' *Agamemnon*, demands that translation should 'be literal at every cost save that of absolute violence to our language'—leaving us to wonder whether violence has not become absolute as early as line 36, where the watchman makes the remark, 'On tongue a big ox has trodden'.

The Germans were doing better than this. Luther's version of the Bible (1522–34) had not only created the German language but given subsequent translators a model of easy, unaffected writing which seems to have been seldom forgotten. Translation was recognized as creative work and all the great poets, from Wieland to Rilke, practised the art. August W. Schlegel's Shakespeare (1797–1810) ranks as one of the finest translations in world literature, and his versions of Calderón's plays had the power to inspire original works in Calderón's manner. Homer was repeatedly translated, always in verse; and his translators, down to the latest, von Scheffer (1948), have shown that it is not impossible to transplant the Greek hexameter into a modern tongue. In this respect H. B. Cotterill's *Odyssey* (1911) is their closest rival in the English language.

Meanwhile in France the most notable translator of the period was C. M. R. Leconte de Lisle (1818–94). Translating with equal success from the Greek, Latin and Oriental classics, he had a marked influence on the anti-romantic movement, and his versions of the *Iliad* and *Odyssey* enjoyed the unusual distinction of being retranslated into Spanish.

In England, Benjamin Jowett's translations of Plato (1871), though still somewhat pompous in style, mark the beginnings of convalescence; and complete health and sanity were achieved, as far as the translation of Plato is concerned, in F. M. Cornford's version of the *Republic* (1941). But the epidemic was not easily stamped out, and as late as 1916 one of the translators of that often admirable series, the Loeb Classics, asks us to believe that the words, 'Whither afoot, Moeris? Is it, as the path leads, to town?' reproduce the tone in which Virgil made his pastoral characters speak (*Ecl.* IX. 1).

However, translation in England is once more approaching Elizabethan standards. And the Americans, too, judging by their output and its quality, are keenly aware of the importance of the art. But it is to be noted that one of their experiments, that of anthologizing world literature by culling translations from widely separated periods, shows a different approach to the problem; *The Portable Greek Reader* (ed. W. H. Auden, 1948) is a recent example.

Many of the translators mentioned prefaced or elsewhere defended their works by statements of their own aims and principles. Of such pronouncements Martin Luther's tractate *Vom Dolmetschen* (1530) is the most famous and revolutionary (ed. H. S. M. Amburger-Stuart, 1940).

A. F. Tytler (Lord Woodhouselee), *Essay on the Principles of Translation* (1790; Everyman, 1907); E. S. Bates, *Modern Translation* (1936) and *Intertraffic: Studies in Translation* (1943); E. A. Nida, *God's Word in Man's Language* (New York, 1952). E.V.R.

Triolet, medieval French verse-form, related to the rondeau (q.v.). It has 8 lines rhyming abaaabab. Line 4 repeats line 1, and lines 7 and 8 repeat lines 1 and 2. Ideally, each repetition should give a slightly different sense.

For bibliography see BALLADE. G.B.

Trochee, a metrical foot consisting of a long followed by a short syllable (– ◡); in accentual verse, of a stressed followed by an unstressed syllable (/ ×). C.T.O.

Troilus and Cressida. Troilus is mentioned only once by Homer in the *Iliad* (xxiv, 257) as a son of Priam slain before the epic begins. Medieval story-tellers fused the name of Chryseis, the captive surrendered by Agamemnon to her father Calchas, with that of Briseis, the slave-girl taken from Achilles, so creating Cressida. Dictys and Dares, however, preferred non-Homeric heroes, and Dares especially exalted Troilus. But Benoît de Sainte Maure in his *Roman de Troie*, to magnify the love-interest, gave Polyxena to Achilles and kept Briseida free to love prince Troilus in Troy and to forget him for Diomed in the Greek camp. The *Historia Trojana* of Guido delle Colonne adds nothing to Benoît's story. But Boccaccio in his *Filostrato* fashions an almost original tale from the episode: Criseyda is now a widow; Troilus loves according to *l'amour courtois*; and Pandarus, a young cousin of Cressida, is their *amico*. Chaucer, in his *Boke of Troylus and Cresyde*, borrowing largely from the *Filostrato*, makes Cressida a lovable creature grieved by her own frailty; and Pandarus becomes her uncle, a worldling with a comic sympathy for lovers. The *Testament of Cresseid*, Robert Henryson's cruel sequel, shows Cresseid, cast-off by Diomed, as a leper at the gates of Troy, to whom Troilus throws a rich alms without recognizing her. In Shakespeare's *Troilus and Cressida* Troilus is infatuate, Cressida sensual and selfish, 'a daughter of the game'. Dryden's version, *Troilus and Cressida or Truth found too late* (1679), is a poor affair.

The lovers figure also in William Morris' *Scenes from the Fall of Troy* (about 1857). Walter de la Mare, in *Henry Brocken* (1904), takes a sympathetic farewell of Cressida.

R. K. Gordon, *Story of Troilus* (1934).

R.A.T.

Troubadour (Provençal *trobador*, accusative of *trobaire*, from the verb *trobar*, 'contrive', 'invent') is the name conventionally given to a lyric poet writing in Provençal, i.e. the *langue d'oc*. About 450 troubadours are known by name, ranging in time from Guillaume d'Aquitaine (*c.* 1100) to such poets as At de Mons (*c.* 1270), Folquet de Lunel (*1244) and Lunel de Monteg (*fl.* 1326–49). In the 14th and 15th centuries the tradition was perpetuated in an anaemic way by the Consistory of the Gay Saber at Toulouse.

The troubadour composed both the words (*vers*) and the music (*so*) of his songs. The *canso d'amor* (courtly love song), the noblest genre, was characterized by formal elaboration, some poems by such authors as Arnaut Daniel or Raimbaut d'Orange being masterpieces of metrical ingenuity. As to their content, the *cansos d'amor* are poems of mundane gallantry, but treat their themes without cynicism and with an earnest and often laboured gravity that is thoroughly medieval. The central theme is that of good faith in love, the poet's fidelity to the lady being assimilated to the loyalty of a vassal towards his feudal overlord, whence the term *midons* ('my lord') commonly applied by the troubadour to his mistress. Although subjective and centred round the hero's moods and desires, the *canso d'amor* is not truly personal but presents a luxuriant series of variations on a few conventional themes: the poet's praise of the lady (often hyperbolic and often equating worldly station with intrinsic worth), protests against her cruelty, excuses for his waywardness, earnest declarations of his fidelity and sometimes threats to transfer his affections to a more responsive object.

As to the origin of the *canso*, the theory of Arabic influence was once popular and still finds favour, especially among Spanish critics. On the other hand its abstract and general character, its predilection for a set pattern of ideas, its technique of figures of rhetoric, and especially the manner in which its themes are formulated logically and then subjected to systematic elaboration are all characteristics that place it in a style of writing common in 12th-century France and based on Latin rhetorical models. On the metrical and musical side it has with plausibility been regarded as a development from Latin religious poetry. Other genres cultivated by the troubadours include the *sirventes*, modelled in form on the *canso d'amor*, but political in content and often containing vituperative comment on the policy of great nobles; the *tenso* and *partimen* (or *joc-partit*), poetical debates between two troubadours on points of love casuistry; the *pastorela*, which recounts a meeting between the poet and a shepherdess, whom he tries (with or without success) to seduce by ingenious flattery; the *alba*, a short lyrical effusion evoked by the necessity for the lovers to separate when the watchman announces the dawn; the *estampida*, *ballada* and other lyric forms set to dance measures. The *pastorelas*, dances and *albas* show a light-hearted disregard of conventional morality and the last two types in particular treat love as an exhilarating vernal pastime.

In the manuscripts the works of a particular troubadour are often preceded by a *vida* (biography) and separate poems by a *razo* detailing the circumstances out of which the poem arose. While some details about the poet's place of origin or his patrons may be authentic, much of the material is plainly romantic and based on a distorted interpretation of allusions in the poems themselves.

From the middle of the 12th century onward the Provençal lyric acquires an international importance. The *langue d'oc* is used as a medium for lyric poetry in Spain and Italy, some of the important troubadours being Italian (e.g. Sordello) or Spanish (e.g. Alfonso II of Aragón). Moreover the courtly lyric of the other western European countries—Portuguese-Galician poetry, the Middle High German *Minnesang*, the Sicilian lyric and the poetry of the French *trouvères*—stems from the Provençal root. Thus, the northern French courtly lyric, beginning around 1170, simply re-echoes themes found in such poets as Cercamon or Bernart de Ventadorn, although treatment tends to be more heavy-handed. F.W.

For bibliography see PROVENÇAL LITERATURE.

Troy, an ancient city of Asia Minor, situated in a commanding position between the Black Sea and the Aegean, near the modern Hisarlik. The story of the siege of Troy has been of major importance in western literature since its inception. Briefly, that story is as follows:

Paris, son of the Trojan king Priam and his wife Hecuba, having adjudged to Aphrodite the apple of discord as a prize for beauty in a contest between her, Hera and Athena, was rewarded by that goddess with the love of Helen (q.v.), whom he abducted from the house of his temporary host, her husband, Menelaus of Sparta. When the Trojans refused to give her back, a Greek army under Menelaus' brother, Agamemnon (see ATREIDAE), went to Troy to recover her. A ten-year siege ensued. The finest warrior on the Greek side was Achilles, captain of the Myrmidons, the son of Peleus and the nymph Thetis; on the Trojan, Hector, another son of Priam. The Olympian gods were sharply divided in their sympathies, and the Greeks were naturally prone to internecine rivalries and jealousies. Eventually, however, the Greeks entered Troy by the stratagem of the wooden horse and sacked the city: those of the Trojans who escaped (e.g. Aeneas) were scattered in exile; and the surviving Greek princes found their various ways home.

Homer's *Iliad*, the bible of the classical world, is our first source for the Trojan story. It deals, however, not specifically with the history of the fall of Troy but with a prolonged incident during the siege: the cause, effect and termination of the 'wrath' of Achilles, from his quarrel with Agamemnon over the captive Briseis to the surrender of Hector's corpse to Priam. Minor poets of the epic cycle expanded or continued the legend: the *Cypria* dealt with the judgment of Paris and the rape of Helen; the *Aethiopis* with the Amazon queen Penthesilea and Achilles and also with the death of Memnon; the *Little Iliad* and the *Sack of Troy* with the fall of the city; and the *Nostoi* with the homecomings of the Greeks (cf. the *Odyssey* on that of Odysseus, q.v.). Matter from these continuators was used by Quintus Smyrnaeus in his own epic on the fall (4th century).

The unhappy lot of the Trojan women was a natural subject for the Greek tragedians. Hecuba saw her husband Priam and her grandson Astyanax, Hector's son, murdered, her daughter Polyxena sacrificed at the tomb of Achilles, her daughter Cassandra given as spoil to Agamemnon (or, in a less familiar story, raped by Ajax) and her daughter-in-law Andromache, Hector's wife, assigned to the murderer of Priam, Achilles' son Pyrrhus. Their greatest extant monuments are the *Troades* and the *Hecuba* of Euripides (Sophocles' *Polyxena* is lost). Through Ennius' version of the *Hecuba* their story passed to Rome. Euripides' *Andromache* shows Hector's widow with a child, Molossus, by Pyrrhus, incurring the terrible jealousy of Pyrrhus' wife Hermione.

The mass of legend became fundamental to classical literature, and its influence was enhanced and its corpus augmented when the Romans developed the myth of their Trojan ancestry: Virgil's Aeneas describes his flight from the fallen city; Lucan wrote an *Iliacon* on the funeral of Hector; Seneca dramatized the stories; Nero declaimed his own *Troica* over burning Rome.

The middle ages received their notions of the legend partly through episodes in Ovid's *Metamorphoses* and *Heroides* but principally through Dictys Cretensis and Dares Phrygius (see FORGERIES) whose accounts were accepted as those of eye-witnesses. From these premisses a chivalrous rather than an heroic legend of Troy-lé-Grand was elaborated, culminating in Benoît de Sainte Maure's *Roman de Troie* in the 12th century (see further TROILUS AND CRESSIDA). Then Guido delle Colonne plagiarized from the *Roman* in his prose *Historia Trojana* (15th century) which became the standard authority. English writers meanwhile, for instance Joseph of Exeter and Geoffrey of Monmouth, developed the Brut legends to give the Britons a Trojan genealogy. Caxton published his translation of Raoul Lefèvre's *Recueil des hystoires troyennes* as his first printed book. A notable feature of medieval Troy-legend is the cult of Hector as the perfect knight.

Lydgate's *Troy Book*, however, shows already some renaissance influence, and with the renaissance the Greek canon began to reassert itself. From the time of Dorat and the Pléiade, through Spenser, Shakespeare, Boiardo and the classical French drama to the present day (Franz Werfel's *Die Troerinnen*, 1915; Jean Giraudoux, *La Guerre de Troie n'aura pas lieu*, 1935) the ancient story and its characters have to a greater or a lesser degree occupied the thoughts of the makers of literature.
R.A.T.

Tsutsumi Chūnagon Monogatari ('The Tales of Tsutsumi Chūnagon'), Japanese collection of 10 short stories, by various unknown authors, written between 1100 and 1200: they are among the world's earliest short stories.

Tr. A. Waley, *The Lady who Loved Insects* (1929); E. O. Reischauer and J. K. Yamagiwa, *Translations from Early Japanese Literature* (1951).—O. Benl, 'Tsutsumi Chûnagon Monogatari', in Mon. Nippon., 3 (1940). E.B.C.

Turkish Literature. The oldest surviving works of the pre-Islamic period are the Orhon inscriptions (q.v.) in northern Mongolia and Uygur texts discovered in Chinese Turkestan. The comprehensive dictionary (1071) of Mahud Kaşgari, too, gives specimens of early Turkish folk poetry. *Kutadgu Bilig* (1069), an allegorical treatise on the art of government, written in Arabo-Persian prosody, is the first classical work of the Islamic period.

In later centuries Turkish literature developed in the three main dialects, Chagatay, Azeri and Anatolian. Chagatay, the literary language of the eastern Turks, was used mainly in central Asia and by the Golden Horde. Ali Şir Nevaî (15th century) and the emperor Babur (16th century) are two of the great classics of this dialect of which modern Özbek is the direct descendant. Azeri, the literary dialect of the eastern Oguz, i.e. the Turks in western Persia, Iraq and eastern Anatolia up to the Ottoman conquest, differs only slightly from Anatolian Turkish. Nesimî, the great mystic, Hataî, pseudonym of Shah Ismail, the founder of the Safavid dynasty, and Fuzulî, the great 16th-century lyric poet, are its outstanding figures.

Anatolian (also called Ottoman or Southern) flourished in the dominions of the Ottoman empire from the end of the 13th century. During the pre-classical period in the 14th and 15th centuries Turkish poets such as Aşık Paşa, Ahmedî, Şeyhî, Ahmed Paşa and Necatî strove to adapt the Turkish language to the Arabo-Persian metrical system and wrote lyrics and romances mainly inspired by Persian classics. Outstanding names of this early period are Yunus Emre, the great mystical poet-saint, who wrote mainly in traditional syllabic metre and simple language, and Süleyman Çelebi, the author of the original verse panegyric on Mohammed.

From the 16th century onwards the Turkish poets ceased to be mere imitators of Persian classics and developed a classical poetry of their own, by thoroughly assimilating the Persian *art poétique* and imposing upon it their own personal characteristics. Such were, Bakî, Taşlıcalı Yahya, Ruhî, Nef'î, Şeyhülislam Yahya, Nabî, Nailî, Nedim and Şeyh Galib. Complete mastery of the Persian metrical system was not achieved, however, without some sacrifice of the independence of the Turkish language which was increasingly invaded by numerous Arabic and Persian words and grammatical rules. Ultimately this made literature the monopoly of a small, highly educated class. The prose of this classical period is mainly represented by historians such as Hoca Sadeddin, Kâtib Çelebi (Haji Khalifa), Peçevi, Naima and especially by the great traveller Evliya Çelebi. With the exception of the first named, who used a flowery style, the language of the prose writers is comparatively simple and avoids the extreme mannerisms of the style of official correspondence. Beside this literature of the educated classes there were also a series of folk poets, the greatest among them the 17th-century minstrel Karacaoğlan, who sang of the life of the people in the old syllabic metre and simple unmannered language.

Parallel with a series of westernizing reforms in political, administrative and educational fields, a new literature, pioneered by Şinasi, continued by his disciples, Namık Kemal and Ziya Paşa, and culminating in Abdülhak Hâmid and his contemporaries, began to develop from the mid-19th century. Mainly inspired by French examples, western genres, such as the novel, drama and essay, were introduced. The formalism of the old school was ignored and the technique and approach to life of classical poetry were gradually abandoned.

Towards the end of the 19th century, leading writers such as the novelist Halid Ziya Usaklığil, the poet Tevfik Fikret and their friends, gathered round the periodical Servetifünun, founded the literary school known by that name. Their technique and approach to life, however, was modernistic and cosmopolitan; they failed to understand the natural trend of development of the language. Hüseyin Rahmi and Ahmed Rasim ignored the morbid approach and mannered style of this school and left powerful and realistic descriptions of Istanbul life at the turn of the century. In poetry also Mehmed Emin and Rıza Tevfik broke away from the prevalent tendency and wrote in simple Turkish and syllabic metre. After the revolution of 1908 the younger generation of writers gathered round the short-lived Fecr-i Ati literary school, of which Ahmed Haşim, the symbolist, is the outstanding figure. At this time the poet Yahya Kemal, whose popularity still continues, began to have a great influence upon the following generation, while the pan-Islamist poet, Mehmed Akif, remained an independent figure.

The national literature, which took shape and developed after the formation of the 'Turkish Hearth' and the campaign for the simplification of the language in Genç Kalemler, was given a special impetus under the leadership of Ziya Gökalp, who formulated the principles and aims of Turkish nationalism and encouraged research into the past history and culture of the Turks.

During the years of national ordeal scholars, writers and poets alike were inspired by a new, common ideal. Among the scholars, Fuad Köprülü published his researches on the history and past culture of the Turks. Poets, novelists and short-story writers broke away from conventional and hackneyed subjects and made real contact with the country and its people. Ömer Seyfeddin, Yakub Kadri, Halide Edib, Refik Halid, Falih Rıfkı and Reşad Nuri are the great prose writers of this period; Faruk Nafiz and Necib Fazıl the poets, with a host of others, who wrote in syllabic metre. Later, Nazim Hikmet introduced free verse, which was soon taken up.

A more psychological and subjective approach in poetry, and a frequently autobiographical technique allied to the discussion of social problems in novels and short stories, are the characteristics of Turkish writers since the 1930s. Outstanding among them are the poets, Ahmed Hamdi Tanpınar, Orhan Veli, Cahid Sıdkı, Fazıl Hüsnü, Cahid Külebi, Necati Cumalı and the prose writers, Sabahaddin Ali, Said Faik, Samed Ağaoğlu and Orhan Kemal. However, Abdülhak Şinasi Hisar, who belongs to the preceding generation, produced his best works in the 1940s, which are successful revivals of the style and atmosphere of the turn of the century.

V. Thomsen, *Inscriptions de l'Orkhon déchiffrées* (1896); D. Ross, 'Orkhon Inscriptions', in Bull. Sch. of Or. and Afr. Studies (1929); A. von Gabain, *Alttürkische Grammatik* (with a chrestomathy and selected biblio. for pre-Islamic Turkish writing, 1941); C. Brockelmann, 'Altturkestanische Volkspoesie', in Asia (1923) and Asia Major (1924); G. B. Toderini, *Letteratura turchesca* (1787); J. von Hammer-Purgstall, *Geschichte der osmanischen Dichtkunst bis auf unsere Zeit* (1836–38); E. J. W. Gibb, *A History of Ottoman Poetry* (6 vols, 1900–09); O. Reşer, *Türkische Dichterbiographien*, I, *Sehi Bey's Tezkere* (1942), II, *Latîfî's Tezkere* (1950); Köprülüzade Mehmed Fuad, 'Ottoman Turkish Literature', in *Encyclopaedia of Islam* (1929); F. Köprülü, 'Azeri Edebiyatı' and 'Çağatay Edebiyatı', both in *İslâm Ansiklopedisi* (1942, 1944); Th. Menzel, 'Die türkische Literatur', in *Kultur der Gegenwart* (1915); O. Hachtmann, *Die türkische Literatur des zwanzigsten Jahrhunderts* (1916); M. Hartmann, *Dichter der neuen Türkei* (1919); İbrahim Necmi, *Tarih-i Edebiyat Dersleri* (2 vols, 1922–25); İsmail Habib, *Türk Teceddüd Edebiyatı Tarihi* (1924); İsmail Hikmet, *Türk Edebiyatı Tarihi* (4 vols, 1925–26); İbnülemin Mahmud Kemal, *Son Asır Türk Şairleri* (1930 ff.); S. N. Ergun, *Türk Şairleri* (1941); A. H. Tanpınar, *Ondokuzuncu Asır Türk Edebiyatı Tarihi* (1942); N. S. Banarlı, *Resimli Türk Edebiyatı Tarihi* (1947). F.I.

Ukrainian Literature. In 1238–40 the Tatars invaded the whole of Russia, which threw off their yoke only some 240 years later. Meanwhile, however, considerable portions of western Russia were conquered by Lithuania, where in the 14th and 15th centuries the local dialects began to deviate from Russian until they gradually developed into the

Ukrainian and the Byelorussian languages respectively. In 1569 all these territories, together with Lithuania, came under Polish suzerainty. When in the 17th century the Ukrainian Cossacks rebelled against the Poles, the bulk of the Ukraine transferred her allegiance to Russia which, after the first division of Poland in 1772, made further annexations in the west. It was only after the second world war that all the Ukrainians, those living in Galicia, Bukovina and Subcarpathian Ruthenia included, found themselves united in the autonomous Soviet Republic of the Ukraine.

Since Kiev had been the early cultural centre of all Russians, the Ukrainians retained for centuries the same liturgical and literary language as the Great Russians, that is Church-Slavonic. But parallel with it they developed a rich folk-poetry and folk-lore. Works in the Ukrainian language emerged in the 17th century and even then they were confined mainly to polemics against the Polish-Catholic propaganda. Under Peter the Great and Catherine II russification progressed and many Ukrainian authors wrote either in Russian or in a quaint mixture of Ukrainian and Russian. The starting point of a literature in the native tongue was the burlesque travesty of Virgil, *Taras on the Parnassus* (1798) by Ivan Kotlyarevsky.

After the foundation of Kharkov university in 1808, Kharkov became a centre of the Ukrainian romantic movement, with its interest in native history, ethnography and folk-songs. The climax of that period was reached in the work of the poet Taras Shevchenko (1814–61) whose genius was rooted in the people, while yet remaining in tune with the advanced aspirations of the age. Ukrainian prose assumed from the outset a predominantly folkloristic character, as did the Ukrainian drama with its predilection for local colour and boisterous comedy of manners.

After the Polish rising in 1863 the Ukrainians were not allowed to print books in their native tongue and their literary activities were shifted to Galicia in Austria. A change was brought about by the revolution in 1905. Between 1905 and 1917 progress was made, culminating in the best works of Mikhailo Kotsyubinsky in Russia and of Ivan Franko (1856–1917) in Galicia. Among the younger talents that of Vladimir Vinnichenko (*1880) showed promise. After the cataclysm of 1917, however, the Ukraine obtained her autonomy which soon resulted in a prolific literary output, centred round Kiev and Kharkov. Although the Ukrainian writers have had to co-ordinate their activities with the general trend of Soviet literature, they have retained their own local 'accent' and flavour.

Th. A. L. Robinson (Talvj), *Historical View of the Languages and Literature of the Slavic Nations* (1850); A. Pypin and V. Spasowicz, *Istoriya slavyanskikh literatur* (1879); I. Franko, *Narys istorii ukrainsko-ruskoy lit. do 1890 god* (1910); M. Tyszkiewicz, *La littérature ukrainienne* (1919); V. Barvinsky, *Istoriya ukrainskoy literatury* (1920–21); S. Efremov, *Istoriya ukr. literatury* (1924); M. Grushevsky, *Istoriya ukr. literatury* (1926); D. Oliantschyn, *Aus der Kultur und Geistesleben der Ukraine* (1927); V. Koryak, *Ukrainskaya literatura* (1928); Jan Máchal, *Slovanské literatury* (3 vols, 1922–29; with biblio.).—H. Howalsky, *Ukrainian Folksongs* (1925); M. Komarov, *Ukrainska dramaturgiya* (1906); D. Antonovich, *Trista rokiv ukr. teatru* (1925; with biblio.). J.L.

Utopias. From the earliest recorded times men seem to have looked backward to a golden age, or beyond the horizon to an earthly paradise of orchards and fountains and immortal youth. One people, Israel, looked forward to the foundation of a holy city, perfect in peace and righteousness and joy. One creed, that of Christendom, thought to see it 'descending out of heaven, as a bride adorned for her husband'. One political philosopher, St Augustine, distinguished once for all between the human and the divine community. 'Two loves', he wrote, 'have created two cities; love of self to the contempt of God the earthly city; love of God to the contempt of self the heavenly city'. Although he made it clear that the two might overlap and interact, and that the earthly city might even have its own relative order and righteousness, the sense that in impulse, aim and manifestation they were not one but two entities remained vivid for over a thousand years.

None of these concepts, least of all the last, approaches that of utopia; which is essentially that of a planned imaginary human community, humanly organized for human well-being. This seems indeed to have been found in the west alone and there only before St Augustine and after the Renaissance. China had sage, learned and practical precepts for her rulers and administrators. Buddhist kings like Asoka, devoted to the Noble Eightfold Path, ruled with justice, mercy and wisdom. In the Japanese feudal system, radiating from the figure of the divine Mikado, it might have been blasphemous even to suggest any discrepancy between the actual community and the ideal. In none of these civilizations did men dream of, far less plan for, a perfect state.

Perhaps such plans can only arise in epochs when the established pattern of culture is disintegrating, when the need both for order and for novelty can be felt and intellectually formulated, and when there exists a firm confidence in the power of human reason to organize, maintain and administer human institutions.

Utopias fall into three groups: those written without much idea of their immediate practicability, blueprints for public utility castles in Spain; those written with a sense that it may in fact one day be possible to remould the changing world nearer to the heart's desire; and those devised in immediate working order to be set going at once. There are also the theocracies, aiming not only to enforce virtue but to canalize grace, by governmental action; and there are, on the other hand, political satires and 'anti-utopias', the former caricaturing existent, the latter ideal, communities.

Into the first category falls the *Republic* of Plato, convinced that evils would never cease until philosophers became the rulers. It is marked by that certainty of knowing what is best for other persons, whether they like it or not, which characterizes those who have or desire power. The institution of slavery is taken for granted, and the citizens are classified according to their functions, as philosopher-rulers, soldiers or policemen, and the general civil population. The lives of the rulers, men or women, are stripped of everything but power and responsibility. They undergo a long course of education and training: they have no homes, families or private property. The breeding of children is controlled on eugenic principles, deformed or weakly babies are killed, and the survivors are reared in communal nurseries. No art, poetry or drama is permitted, and music must be martial and bracing. It is recognized that the rulers may have sometimes to lie to their subjects. Although in theory the Republic is dedicated to justice, in fact it is the earliest pattern for Totalitaria.

Inasmuch as Thomas More's light-hearted *Utopia* (1516) was not written in any immediate hope of being established in real life, it too falls into the first category. Here also private property is abolished, and that for the whole community, in which there is moreover free universal education for both sexes; but the family is retained—is in fact the voting unit for the election of magistrates—and manual labour is thought to be no disgrace, and all healthy citizens, except scholars engaged in research, do six hours of it a day. Utility clothing is worn. Meals are usually eaten in civic restaurants, to the sound of reading or music. Religious toleration is enjoined; and when the Utopians go to war it is to defend the principles of international law.

The 17th century brought a closer link with political actualities. The *Christianopolis* (1619) of Andreae was influenced by his admiration for Calvinist Geneva, whence comes his recommendation that books should be censored and private houses inspected. For the rest, manual labour is shared out, utility robes are prescribed, private property is abolished and there are free universal boarding schools for children over six. *Christianopolis* is remarkable for a town-planning scheme which provides even for standardized houses with bathrooms.

In Campanella's *City of the Sun* (1623) there appear once more the abolition of private property, the arrangement of eugenic breeding and an interest in town-planning. It is ruled by an executive called O or Metaphysic, helped by three subordinates named Love, Knowledge and Power. The *New Atlantis* of Francis Bacon (1627) is less a full-blown utopia than a proposal for scientific research; but *The Law of Freedom in a Platform* (1649) by Gerrard Winstanley is a carefully dovetailed plan for a society based on communal property and universal free education, governed by annual parliaments and administered by officials yearly elected as police, peacemakers, judges, industrial welfare officers, and 'postmasters' who fulfil the function of Reuters. Hobbes's *Leviathan* (1651) is an essay in political philosophy; and Harrington's *Oceana* (1656) an excursion into constitution-making. With these last two books the English interest in utopias began for the most part to be extraverted towards political theory and practice. In France, where absolute monarchy still prevailed, descriptions of ideal imaginary communities, cast in the form of novels or travels, continued to flourish. On the whole they were imitative, anti-Christian, lewd, anarchist and dull. The most remarkable was perhaps *La Terre Australe Connue* by Gabriel de Foigny (Geneva, 1676), which recorded the activities of an ethical commonwealth of naked scarlet hermaphrodites eight feet high.

The American and the French Revolutions showed explosively that modes of political government could be altered. The Industrial Revolution demonstrated gradually that the same thing could happen with modes of economic organization. Early in the 19th century, when Southey and Coleridge, inspired with the idea of Pantisocracy, planned a community combining 'the innocence of the patriarchial age with the experience of European culture', the writing of utopias began again, dominated this time by the idea of industrial welfare and by the possibility of emigration. Mark Holloway's *Heavens on Earth, Utopian Communities in America 1680–1880* (1951), gives a fascinating account of such as were put into practice. Robert Owen, who submitted plans for ideal industrial communities to the congress at Aachen in 1818, set forth his final views in *The Book of the New Moral World* (1845), published in spite of the failure of his two practical experiments at New Lanark and New Harmony. Fourier's projects for a federated utopia, formed of interlocking groups doing different kinds of work, inspired several other American communities, none of which survived more than six years. It is not recorded that any succeeded, as he had hoped, in turning sea-water into lemonade or in forming children into Little Hordes to rise at 3 a.m. and do the dirty work. Etienne Cabet's *Voyage en Icarie* (1842) was perhaps the last of book utopias to be put to detailed proof. Icaria provided not only free universal education, communal property, utility clothing and moral censorship, but also food regulations and a rigid time-table. Other small experimental utopias were the American New Llano (1914–39) and Sunrise (1933–46) and, still extant, the English Whiteways and the French Barbu communities.

The service of machines became less onerous as the 19th century continued; but the flavour they imparted to life became distasteful both to Samuel Butler, in whose fantasia *Erewhon* (1872) they were abolished, and to William Morris who imagined in *A Dream of John Ball* (1888) and *News from Nowhere* (1891) a federation of small autonomous communities living by agriculture and a modicum of industry, but finding happiness in creative work with their hands. These writers, however, were not in the main stream. This was continued in *Looking Backward* by Edward Bellamy (1888) whose utopia resembled *Erewhon* in that it sent criminals to hospital instead of to jail; for the rest, its well-fed, secure inhabitants listened to music relayed by telephones, replaced military by industrial conscription, were governed by a managerial class and received each year a credit card for purchases. Those who would not work or had conscientious objections lost their right to this card and were 'cut off from their kind'.

1891 also saw the English publication of Theodor Hertzka's *Freeland, a Social Anticipation*; its proposals were included and transcended in H. G. Wells's *A Modern Utopia* (1905). This is remarkable as the first utopia to be conceived in terms of a world state. Land, capital and the means of production are to be state-owned; individuals have a right to small amounts of money and of private property. A world population of 150 million is envisaged, every single person finger-printed and card-indexed. Marriage and child-bearing are permitted to solvent healthy adults. Illegitimate children are brought up by public authorities, and parents of more than two are sent to island monasteries. The world state, too complex for popularly elected government, is run by Plato's Guardians in a new guise, men and women Samurai, members of an order of voluntary nobility. All head teachers, doctors, legislators and judges must belong to the Samurai; to join it candidates must be over 25, able to pass an examination at university level, willing to abandon betting, tobacco and intoxicants and to renounce commercial pursuits and stage appearances.

The whole of Wells's thought was permeated by his hope for a utopian world state. His last specific utopia (*Men Like Gods*, 1925) devoted less space to the means of harmonious living than to the ideal life itself 'woven of interesting foods and drinks, of free and entertaining exercise and work, and of the interest and happiness of lovemaking'. Alas, by the end of the writer's life this dream had darkened into the nightmare *Mankind at the End of Its Tether*; and other men, horrified by the translation of utopian ideals into totalitarian realities, were writing fierce, frightened satires, of which E. I. Zamyatin's *My* (1920; *We*, tr. 1925) was one of the most terrifying, with its world community whose inhabitants live in glass houses fitted with recording machines so that state police may hear as well as see all that goes on. Those who show signs of initiative or discontent have their imaginative powers surgically destroyed. In *Brave New World* (1932) Aldous Huxley evinced the profound boredom, the sensation of pointlessness aroused in him by utopian ideas. This boredom had changed into horror by the time *Ape and Essence* appeared in 1949; just as the sardonic humour of George Orwell's *Animal Farm* (1945) had altered, by 1949, into the nightmare of *Nineteen Eighty Four*. The mechanized, centralized triumph of intellectual power was exposed to thinking men for what it was; in one or two quarters the idea of society as a living organism began to take root.

M. Kauffman, *Utopias, or Schemes of Social Improvement from Sir Thomas More to Karl Marx* (1879); L. Mumford, *The Story of Utopias* (1922); H. Laserre, *Une expérience d'association communautaire: La Colonie de Llano en Louisiana* (1927); *The Gateway to Freedom* (1932); H. K. Donner, *Introduction to Utopia* (1945); H. R. Patch, *The Other World* (1950); M. L. Berneri, *Journey through Utopia* (1950); R. Ruyer, *L'Utopie et les Utopies* (1950); J. K. Fuz, *Welfare Economics in English Utopias* (The Hague, 1952).

R.O.H.

Utsubo Monogatari, Japanese collection of tales, written by an unknown author at an unknown date (but between 850 and 1000). The style of the writing and of the stories somewhat resembles that of the *Taketori monogatari* (q.v.).

Eng. tr. of a section, W. G. Aston, *A History of Japanese Literature* (1907). E.B.C.

Valentijn en Nameloos, a so-called 'oriental' romance, the fragmentary 14th-century Middle Dutch verse version of which—presumably after a French original, now lost—is still recognizable in a Middle Low German translation. The romance is built on the theme of the separated twin brothers who after many adventures meet again.

Middle Dutch fragments ed. G. Kalff, *Middelnederl. Epische Fragmenten* (1886), W. de Vreese in Tijdschr. v. Nederl. T. & Lett., xi (1892); the Middle Low German romance ed. W. Seelmann (1884).—G. J. Dieperink, *Studien zum Valentin und Nameloos* (1933).

J.J.M.

Vers de Société, verse that treats of topics furnished by the private life of polite society. A large collection was made by Titon du Tillet (†1762) in *Parnasse françois*; in English Prior's *Poems on Several Occasions* provides some of the earliest and best of this genre. C.T.O.

Verse: (1) metrical composition, (2) a stanza or strophe, (3) a metrical line; see PROSODY. C.T.O.

Vers Libre, 'free verse' following no set metrical scheme, and either not rhymed or rhymed irregularly. The experiments of the symbolists in the late 19th century did much to popularize the modern *vers libre* in French and other literatures. Walt Whitman was a pioneer of the English *vers libre*.

Successful *vers libre* demands a fine ear and great verbal tact in the poet. Rejecting conventional form, he must create his own less obvious patterns, which may depend on his personal sense of rhythm or on calculated associations or echoings of words and sounds, often within the line. Some poets, as Apollinaire and the pioneer of modern German *vers libre*, Arno Holz, devised special typographical treatments to suggest form visually.

The term *vers libre* is also applied to older verse rhymed and scanned at the poet's will and not obeying a recognized recurring pattern, e.g. La Fontaine's *Fables*, Dryden's *Song for St Cecilia's Day*. An early *vers libre* was created by the 18th-century German poets (particularly Klopstock) who introduced freer metres and rejected rhyme.

J. Hytier, *Les Techniques modernes du vers français* (1923); A. Closs, *The Genius of the German Lyric* (1938); P. Mansell Jones, *The Background of Modern French Poetry* (1951).

G.B.

Verso piano, the regular line of Italian verse, having a feminine ending; **verso sdrucciolo,** that having the final stress on the antepenultimate; **verso tronco**, that having a masculine ending. C.T.O.

Villanelle, renaissance verse-form, evolved from an Italian three-part folk-song. Introduced into German poetry by Jacob Regnart (*Villanelles*, 1574), it had a considerable influence on the German lyric. The nearest to a standard form is the French villanelle practised by J. Passerat (1534–1602) and consisting of an uneven number of tercets (usually five) followed by a final quatrain. Two rhymes recur throughout. Lines 1 and 3 of the first tercet are repeated alternately at the end of the following tercets, then together at the end of the quatrain: a^1ba^2 aba^1 aba^2 . . . aba^1a^2.

Villanelles have been written by English 19th-century poets, particularly Andrew Lang and W. E. Henley.

L. E. Kastner, *A History of French Versification* (1903); H. G. Atkins, *A History of German Versification* (1923). G.B.

Virelay, a short lyric of a type usually consisting of stanzas based on two rhymes, the end word of one stanza providing the chief rhyme of the next; e.g. 'Qui *reste.* / Dans un site *agreste*'.
C.T.O.

Vorticism: see IMAGISM.

Wandering Jew. The origins of this story are still uncertain, and hotly disputed. In its best known form it relates to a Jew who jostled Christ on the way to the Crucifixion, urging him to go on quicker. Christ is alleged to have replied, 'I go, but thou shalt wait till I return.' Hence the Jew is condemned to wander about the world until Doomsday. Although similar stories are reported much earlier, the popularity of this version seems to have originated with a pamphlet printed in Danzig in 1602; this relates to Paul von Eitzen, bishop of Schleswig, who claimed to have met such a Jew, named Ahasuerus, in Hamburg in 1547. The pamphlet became extremely popular, and was translated into a number of languages and reprinted frequently. Alleged appearances of the Jew have been reported at intervals ever since. The story has received literary treatment in German by Schubart, Schreiber, Schlegel, Oeklers, Schücking, Klinemann and others, and Goethe describes in his *Autobiography* his plans for a poem on the subject. In English the theme has been treated by Robert Buchanan, in ballads in Percy's *Reliques*, and is introduced by Shelley in *Queen Mab.* There is a French treatment of 1844 by Eugène Sue, and in 1856 Gustave Doré produced his well-known designs. The French novelist, Claude Tillier, emphasized the allegorical character of the story, the individual Jew being regarded as representing the persecuted and hunted Jewish people, dispersed over the surface of the globe until the end of time. It must be added, however, that this interpretation has been contested.

K. Wehrhan, *Die Sage* (1908); A. M. Killen, 'L'Évolution de la légende du Juif Errant', in Revue de litt. comparée, V (1925); P. Johansen, 'War der Ewige Jude in Hamburg?', in Zschr. Ver. Hamb. Gesch., 41 (1951).
A.Br.

Wasōbyōe, Japanese romance, published 1774–79, by an unknown author with pen-name Yūkokushi; a didactic story, bearing many resemblances to Swift's *Gulliver's Travels* (although probably written independently of it) and containing many philosophical references, rendered with much wit and imagination.

Partial tr., B. H. Chamberlain, in Trans. As. Soc. of Japan, 7 (1879).
E.B.C.

Welsh Literature. Wales possesses one of the longest continuous literary traditions in Europe. Recent research has made it practically certain that the *Gododdin* of Aneirin, a lament for the heroes killed at the battle of Catraeth, and the odes of Taliesin celebrating rulers of the late 6th century are substantially authentic. These poems show already the qualities characteristic throughout of Welsh bardic poetry: a sense of style, a gift of pregnant and concentrated phrase, and a love of verbal harmony. From the next four centuries there survive only a few bardic poems, some verse prophecies, and a number of others in short stanzas (probably of the 9th century) which appear to be the verse portions of lost prose sagas. These last are more personal and elegiac in tone but otherwise show the same characteristics. The poetry of the period from the 11th to the early 14th century, when, as in Ireland (see IRISH LITERATURE and BARDS), the bards formed a close corporation, are marked by the elaboration and virtuosity of their technique but also by dignity and occasional touches of imaginative splendour. Dafydd ap Gwilym (14th century), who must rank as one of the greatest poets of medieval Europe, inaugurated a new kind of verse, more personal, simpler in diction, largely concerned with love and nature, and using a new metre, the *cywydd.* The formalism of the bardic schools soon reasserted itself, and in the hands of the great 15th-century masters the *cywydd* attained the highest pitch of classical perfection. A decay began in the 16th century, but till well into the 17th the *cywydd* continued to be written with considerable mastery. A new kind of verse, scanned accentually like English and less formal in style, became increasingly popular from the 16th century, but *cynghanedd*, the complicated alliterative system of the bardic verse, was applied to this also and dominated most Welsh poetry till the 18th century.

Most medieval Welsh prose consists of translations from Latin or French, but in the *Mabinogion* (q.v.) medieval Wales produced an original prose classic of the first rank. The humanist writers of the 16th and early 17th centuries wrote a polished and euphonious prose of great merit, but chiefly in translations, their original work appearing only in their prefaces. In the succeeding period edification was the primary aim and most prose was translation, but it was often written with clarity and elegance, and Morgan Llwyd, Ellis Wynne and Theophilus Evans produced original works which are still classics of Welsh prose.

Threatened in the early 18th century with decay and eventual extinction, Welsh literature revived as a result of two movements, one literary, the other religious. Henceforth Welsh poetry falls into two classes: 'strict' verse, using the native metres (especially the *cywydd* and the *englyn*) in the classical tradition, and 'free' verse, in accentual metres of English type. Prominent writers are, in the first class, Goronwy Owen, in the second, the great Methodist hymn-writers William Williams (Pantycelyn) and Ann Griffiths. A more popular style is seen in the ballads and interludes of the 18th century. The often highly polished lyrics of a later day were the result of combining the simpler style of the hymn-writers with the more elaborate art of the classical tradition.

During the 19th century there was great literary activity, but owing to lack of education, which caused limitation and provinciality of outlook and corruption of both diction and metrical structure, comparatively few writers rose much above mediocrity, and the talents of even the greatest, the lyric genius of Ceiriog or the intense philosophic imagination of Islwyn, rarely found adequate expression. In Daniel Owen, however, Wales produced a novelist of genius (marred by the circumstances in which he wrote) and in Emrys ap Iwan a fine prose-writer of European outlook. The establishment of the university colleges had a salutary effect, and the literature of the present century has in general far surpassed that of the 19th. Alike in poetry, both 'strict' and 'free', in which the capacities of Welsh verse have been notably enlarged, and in prose, especially in the short story and the essay, Wales has produced writers who rank high among contemporary authors. Welsh literature has been enriched by several good novels, a few notable plays in prose and verse and some admirable translations. In the sphere of literary criticism also, in which Wales was previously deficient, good work has been done. Indeed the present century has added to Welsh literary history some of its greatest names.

General: T. Parry, *Hanes Llenyddiaeth Gymraeg hyd 1900* (1944) and its synopsis, *Hanes ein Llên* (1948).

Other Works: Gweirydd ap Rhys, *Hanes Llenyddiaeth Gymreig o'r flwyddyn 1300 hyd y flwyddyn 1650* [1885]; C. Ashton, *Hanes Llenyddiaeth Gymreig o 1651 O.C. hyd 1850* [1892?]; J. C. Morrice, *A Manual of Welsh Literature* (1909); H. I. Bell, *The Development of Welsh Poetry* (1936); Gwyn Williams, *An Introduction to Welsh Poetry* (1953).

Single Periods and Authors: S. Lewis, *Braslun o Hanes Llenyddiaeth Gymraeg*: I [to 1535] (1932); T. Stephens, *The Literature of the Kymry* (1849; 2nd ed. 1876); I Williams, *Lectures on Early Welsh Poetry* (1944); *Canu Aneirin* (1938); J. Morris-Jones, 'Taliesin', in Y Cymmrodor, 28 (1918); I. Williams, *Canu Llywarch Hen* (1935); K. Jackson, *Studies in Early Celtic Nature Poetry* (1935) and *Early Welsh Gnomic Poems* (1935); M. E. Griffiths, *Early Vaticination in Welsh with English Parallels* (1937); J. Vendryes, 'La Poésie galloise des XII^{e} et XIII^{e} siècles' (Oxford Zaharoff Lecture, 1930); W. J. Gruffydd, 'Rhagarweiniad i Farddoniaeth Cymru cyn Dafydd ap Gwilym', in Trans. Hon. Soc. Cymmrodorion (1937); L. Chr. Stern, 'Davydd ab Gwilym, ein walisischer Minnesänger', in Zeitschr. für Celtische Philol., 7 (1909); Th. M. Chotzen, *Recherches sur la Poésie de Dafydd ap Gwilym* (Amsterdam, 1927); W. J. Gruffydd, *Dafydd ap Gwilym* (1935; bilingual, Welsh and Eng.); H. Idris Bell and D. Bell, *Dafydd ap Gwilym; Fifty Poems* (Hon. Soc. Cymmrodorion, 1942); T. Parry, *Gwaith Dafydd ap Gwilym* (1952); W. J. Gruffydd, *Llenyddiaeth Cymru o 1450 hyd 1600* (1922) and *Llenyddiaeth Cymru: rhyddiaith o 1540 hyd 1660* (1926); T. Roberts and Ifor Williams, *The Poetical Works of Dafydd Nanmor* (1923); E. Bachellery, *L'Œuvre Poétique de Gutun Owain* (3 vols, 1950 ff.); J. Ll. Williams and I. Williams, *Gwaith Guto'r Glyn* (1939); T. Gwynn Jones, *Gwaith Tudur Aled* (2 vols, 1926); T. H. Parry-Williams, *Canu Rhydd Cynnar* (1932); G. J. Williams, *Traddodiad Llenyddol Morgannwg* (1948); D. Gwenallt Jones, *Y Ficer Prichard a 'Canwyll y Cymry'* (n.d.); Saunders Lewis, *A School of Welsh Augustans* (1924); T. Parry, *Baledi'r Ddeunawfed Ganrif* (1935); T. H. Parry-Williams, *Hen Benillion* (1940); Saunders Lewis, *Williams Pantycelyn* (1927), *Ceiriog* (1929), *Daniel Owen* (1936); T. Gwynn Jones, *Daniel Owen* (1936; bilingual, Welsh, Eng.), *Emrys ap Iwan* (1912); *Saunders Lewis; Ei Feddwl a'i Waith*, ed. P. Davies (1950) T. Parry, *Llenyddiaeth Gymraeg 1900–1945* (1945). H.I.B.

Weltliteratur, a term coined by Goethe, translated as 'World literature' by Carlyle. Goethe has not given a hard and fast definition of what he meant by *Weltliteratur*; but from his utterances in various contexts his conception emerges with sufficient clarity. He certainly did not mean by it the sum total of national literatures in any quantitative sense; nor the select company of the great—Homer, Kalidasa, Dante, Shakespeare etc.—whose creations belong to the world rather than the nation of their origin. To Goethe, world literature was a definite phase in the history of human civilization—'a great fugue in which the voices of the nations gradually come into play'—which had originated in his own life-time and would develop into a potent factor in furthering tolerance and the humanities.

As the first important contribution towards this end he regarded the production and distribution of translations. What he expected from these comes out in a letter to Carlyle about an English translation of his *Tasso*: 'I should like to know', he asks, 'to what extent this *Tasso* can be considered English? For it is just these relations between original and translation which state most clearly the relations between nation and nation and which one has above all to know and assess in promoting the facts and tendencies of world literature'. The role of mediator not only between two but several nations is next ascribed to the literary critic: 'It is not only of the greatest importance to ourselves,' he wrote, again to Carlyle, 'what such men say about us, but we must also take notice of their other relations, that is, their estimate of other nations. For a common world literature can eventually arise only when all nations become familiar with all their mutual relations. Thus they cannot fail each to find in the other something pleasant and something repugnant, something worth imitating and something to be avoided'. In other words, Goethe advocated what has become known as the study of comparative literature. This intellectual exchange is to be accompanied and intensified by personal contacts between the representatives of national literatures. This 'intellectual trade' or 'literary market'—Goethe was rather fond of economic similes—is by no means to obliterate national characteristics: 'It must not be assumed that all nations should think alike, but they shall become aware of one another and understand one another; and if they cannot love one another, they shall at least learn mutual toleration'.

To sum up:—World literature, in Goethe's view, is the literature which mediates between the national literatures and thus the nations themselves by increasing the give and take of intellectual goods. World literature arises and grows in the intellectual sphere in which the nations, through their poets and writers, no longer speak to themselves and of themselves but with and about one another. This reciprocal exchange of ideas has as its end the promotion of the spiritual progress of mankind.

F. Strich, *Goethe und die Weltliteratur* (1946). S.H.S.

Wessobrunn Prayer, 8th-century German poem of nine alliterating lines. The first lines describe in archaic idiom ('Earth was not, nor heaven . . . nor was any tree') the 'nothingness' which preceded Creation. The last four lines ('but Almighty God was, when naught else was') accord better with the century of composition. Idiomatic and orthographical peculiarities in a text otherwise Bavarian suggest a connexion with Fulda, possibly an Anglo-Saxon source and, as historical context, Boniface's mission. See also MUSPILLI.

Ed. W. Braune-K. Helm, *Althochd. Lesebuch* (1942); C. C. Barber, *Old High German Reader* (1951); H. G. Fiedler and F. Norman, in Mod. Lang. Rev., 20 (1925) and 24 (1929); W. Perrett in Lond. Med. Stud., 1 (1938). F.P.P.

Yamato Monogatari ('Tales of Yamato'), a Japanese collection of stories illustrated by poems. Its date of composition is unknown; probably *c.* 950. Its authorship is also uncertain; the book has been ascribed variously to Ariwara no Shigeharu, son of Ariwara no Narihira, and to the emperor Kazan (*968, †1008). It is based on the *Ise Monogatari* (q.v.) in style and contains exclusively Japanese stories, in contrast to contemporary works based on Chinese and Indian tales.

Partial Eng. tr., B. H. Chamberlain, 'The Maiden of Unahi', in Trans. As. Soc. Japan (1878). E.B.C.

Yiddish Literature presents a unique phenomenon both to the literary historian and the philologist. The Yiddish language grew out of the Middle High German of the 10th and 11th century. It served as a colloquial language for almost a thousand years and is still alive among Jews of many countries throughout the world. However, it reached literary standards only in the last 150 years or so, while Yiddish literature in a modern sense is not much older than about a hundred years and reached maturity only at the end of the 19th and beginning of the 20th century.

Like any other national language Yiddish developed gradually its own characteristics, distinguishing it from any other language or dialect. It is therefore wrong to refer to it as a 'jargon', meaning a mixture of German with Hebrew and Slavonic elements. Moreover, the Jews who first settled in the west German provinces, arriving there from France and northern Italy, brought with them a stock of Romance and Hebrew–Aramaic elements in their everyday speech, which they retained after acquiring the dialect of their new environment. In addition Hebrew remained the language of study and prayer and served as a means of intercommunication between the various Jewish communities scattered all over Europe, North Africa and the Near East. Finally with the wave of 'western' Jews reaching eastern Europe, the 'Yiddish-Teutsch' (Judaeo-German) merged with Slavonic language elements, absorbing new words or combinations of words and developing its syntax much closer to the Slavonic pattern. Yiddish thus became distinct both from its Hebrew (Oriental) background and its Germanic origin, a European language in its own right.

The educated Jews continued to read and write Hebrew, and major works of learning and enlightenment continued to be published in Hebrew. Simultaneously, however, a great number of books in Yiddish were produced, both in the German and the Slav countries. They were mainly of a religious and moralizing nature, though some told also, in the fashion of the time, of journeys in foreign lands, while others presented popular and dramatic versions of biblical themes. They appealed to the mass of the uneducated, in particular women, who were unable to read Hebrew.

With the emancipation era following the French Revolution, Jewish men of letters began to attack religious prejudices in an attempt to break down the spiritual ghetto which persisted long after the physical barriers of enforced segregation had been removed. It was only then that Yiddish literature reached new heights and modern standards. The first modern Yiddish writers (in the middle of the 19th century) were not so much concerned with raising the Yiddish language from an idiom of expression to a medium of art as they were with spreading secular enlightenment, considering, in fact, Yiddish itself as a barrier. However, they soon realized that in order to reach their public they had to speak and to write in the language that was understood by all. Consequently they found themselves in the position of helping to develop and encourage a latent and deep-seated cultural consciousness of a national and social character. This in turn led to the emergence of new creative talent from among the ordinary people, with the result that the new secular literature in Yiddish, at the turn of the last century, linked itself consciously and closely with the lower middle classes and the young proletariat among the Jewish population, while the upper middle class rejected it, identifying the Yiddish language with that of the 'cart-drivers and servants'.

The first great names in modern Yiddish literature are those of Mendele Moicher Sforim, Y. L. Peretz and Sholem Aleichem. Among the neo-classics or 'The Young' are such figures as Sholem Asch, David Bergelson and Itsik Manger. During the second world war many Yiddish writers perished together with the six million Jews who were exterminated by the Nazis. Though Yiddish books of all kinds are still being published in some of the eastern countries, particularly in Poland, as well as in the Americas and elsewhere, they are no longer of the same vigour and variety as they were before the war when they reflected the life of thriving communities. But Yiddish literature is not yet at its close and what there is available of it, both from the past and the present, is of value as an historical record and a literary monument, comparable with any of the national literatures of modern times.

L. Wiener, *The History of Yiddish Literature in the 19th Century* (1899) and 'Popular Poetry of the Russian Jews', in Americana Germanica, 11 (1898); M. I. Pinès, *Histoire de la littérature judéo-allemande* (1911); Z. Reisen, *Lexicon fun der yiddischer Literatur, Presse un Filologie* (3rd ed. 1928); *Yisroel* (1933) and *The Golden Peacock, Anthology of Yiddish in English Translations* (1938), both ed. J. Leftwich; *Vallentine's Jewish Encyclopædia*, ed. A. M. Hyamson and A. M. Silbermann (1938).
J.S.

Yoçef, COPLAS DE, Spanish poem (early 14th century?). The manuscript of this fragment of 168 lines of a life of Joseph is in Hebrew characters. The metre is a degenerate form of *cuaderna vía* (q.v.). The story is a paraphrase of Genesis XLVI–L and incorporates rabbinic material. It has little literary value.

Coplas de Yoçef, ed. I. González Llubera (Cambridge, 1935). E.M.W.

York Cycle. The sole complete MS. of these Miracle plays is a mid-15th century copy made for the corporation from 'originals' belonging to the crafts. These probably date from *c.* 1350. The cycle consists of 48 plays plus a small portion of another, 'The Coronation of our Lady', which was a late addition and shows signs of having been rehandled by several authors, the best known of whom was the latest, often referred to as 'the York realist'. This cycle probably exerted a greater influence on the other cycles than it drew from any of them. The plays were suppressed in 1548 but played again sporadically under Elizabeth. They were performed in a condensed version with great success for the Festival of Britain, 1951.

L. T. Smith, *York Plays* (1885). G.W.

Yuçuf, POEMA DE, Spanish poem about the life of Joseph, preserved in two manuscripts in Arabic characters (14th century?). The narrative, in *cuaderna vía*, is clumsy. The story is derived from the 12th Sura of the Koran. Its chief interest is philological and as a specimen of Spanish literature for Spanish-speaking Moslems.

R. Menéndez Pidal, '*Poema de Yuçuf:* materiales para su estudio', in Rev. de Archivos, Bibliotecas y Museos, 7 (1902); J. Saroïhandy, 'Remarques sur le *Poème de Yusuf*', in Bull. Hispanique, 6 (1904). E.M.W.

Yugoslav Literature. The origin of Yugoslav literature may be traced back to the close of the 9th century, when the 'Slav apostles' Cyril and Methodius evolved a script from the Greek alphabet and used it for the translation of books into Old Slavonic. The bulk of early Serb literature was composed of biographies of saints and Serbian kings (St Sava being both the author and the subject of some of the most famous) and of translations from Byzantine secular and religious works. The Turkish invasion dimmed the light of the monasteries which had been centres of Serbian letters and learning, but stimulated the development of magnificent ballad poetry celebrating the homeric struggle on the field of Kossovo, the exploits of Kraljević Marko and other national heroes.

Dalmatia, which remained freer of Turkish incursions and more susceptible to Italian influence, developed a rich and varied literature of its own in the 16th and 17th centuries. Though early poets like S. Menčetić and Dj. Držić were strongly influenced by the troubadours and Petrarch, greater creative power is shown by Ranjina, Zlatarić and Vetranić, and especially by Hektorović whose *Ribanje i ribarsko prigovaranje* ('Fishing and Fishermen's talk') is an outstandingly original work. Marulić, whose learning and piety mirror the merging of the medieval and modern worlds, is noted for his epic *Judita*; Lučić for his *Robinja*, an early experiment in secular romantic drama; Zoranić for his pastoral novel *Planine*; M. Držić for his entertaining comedy *Dundo Maroje*; Palmotić for his *Pavlimir*, the earliest patriotic drama. Dubrovnik (Ragusa) was the chief centre of this literary renaissance, and in Gundulić, the author of the epic *Osman* and the delightful pastoral play *Dubravka*, produced a poet of the first rank.

The 18th century witnessed little literary development. Serb writers let themselves be too heavily influenced by Russian orthodox writings at the expense of intelligibility in the vernacular. Obradović, the Serb traveller and writer whose influence entitles him to be called the father of modern Serbian literature, was himself more of a moralist, educationalist and popularizer than an original thinker. Though the Dalmatian priest Kačić-Miošić had broken new ground by collecting popular ballads and expounding the thesis of the common destiny of the south Slav peoples, it was left to the 19th-century writers, the Serb Vuk Karadžić and the Croat Lj. Gaj to introduce the reforms which made possible the evolution of an integrated Yugoslav literature. These reforms advocated the universal use of the dignified *što*-dialect instead of the *kaj*-dialect often used by Croat writers, the forging of a new literary language based on the spoken tongue, and a simplified phonetic orthography deriving from the principle of 'write as you speak; read as it is written'. The great collections of national poetry published by Karadžić aroused pride in the national heritage and facilitated the acceptance of his reforms. The latter were championed in Croatia by the Illyrian movement and bore fruit in the work of such poets as P. Preradović and I. Mažuranić whose epic *Smrt Smail-aga Čengića* takes a high place in Yugoslav literature, though its grandiose style exposed it to the parody of the satirist Ante Kovačić—a writer now held in high esteem by some Yugoslav Marxist critics.

A surer title to fame is reserved for *Gorski Vijenac* ('The Mountain Wreath'), by Petar Petrović Njegoš, prince-bishop of Montenegro, which gives an incomparable picture of the life and heroism of his country, clothed in poetry of great beauty. Patriotic inspiration also won popularity for such lesser poets as S. Milutinović, Mušicki, and J. Popović, the founder of modern Serbian drama. The splendid lyrics of Branko Radičević marked a reaction against this school and cleared the way for the vigorous romanticism of J. Jovanović and Dj. Jakšić, and the lyrical inspiration of Vojislav Ilić.

Prose literature developed chiefly in novels and short stories, the latter being cultivated particularly in Serbia by Glišić and his successors; it was brought to a high level of excellence, in which the influence of Turgenev and other Russian writers may be detected, by L. Lazarević. S. Sremac deserves mention for his humorous tales of Serbian life; V. Novak for his perceptive portraits of Croatian types. Of the novelists, special mention must be made of A. Šenoa's vivid evocation of Croatian history.

Slovene literature had had its forerunner in the 16th-century Protestant reformer and translator of the Scriptures, P. Trubar. Napoleon's formation of the short-lived Illyrian province, of which Slovenia formed a part, gave an impetus to the Slovenes' nationalist and literary aspirations and stimulated V. Vodnik in his efforts to construct a literary language. Its potentialities were shortly afterwards vindicated by the superb poems of F. Prešeren, the moving lyrics of F. Levstik and later of Gregorčič, and by J. Stritar's work to promote wider literary appreciation.

The first decades of the 20th century saw the emergence of new and gifted writers, and the development under French influence of fresh genres, such as Skerlić and B. and P. Popović's school of literary criticism. In I. Cankar and O. Župančič, Slovenia produced a novelist and a poet of the first order. B. Nušić's good-humoured comedies dominated the Serbian theatre whilst in Croatia M. Begović's competent stagecraft and M. Krleža's fiercer social satire ousted the old-fashioned patriotic plays of Mirko Bogović. V. Nazor's great output of lyrical and patriotic verse brought him to the first rank of Croatian poetry, though lyrical gifts no less original, if less prolific, were displayed by the bohemian writer, Tin Ujević.

The Axis invasion of 1941 and the subsequent civil strife disrupted the normal course of literary development, but in I. Goran Kovačić's *Jama* ('The Common Grave') and Skender Kulenović's *Majka Stojanka Knežpoljka* ('Mother Stojanka of Knežpolje') there were produced at least two poems of great power and originality. The establishment of Marshal Tito's Communist régime brought with it radical changes in the nature of creative output and particularly in the changed criteria of literary criticism. Except for M. Krleža and Ivo Andrić, a distinguished chronicler of Bosnian life, few pre-war writers of note continued to publish new works. Doctrinaire orthodoxy and the production of 'socially useful' work tended to be valued more highly than pure literary worth and to secure exaggerated reputations for mediocre writers like the Montenegrin Radovan Zogović who aspired to be the Yugoslav Mayakovsky.

M. Murko, *Geschichte der älteren südsl. Literaturen* (1908); M. M. Bašić, *Iz stare srpske književnosti* (1911) and *Stare srpske biografije* (1924); J. Bowring, *Serbian Popular Poetry* (1827); D. H. Lowe, *The Ballads of Marko Kraljević* (1922); F. W. Harvey and others, *Lay of Kossovo* (1917); G. R. Noyes and L. Bacon, *Heroic Ballads of Serbia* (1913); Owen Meredith, *National Songs of Serbia* (1861); D. Subotić, *Yugoslav Popular Ballads* (1932); J. W. Wiles, *Serbian Songs and Poems* (1917); M. S. Stanojević, *Early Jugoslav Literature, 1000–1800* (1922); A. Gavrilović, *Istorija Srpske i hrvatske književnosti* (1910); Pavle Popović, *La Littérature yougoslave suivie d'un essai de bibliographie française de la littérature yougoslave* (1931), *Iz književnosti* (3 vols, 1906–26); J. Skerlić, *Srpska književnost u 18 veku* (1909) and *Istorija nove srpske književnosti* (1914); M. Savković, *La littérature yougoslave moderne* (1936); *Anthologie des conteurs modernes croates*, ed. J. Dayre (1933); I. Prijatelj, *Slovenačka Književnost* (1920); *Sodobni Slovenski Novelisti*, ed. S.Skerlj (1940).

S.C.

Zadonshchina ('Trans-Doniad'), a highly coloured narrative about the Russian victory over the Tatars in 1380 on the field of Kulikovo. Written at the beginning of the 15th century by the priest Sophronia of Ryazan, the narrative contains several passages imitative of *The Lay of Igor's Campaign*. It is one of the valuable monuments of old-Russian literature.

A. D. Sedel'nikov, 'Gde byla napisana Zadonshchina', in Slavia, 9 (1930). J.L.

Zarzuela, Spanish plays in which recitation alternates with song: a no-man's-land between drama and opera. The name is taken from the royal hunting-box near Madrid where these plays were first performed. Based on the old Spanish tradition of using songs and music in plays, the *zarzuela*, with its quick action, developed in opposition to Italian opera. Calderón, Bances Cándamo, Juan Hidalgo and other famous dramatists and composers raised the genre to its height in the 17th century, with librettos and music in perfect combination. After an eclipse in the 18th century the *zarzuela* revived in the 19th century due to composers such as Hilarión Eslava, Arrieta and Barbieri.

A. Barbieri, *Reseña histórica de la zarzuela* (1864); F. Pedrell, *Teatro lírico español* (1896); M. Zurita, *Historia del género chico* (1920); José Subirá, *La tonadilla escénica* (1928–29) and *La música en la casa de Alba* (1927); M. Muñoz, *Historia de la Zarzuela y el género chico* (1946). R.M.N.

PART II

BIOGRAPHIES

(UP TO 1914)

Aarestrup, Carl Ludvig Emil (*Copenhagen 4 XII 1800; ∞1827 Caroline Aagaard; †Odense 21 VII 1856), Danish poet, a doctor by profession. Little attention was paid to his poetry in his own lifetime, but his stature has gradually grown. He is a refined artist, somewhat Gallic in his taste—an epicurean and a lover and connoisseur of beauty, Denmark's erotic poet *par excellence.* Of high merit are especially his *Erotiske Situationer* and his many *Ritournelles.*

Digte (1837); *Efterladte Digte* (1863).—*Samlede Digte* (1877); *Samlede Skrifter* (5 vols, 1922–25).

G. Brandes, *E. A.* in *Samlede Skrifter*, II (1899) and XV (1905); G. Nygaard, *E. A. Bidrag til en Bibliografi* (1918); O. Friis, *E. A.* in *Digte* (1918); H. Brix, *E. A.* in *Digte* (1930). E.B.

Aasen, Ivar Andreas (*Aasen, Ørsta, Volda 5 VIII 1813; †Kristiania 23 IX 1896), Norwegian philologist and poet. The self-taught son of a small farmer, Aasen became one of Norway's greatest philologists, whose work laid the foundation of the *Nynorsk* language movement. His poems descriptive of peasant life and aspirations demonstrated the literary possibilities of *Nynorsk.* They reveal an unaffected feeling for nature and a quiet and resigned philosophy of life.

Det norske Folkesprogs Grammatik (1848); *Ordbog over det norske Folkesprog* (1850).—Verse: *Symra* (1863).—Plays: *I Marknaden* (1854); *Ervingen* (1855).—Prose: *Reise-Erindringer og Reise-Indberetninger 1842–47*, ed. H. Koht (1917).—*Skrifter i Samling* (3 vols, 1912); *Dikting* (1946).

I. Mortensson, *I. A., ein norsk kulturmann* (1903); I. Handagard, *I. A.* (1946). R.G.P.

Abarbanel (Abravanel), Isaac (*Lisbon 1437; †Venice 1508), Spanish Hebrew philosopher, was in succession treasurer to the kings of Portugal, Spain and Naples. In 1492 he offered Ferdinand 30,000 ducats to prevent the expulsion of the Jews. Expert in both Jewish and Latin literature, he devoted most of his life to his commentary on the Bible, which is thoroughly modern in character and was widely used by Christian scholars; parts were translated into Latin. In his philosophy he follows Maimonides and Hasdai Crescas.

Bible Commentary (pub. in many parts, e.g. Pentateuch, Venice 1579; Earlier Prophets 1511, etc.); *Mashmia' Yeshu'ah* (Salonica, 1526), *Don Isaaci Abrabanielis Mashmia' Yeshu'ah*, Latin tr. J. H. Mai (1711); *Yeshu'oth Meshiḥo* (Karlsruhe, 1828); *Mif'aloth Elohim* (Venice, 1592); *Rosh Amanah* (Constantinople, 1505), *Liber de Capite Fidei*, tr. W. H. Vorst (1638).

J. Guttmann, *Die philosophischen Lehren des I. A.* (1916); J. B. Trend and H. Loewe (ed.), *I. A.* (1937); A. Heschel, *Don Jizchak A.* (1937); S. Levy, *I. A. as a theologian* (1939); B. Nethanyahu, *Don I. A.* (1952). C.R.

Abarbanel, Judah (Leone Ebreo, Leo Judaeus) (*Lisbon *c.* 1460; †Naples before 1535), Italian philosopher and Hebrew poet. Son of Isaac Abarbanel, he left Spain in 1492 and lived as a physician in Genoa and Naples. Under the influence of the elder Pico della Mirandola he became a neo-platonist, and in the spirit of that philosophy wrote (in Spanish or Hebrew) his *Dialoghi*, in which love is shown to be the principle governing the world; only the Italian tr. is known. He also wrote an elegy on the forcible conversion of his son, *Telunah 'al ha-Zeman* (1503).

Dialoghi dell' Amore (ed. M. Lenzi, Rome, 1535; ed. C. Gebhardt in *Bibliotheca Spinoziana*, III, 1929), *The Philosophy of Love*, tr. Friedeberg-Seely and J. H. Barnes (1937).

B. Zimmels, *Leo Hebraeus* (1886); C. Gebhardt, *Leone Ebreo* (1920); H. Pflaum, *Die Idee der Liebe, Leone Ebreo* (1926). C.R.

Abba, Giuseppe Cesare (*Cairo Montenotte 6 X 1838; †Brescia 6 XI 1910), Italian patriot and writer. He served with Garibaldi in the Sicilian campaign of 1860 and his diary, *Noterelle d'uno dei Mille* *edite dopo vent'anni* (1880), later re-written as *Da Quarto al Volturno* (1891), has been regarded as a masterpiece, notably by the poet Carducci, through whose influence it was first made known. It has a vividness and simplicity which gives the illusion of an immediate account though Abba worked on it at intervals for more than 30 years. He first wrote it as a narrative poem, *Arrigo: da Quarto al Volturno* (1866), but this version is little known. A separate account, differing considerably from the definitive text, was published for young readers.

Le Rive del Bormida nel 1794 (novel, 1875); *Cose vedute* (short stories, 1887); *Da Quarto al Volturno*, ed. L. Russo with important pref. (1925); *La Storia dei Mille narrata ai giovanetti*, ed. G. D'Amico-Orsini (1943).

L. Russo, *A. e la letteratura garibaldina* (1933). B.R.

Abbot, John (*fl.* 1623), English Roman Catholic poet. Only two of the five books of his *Jesus Praefigured* were published.

Jesus Praefigured; or a Poeme of the Holy Name of Jesus (1623). B.L.J.

Abbt, Thomas (*Ulm 24 XI 1738; †Bückeburg 3 XI 1766), German political and philosophical writer. Abbt taught successively at the universities of Halle, Frankfurt-on-Oder and Rinteln. A friend of Lessing, Moses Mendelssohn and Nicolai, he contributed to the *Literaturbriefe*. He was an early advocate of German patriotism and a pioneer of historical writing.

Vom Tode fürs Vaterland (1761); *Vom Verdienste* (1765); *Vermischte Werke* (6 vols, 1786–91).—A. Bender, *T. A.* (1922). H.B.G.

'Abd al-Hamid al-Katib, 'the Secretary' (†749), Arabic writer, is considered the founder of Arabic epistolary style.

S.M.S.

Abd Allah Ansari, Khajeh (*Herat 4 V 1006; †1088), Persian mystic and poet, known for his sensitive quatrains and his *Munajat*, a mystical tract in rhymed prose.

Munajat-u-Ruba'iyyat (1862); V. Jukovsky, intro. to his edition of Ansari's poems (St Petersburg, 1895). E.Y.

à Beckett, Gilbert Abbott (London 9 I 1811; ∞ 1835 Mary Ann Glossop; †Boulogne 30 VIII 1896), English humorist, author of comic histories and plays, *The Times* leader writer, member of original staff of Punch.

Comic Works: *The comic Blackstone* (4 parts, illustr. G. Cruikshank, 1846); *The comic History of England* (illustr. J. Leech, 1847).—Plays: *The Chimes* (a goblin story, dram. M. Lemon and G. A. à Beckett, 1837); *Peter Wilkins: or the Loadstone Rock and the Flying Indians* (extravaganza with M. Lemon, 1838).

A. W. à Beckett, *The à Becketts of Punch* (1903). R.M.H.

Abel, Caspar (*Hindenburg 1676; †Westdorf 1763), Low German poet, was pastor near Aschersleben. He defended the Low German language in his poem *Die hülflose Sassine*, and also translated from Boileau.

A. Hofmeister, Niederdt. Jahrb., 8 (1883); W. Stammler, *ibid.*, 44 (1918). G.C.

Abe no Nakamaro (*701; †770), Japanese scholar and poet. He lived most of his life in China, where he gained considerable literary eminence. His skill in Chinese poetry was recognized by Li Po and Tu Fu, and his Japanese poems were also famous.

A. Miyamori, *Masterpieces of Japanese Poetry* (1936). E.B.C.

Abelard, Peter (*Pallet 1079; †Chalons-sur-Saône 1142), French philosopher and theologian. Confident in his own powers, he criticized the famous masters under whom he had studied. His love for Heloïse and its disastrous consequences are described in his *Historia calamitatum*. In his hermitage of the Paraclete he was still followed by his pupils, who had an unbounded admiration for him. Before this, his teaching on the Trinity had been condemned at the council of Soissons (1121). After an unhappy experience as abbot of S. Gildas in Brittany he came back to Paris. But Bernard of Clairvaux secured the condemnation at the council of Sens of propositions from Abelard's writings. The pope confirmed the condemnation and Abelard, a broken man, was given a refuge for his last days at Cluny by Peter the Venerable.

His *Dialectica*, *Sic et Non*, *De unitate et trinitate divina* and *Theologia christiana* belong to the history of medieval logic, theology and philosophy. His genius is equally apparent in his other works which bear a more purely literary character. The *Historia calamitatum* and the letters to Heloïse show his accomplished and personal Latin style. They are humanistic documents of the first importance. His elegiac epistle addressed to his son Astrolabius is a moral poem in which he draws upon the rich stores of his reading. The rhythmical hymns which he composed for Heloïse and her nuns at the Paraclete and the equally remarkable *planctus* testify to his mastery of rhythm and rhyme.

Migne, *Patr. Lat.*, 178; V. Cousin, *Ouvrages inédits d'A.* (1836); *Petri Abaelardi opera* (2 vols, 1849–59); *Peter Abaelards philosophische Schriften*, ed. B. Geyer (1919); J. J. Muckle, 'A.'s Letter of Consolation to a Friend (*Historia Calamitatum*)', in Med. Studies, 12 (1950; crit. text); B. Hauréau, 'Le poème adressé par A. à son fils Astrolabe', in Notices et extraits des mss, 34 (text); H. Brinckmann, 'Astrolabius', in Münchener Museum, 5 (1932); *Petri Abaelardi Hymnarius Paraclitensis* (1891); *Anal. Hymn.*, 48; W. Meyer, 'Petri Abaelardi Planctus', in Roman. Forsch., 5 (1890).

C. de Rémusat, *A.* (2 vols, 1845); J. G. Sikes, *P. A.* (1932); E. Gilson, *Héloïse et A.* (1938). F.J.E.R.

Abercromby, PATRICK (*Forfar 1656; †1716), Scottish historian, physician and antiquary. He graduated in medicine at St Andrews (1685) and was appointed physician to James II. He opposed the union of 1707 with two able pamphlets; and his history, *Martial Achievements of the Scots Nation* (2 vols, 1711 and 1716), despite uncritical speculation and legend, bears some marks of conscientious research. J.K.

Ablesimov, ALEXANDER ONISIMOVICH (*Kostroma district 1742; †1783), Russian author. After his book of fables (1769) he sprang into fame with his comic opera, *Mel'nik, koldun, obmanshchik i svat* ('The Miller, Wizard, Cheat and Matchmaker'), written in 1779 and printed in 1789.

Sobranie sochineniy Ablesimova (1849); *Russkaya komediya i kom. opera XVIII veka*, ed. I. N. Verkov (1950). J.L.

Aboab, ISAAC (*fl. c.* 1300), Spanish Hebrew writer, author of *Menorath ha-Ma'or*, one of the most popular ethical collections of the middle ages. Some ascribe the authorship of this to the talmudist of the same name, who lived in Toledo and died at Lisbon in 1492.

Menorath ha-Ma'or (1st ed. Constantinople, 1514; *Der Lichtspendende Leuchter*, tr. S. Bamberger, 1923). C.R.

About, EDMOND (*Dieuze 14 II 1828; †Paris 16 I 1885), French writer. About had a brilliant career at the École Normale and then turned to journalism and political pamphleteering. For a short time he was one of Napoleon III's advisers, but later transferred his allegiance to the Republic. His books ranged from the facetious whimsicality of *Le Roi des Montagnes* (1857) to serious criticism of manners. But through them all ran the linked strands of intelligence, humour and an impertinent anti-clericalism.

NOVELS: *Trente et quarante* (1859); *L'homme à l'oreille cassée, le nez d'un notaire* (1862); *Le roman d'un brave homme* (1874).—PLAY: *Guillery* (1857).—VARIOUS: *La Grèce contemporaine* (1854); *L'ABC du travailleur* (1868).

M. Thiébaut, *E. A.* (1936). M.G.; J.P.R.

Abraham a Sancta Clara, religious name of Johann Ulrich Megerle (*Kreenheinstetten 12 VII 1644; †Vienna 1 XII 1709), German preacher and pamphleteer. He entered the Augustinian order (1662). His lively and unconventional preaching, in a style reminiscent of Rabelais and Fischart, attracted attention and in 1677 he became court preacher. His sermons and pamphlets reveal a wise and fundamentally simple person, who uses all the devices of rhetoric to achieve a popular success by amusing and shocking his audience into repentance and betterment of life. His tract *Auff auff ihr Christen* (1683) against the Turks (not one of his best) was used by Schiller in *Wallensteins Lager*.

Mercks, Wienn (1680); *Lösch Wien* (1680); *Grosse Totenbruderschaft* (1680); *Gack Gack Gack a Ga* (1685); *Judas der Ertzschelm* (4 vols, 1689–95); *Etwas für Alle* (1699); *Heilsames Gemisch-Gemasch* (1704); and many others. *Werke* (21 vols, 1835–54); *Werke*, ed. K. Bertsche (1943 ff.).

T. von Karajan, *Abraham a Sancta Clara* (1867); J. Meuer, *Forschungen zur Beurteilung Abrahams a Sancta Clara* (1938); G. Stiasny, *Das Wortspiel bei Abraham a Sancta Clara* (1939). L.W.F.

Abraham Bedersi, = of Béziers (**c.* 1240; †Béziers *c.* 1300), Provençal Hebrew poet and lexicographer, author of *Ḥotham Tokhnith*, a Hebrew synonym dictionary (ed. G. J. Polak, 1865). His poems are still mostly unpublished. He was the father of Jedaiah ha-Penini.

T. Kroner, *De Abraham Bedersi vita et operibus* (1868). C.R.

Abraham Ibn Ezra: see IBN EZRA, ABRAHAM.

Abraham Ibn Ḥasdai (†Barcelona 1240), Spanish Hebrew writer. His poetry is principally liturgical. Besides a number of philosophical and scientific works, he translated, or rather adapted, from the Arabic the story of Barlaam and Josaphat (originally an Indian tale of Buddha) under the title *Ben ha-Melekh weha-Nazir* (first ed. Constantinople 1518). It was widely read and repeatedly translated into Yiddish.

J. Jacob, *Barlaam and Josephat* (1896); G. Sarton, *Introduction to the History of Science*, II. C.R.

Abravanel: see ABARBANEL.

Abreu, CASIMIRO JOSÉ, MARQUES DE (*Barra de São Joã 9 I 1837; †Indayassú 18 X 1860), Brazilian romantic poet, a follower of Gonçalves Dias, famous for his poems of that peculiar kind of Lusitanian nostalgia known as *saudade*, in Abreu's case for home, homeland and a beloved person. His versification is conventional but correct.

Canções do exilio (1854); *As primaveiras: 1855–1858* (1859); *Obras completas*, ed. J. N. de Souza e Silva (best ed. 1909 and 1920). E.Sa.

Abu 'Ali ibn Sina: see IBN SINA.

Abubacer: see IBN ṬUFAIL.

Abulafia, TODROS (*Toledo 1247; † *ibid.* 1300–06), Spanish Hebrew poet. He was a rich man and finance official to kings Alfonso X and Sancho IV. In his old age he collected 800 of his poems, 'a drop from an ocean'. They are mediocre, somewhat artificial and epigrammatic, but an important source for study of the period.

Gan ha-Meshalim weha-Ḥidoth, ed. D. Yellin (2 vols, 1932–34). C.R.

Abu'l-'Ala al-Ma'arri (*Ma'arra, Syria 973; †*ibid.* 1057), Arabic poet. After an unsuccessful journey to Baghdad and having written a collection of panegyrical poetry in the conventional style, the poet (blind since his childhood) retired to his native town where he led a secluded life till his death. His poetry composed during this period is *sui generis* in Arabic literature. Original ideas are expressed in a peculiar style, precious to excess. His 'Epistle of Pardon', in reply to a correspondent of his, has a very long introduction where the addressee is imagined to wander about, after his death, in Paradise and talking to ancient poets of the period before Islam, whom God has pardoned and allowed to enter Paradise (hence the title). The whole is an exquisite parody on philologists, not without self-irony. (It has been compared with the *Divine Comedy*, which is inappropriate; it has been even assumed that Dante may have been influenced by it—which is preposterous.) 'The Non-Obligatory Embellishment' (called after the double-rhymes which the poet imposed upon himself in all the poems of the collection) contains his philosophical poetry, expressing his pessimism, his contempt of the world and his acid criticism on sundry matters.

R. A. Nicholson, *Studies in Islamic Poetry* (1921) and in Jour. Roy. As. Soc., 1900, 1902 (par. tr. 'Epistle of Pardon'); H. Laoust, 'La vie et la philosophie d'A.', Bull. d'Et. Orient. (1943–44). S.M.S.

Abu'l-'Atahiya (*fl.* 8th–9th century), Arabic poet, was first a court poet of the Abbasid caliphs al-Mahdi and Harun al-Rashid, but later devoted himself to ascetic poetry, consisting mainly of meditations on mortality. He became the classical representative of this kind of poetry.

Ger. tr. O. Rescher (1928). S.M.S.

Abu'l Fazl (*1550; †1602), was the prime minister and biographer of the emperor Akbar. He and his brother Faizi, afterwards poet laureate, were brought to the imperial court by their father, the shaikh Mubārak, a well-known freethinker, in 1574, and were prominent in promulgating the *Dīn Ilāhi* ('Divine Faith'), an eclectic religion which Akbar sought to introduce in 1582 in place of orthodox Mohammedanism. Abu'l Fazl was the author of two encyclopaedic works, the *Āīn-i Akbari* ('Institutes of Akbar'), a survey of the empire and the whole imperial system, and the *Akbarnāma* ('Life of Akbar'). They are spoilt by the spirit of servile adulation in which they are written. He was murdered at the instigation of Akbar's son, prince Salīm, afterwards the emperor Jahāngīr.

Āīn-i Akbari, tr. Blochmann and Jarrett (Calcutta, 1873, 1891); *Akbarnāma*, tr. H. Beveridge (1907–12). H.G.R.

Abu'l M'ali Nasr Allah: see NASR ALLAH, Nizam al-Din Abu'l Ma'ali.

Abu Nuwas, 8th–9th-century Arabic poet. He is the most typical representative of Arabic poetry under the early Abbasid caliphs. He was a protégé of the viziers of the house of Barmak during the reign of Harun al-Rashid and afterwards enjoyed the favour of the caliph al-Amin. His poetry mainly deals with courtly life: panegyrics, elegies, satires on his rivals, hunting poems, wine-songs, erotic poems (addressed to both sexes). His poems of wine and love, especially, expressing his gay and frivolous spirit, became a model for later poets. In the memory of posterity he lived on as a court jester; there exist countless anecdotes connected with him, some of which have found their way into the *Arabian Nights*.

A. v. Kremer, *Diwan des Abu Nowas* (1855; Ger. tr.).—W. H. Ingrams, *Abu Nuwas in life and legend* (1933). S.M.S.

Abu Rayhān: see AL-BĪRŪNI.

Abu Sa'id, Fazl Allah ibn Abi'l Khayr (*Mihna 7 XII 967; †*ibid.* 12 I 1049), Persian poet and mystic who greatly influenced Persian Sufism. See Muhammad-i Munavvar.

Ruba'iyyat-i-Abu Sa'id, text and Ger. tr. H. Ethé (Sitzungsber. Munich, 1875, 1878).
C. J. Pickering, 'The Ruba'iyat of Abu Sa'id' Nat. Rev. (1891); R. A. Nicholson, *Studies in Islamic Mysticism* (1921). E.Y.

Abu Tammam (1st half 9th century), Arabic poet. He lived in Syria and in Baghdad, composing panegyrics on eminent men. He is famous for his copious use of poetic artifices. Even better known than his own poetry is his anthology of classical Arabic verse, the *Hamasa*. S.M.S.

Abutsu (*c. 1233; ∞ *c.* 1260 Fujiwara no Tameie (†1275); †Kamakura *c.* 1283), Japanese poet and writer. Her original name is unknown, Abutsu being her later name as a Buddhist nun. She spent her early life in court service. Her work *Izayoi nikki*, a diary interspersed with poems, is interesting as a composition by the last important woman writer of classical Japanese.

Izayoi nikki (1280; Eng. tr. E. O. Reischauer and J. K. Yamagiwa, *Translations from Early Japanese Literature*, 1951). E.B.C.

Acart de Hesdin, Jean (*fl.* 14th century), French poet. His *Amoureuse Prise* (1332), a long allegorical poem about love, is strongly influenced in content and form by the *Dit de la Panthère* by N. de Margival.

La Prise amoureuse von Jehan Acart de Hesdin, ed. H. Hoepffner (1910).
C.-V. Langlois, 'Frère Jean Acart, poète français' in *Histoire littéraire de France*, XXXVII (1938). A.H.D.

Accius, Lucius (*Pisaurum 170; †*c.* 85 b.c.), produced in Rome over 40 tragedies on Greek and two on Roman themes; they were revived, read and admired after his death. An impressive style—'spirited', says Ovid—falls sometimes into preciousness. Other interests included theatrical history and practice, and spelling reform.

E. H. Warmington, *Remains of Old Latin*, II (Loeb Libr., 1936); Schanz-Hosius, *Gesch. d. röm. Lit.*, i (1927); W. Beare, *The Roman Stage* (1950). E.W.H.

Accolti, Bernardo (*Arezzo 1458; †Rome 1535), Italian poet and *improvvisatore*, better known as Unico Aretino. He was well received at the courts of Mantua and Urbino and by popes Leo X and Clement VII. His comedy *Virginia* (first produced 1493, pub. 1535) is based on a story from Boccaccio (*Decameron*, III, 9).

Opera nova del preclarissimo messer Bernardo aretino (1513).
F. Gavagni, *L'Unico Aretino e la corte dei duchi d'Urbino* (1906). B.R.

Accolti, Francesco (*Arezzo 1416?; †Siena 1484/88), Italian poet and humanist. He is the author of a verse translation of Leonardo Bruni's *De bello italico adversus Gothos* (1528) and of a paraphrase in terza rima of Boccaccio's story of Ghismonda.

F. Flamini, *La lirica toscana del Rinascimento* (1891); I. Sanesi, *Sonetti inediti di m. F. A.* (1893). B.R.

Achilles Tatius (*fl.* 3rd century a.d.?), Greek rhetor of Alexandria, author of *The Romance of Leucippe and Clitophon*, a rhetorical, melodramatic and discursive account of the improbable adventures and final reunion of two lovers. The romance was much read in the Byzantine empire, and the many translations made of it (including an English one in 1597 by Wm. Burton, elder brother of the author of the *Anatomy of Melancholy*) influenced the development of the novel in modern Europe.

S. Gaselee, *Achilles Tatius: Clitophon and Leucippe* (Loeb Libr., 1917).
E. Rohde, *Der griechische Roman* (3rd ed. 1914, indispensable); E. H. Haight, *Essays on Ancient Fiction* (1936), *Essays on the Greek Romances* (1943); F. A. Todd, *Some Ancient Novels* (1940); R. Helm, *Der antike Roman* (1948); S. Trenker, *La nouvelle grecque de l'époque classique* (1948); B. Lavagnini, *Le origini del romanzo greco* (1921), *Studi sul romanzo greco* (1950). R.B.

Ackere, Maria van, née Doolaeghe (*Diksmuide 25 X 1803; †*ibid.* 7 IV 1884), Flemish poet. She made her début with patriotic poems (*Aan de Belgische dichters*, 1833), but owed her popular appeal in the Low Countries to poems animated by generous feminine sentiment, written in the manner of Tollens and the popular song.

Madelieven (1840); *De avondlamp* (1850); *Winterbloemen* (1868); *Najaarsvruchten* (1869). —*Vereenigde Dichtwerken* (1876).
Debreyne-Dubois, *Poësies de Mme v. A.* (1867) R.F.L.

Acosta, José de (*Medina del Campo 1539; †Salamanca 1600), Spanish naturalist. He became a Jesuit in 1551 and spent the years 1570–87 in Spanish America. His chief work is the monumental *De natura novi orbis* (1589), which he translated into Spanish and published in 1590. It is still a valuable historical and scientific source-book.

Historia natural y moral de las Indias (1894; tr. E. G[?rimstone]—*The naturall and morall historie of the East and West Indies*, 1604).

José R. Carracide, *El P. José de Acosta* (1899); L. Lopetegui, *El padre José de Acosta y las misiones* (1942). E.M.W.

Acuña, HERNANDO DE (*Valladolid 1520?; †Granada 1580?), Spanish poet. He served as a soldier in Italy and Africa. His poems were published posthumously in 1591. His most famous poem is a sonnet dedicated to Charles V which expresses the Christian imperialism of that ruler. He also rewrote in verse the Spanish prose translation by Charles V of Olivier de la Marche's *Le Chevalier délibéré*.

Bibl. Autores Esp., XXXII, XLII.

N. Alonso Cortés, *Don H. de A: Noticias biográficas* (1913); J. P. W. Crawford, 'Notes on the Poetry of H. de A.' in Romanic Rev., VII (1916); C. Clavería, *Le Chevalier délibéré de Olivier de la Marche y sus versiones españolas del siglo XVI* (1950). E.M.W.

Acuña, MANUEL (*Saltillo 27 VIII 1849; †6 XII 1873), Mexican poet who left at his suicide only one volume of poems and one play. An ingenuous materialist, typical of his time, he wrote his best poem on the theme of a corpse, praising, with slightly macabre effect, the immortality of matter. He also wrote melancholy love poetry.

Poesías (incl. the play *El pasado*, ed. F. de Soldevilla, 1885). E.Sa.

Acuña de Figueroa, FRANCISCO (*Montevideo 20 IX 1790; †*ibid.* 6 X 1862), mostly important as the earliest writer of Uruguay; of his prolific verse and his 1,450 epigrams some is worth preserving, especially that in satirical vein. He published a diary of the siege of Montevideo (1843).

Obras completas, ed. M. Bernárdez (8 vols, 1890). E.Sa.

Adam de Givenchy (*fl.* 1230–68), French lyric poet, chaplain to the bishop of Arras (1243) and dean of Lens (1245).

7 poems, ed. E. Ulrix in *Mélanges Borman* (1919); P. Paris in *Hist. litt. de la France*, 23 (1856). F.W.

Adam de la Bassée (†1286), canon of Lille and author of *Ludus super Anticlaudianum*, a poetical fantasy on Alan of Lille's *Anticlaudianus*.

Ed. P. Bayart (1930).—S. T. Collins, 'Le *Ludus super Anticlaudianum*', in Rev. Bénéd., 61 (1951). F.J.E.R.

Adam de la Halle, or LE BOSSU (*Arras *c.* 1250; †Italy (Naples?) 1288?), French poet and dramatist. From his early works—notably the *Congé* (1276?) and the *Jeu de la Feuillée* (1276?)—we learn that he was a clerk, had broken off his studies on his marriage to a certain Marie and intended shortly to resume them. The first reference to the poet is in the *Congés* of Baude Fastoul in 1272. Later, Adam is known to have entered the service of Robert, Count of Artois, to have been with him in Italy (after 1283) and to have died there between 1285 and 1289. The most gifted and versatile of the Artesian poets, Adam wrote many lyrics in various genres, as well as two dramatic pieces, both very famous.

LYRICS: *Dit d'Amours*, ed. A. Jeanroy in Romania, XXII (1893).—*Œuvres complètes*, ed. E. de Coussemaker (1872); R. Berger, *Canchons und Partures* (1900); L. Nicod, *Les Partures Adan* (1917).—PLAYS: *Le Jeu de la Feuillée*, ed. E. Langlois (1923; an early example of the *sotie*, introducing well-known Arras figures who indulge in coarse but good-natured abuse of each other); *Le Jeu de Robin et de Marion* (? *post* 1183; ed. E. Langlois, 1924; a dram. *pastourelle*).—EPIC: *Le Roi de Sezilie* (written after the death of Charles of Anjou, 7 I 1285, to celebrate his activities).

H. Guy, *Essai sur . . . A. de la H.* (1898). F.W.

Adam de Ross (*fl. c.* 1200), Anglo-Norman author of an Old French visionary poem of 421 lines on St Paul's descent to hell, like many similar works derived from a Latin *Visio Pauli*, which in its turn goes back to a Greek model.

Ed. L. E. Kastner, Zeitschr. f. franz. Sp. u. Lit., 29 (1906); H. Brandes, *Visio sancti Pauli, ein Beitrag zur Visionsliteratur* (1885). F.W.

Adam of Bremen (*Franconia *c.* 1045; †Bremen 12 X 1081/85), German chronicler and geographer. Probably educated at Bamberg, in 1066 he moved to Bremen and worked under the patronage of archbishop Adalbert. His history is a primary authority for all North Germany and the Baltic.

Gesta Hammaburgensis Ecclesiae Pontificum, ed. B. Schmeidler (3rd ed., 1917); Sture Bolin, in Scandia, V (1932). R.R.R.

Adam of Dryburgh (†*c.* 1212), known as Master Adam the Praemonstratensian before he joined the Carthusians at Witham. *De quadripartito exercicio cellae* is his most important writing.

Migne, *Patr. Lat.*, 198; W. de G. Birch, *Sermones fratris Ade Ordinis Praem.* (1901).

A. Wilmart, 'Magister Adam Cartusiensis', in *Mélanges Mandonnet*, II (1930) and 'Maître Adam Chanoine prémontré devenu chartreux à Witham' in Analecta Praemonstratensia, IX (1933); E. M. Thompson, *The Carthusian Order in England* (1930). F.J.E.R.

Adam of St Victor (*fl.* 1140), a Breton by birth. He became *c.* 1130 an Augustinian canon at St Victor, Paris, the spirit of whose school he absorbed. He was a prolific composer of sequences which are celebrated for their formal perfection of rhythm and rhyme, with regular caesura. From them the whole range of medieval symbolism can be illustrated. Two of the best are the *Heri mundus exsultavit* (St Stephen) and *Zyma vetus* (Easter).

Œuvres poétiques d'Adam de S. Victor, ed. L. Gautier (1894); D. S. Wrangham, *The Liturgical Poetry of A. of St V.* (3 vols, 1881, with tr.); *Anal. Hymn.*, 54 and 55. F.J.E.R.

Adam of Usk (*Usk *c.* 1352; †1430), lawyer and chronicler of English history 1377–1421. A supporter of Bolingbroke, he gives valuable accounts of the fall of Richard II and of the Glendower rebellion.

Chronicon Adae de Usk, ed. and tr. E. Maunde Thompson (1904). S.J.L.

Adamnan (*Donegal *c.* 625; †Iona 23 IX 704), Irish saint and historian. Abbot of Iona, 679, advocated adoption of Roman regulations concerning Easter and tonsure. A Latin life of St Columba is attributed to him; also *De Locis Sanctis*, one of the earliest detailed European accounts of the Holy Land, and *Adamnan's Vision*, a medieval vision-poem in Old Irish. R. McH.

Adamov: see MARKOVIĆ, PAJA-ADAMOV.

Adams, JOHN (*Braintree, Mass. 19 X 1735; ∞1764 Abigail Smith; †Quincy, Mass. 4 VII 1826), American statesman and political writer. Educated at Harvard; he joined the revolutionary cause; served on diplomatic missions in France and England and became second President of the United States. His aristocratic view of government was criticized by Hamilton and Jefferson.

Essay on Canon and Feudal Law (1768); *History of the Dispute with America* (1774); *Thoughts on Government* (1776); *A Collection of State Papers* (1782); *A Defence of the Constitutions of Government of the United States of America*, 1787–1788 (1794); *Discourses on Davila* (1805); *The Inadmissible Principles* (1809); *Novanglus and Massachusettensis; or, Political Essays* (1819); *The Works of A.*, ed. C. F. Adams (10 vols, 1850–56; vol. I is the *Life*). Numerous collections of letters; *The Selected Writings of John and John Quincy Adams*, ed. A. Koch and W. Peden (1946).

G. Chinard, *Honest John Adams* (1933); C. M. Walsh, *The Political Science of J. A. . . .* (1915). H.L.C.

Adams, JOHN QUINCY (*Braintree, Mass. 11 VII 1767; ∞1797 Louisa Catherine Johnson; †Quincy, Mass. 23 II 1848), American statesman, son of John. Educated at Harvard; represented the U.S.A. in Europe; helped draft the Monroe Doctrine and succeeded Monroe as President.

Letters on Silesia (London, 1804); *Inaugural Oration* (1806); *American Principles, a Review of the Works of Fisher Ames* (1809); *Lectures on Rhetoric and Oratory* (2 vols, 1810); *Correspondence*, 1811–14 (1913); *Correspondence . . . concerning the Charge of a Design to Dissolve the Union* (1829); *Eulogy on James Monroe* (1831); *Memoirs*, ed. C. F. Adams (12 vols, 1874–77); *Documents Relating to New England Federalism*, ed. H. Adams (1877); *Writings*, ed. W. C. Ford (7 vols, 1913); *The Diary of A., 1794–1845*, ed. A. Nevins (1929).

W. H. Seward, *Life and Public Service of A.* (1894); J. T. Morse, *J. Q. A.* (1882). H.L.C.

AL-**ʻAdawiya,** RĀBIʻA (*714; †Basra 801), the most renowned Arab woman saint. Born into a poor home, she was stolen as a child and sold into slavery. Her reputation for holiness secured her freedom and she retired to a life of seclusion and celibacy, first in the desert, and later at Basra, where many disciples were attracted to her. She has left a few short prayers, sayings and poems all of which reveal the same austere tenderness and intense fervour of feeling.

Most important quotations are to be found in A. Q. Qushairi, *Al Risalah* (1873); A. T. Makki, *Qut al Qulub* (1892); M. Kalabathi, *Kitab al Taʻarruf li Madhhab ahl al Tasawwuf* (*Doctrines of the Sufis*, tr A. J. Arberry, 1935).

M. Smith, *Rabiʻa the Mystic and Her Fellow-Saints in Islam* (1928, best and most comprehensive work). W.A.el K.

Addison, JOSEPH (*nr. Amesbury 1 V 1672; ∞3 VIII 1716 Charlotte, countess of Warwick; †London 17 VI 1719), English essayist, poet and statesman. On leaving Charterhouse, where he formed his friendship with Steele, he went up to Queen's, Oxford, but was awarded a demyship at Magdalen in 1689 and elected Fellow of Magdalen in 1697. From 1699 to 1703 he travelled on a state pension secured for him by Charles Montague (later Lord Halifax); in Paris he met Boileau and Malebranche. Among his friends he numbered Dryden, Congreve and Tonson, and in 1703 Tonson introduced him to the Whig coterie known as the Kit-Kat Club. He was in straitened circumstances when his poem celebrating Blenheim, 'The Campaign' (1704), won him an appointment as under-secretary of state. In 1708 he became Chief Secretary for

Ireland, and from 1716 to 1718 he held office as Secretary of State. In 1709 Steele began a paper, The Tatler, intended to 'unite observations on life and manners' with ordinary news. For a year Addison contributed to this; then in 1711, he joined with Steele in editing a purely literary paper, The Spectator, which appeared daily and was continued (with a break in 1713, when The Guardian took its place) until December 1714. He contributed 75 essays to The Tatler, some of them jointly with Steele, and 274 essays to The Spectator. On these essays—particularly his De Coverley papers (the *obiter dicta* of an imaginary character, Sir Roger) and essays in The Guardian, The Freeholder and The Old Whig—his fame rests, but he also made successful translations and wrote several dramas and an opera. The appraisal made by Dr Johnson of Addison's essays is still considered just today: 'an English style familiar but not coarse and elegant but not ostentatious'.

See also BICKERSTAFFE.

WORKS, ed. T. Tickell (4 vols, 1721); *Dramatic Works* (1750); *Letters of Mr A. and Mr Pope, 1711–15* (1735); *Letters*, ed. W. Graham (1941); *The Campaign, a poem* (1705); *Remarks on Several Parts of Italy* (1705); *Rosamund, an opera* (in verse; 2nd ed. 1707); *Cato, a tragedy* (1713); *The Drummer, a comedy* (with pref. by Steele, 1716); *The Freeholder* (political essays, repr. 1716; facs. repr. of ed. of 25 May 1716, 1946); *Tr. of Ovid's Metamorphoses* (in collab. w. Dryden et al., 1717); *Notes on 'Paradise Lost'* (repr. from Spectator, 1719); *The Evidences of the Christian Religion* (1730); *A Discourse on Antient and Modern Learning* (1734); *A.'s Essays from the Spectator* (2 vols, 1830); *Essays*, sel. and ed. J. R. Green (1934); *The Coverley Papers*, ed. J. R. Wilson (1941).

Mr A. turned Tory . . . , by a Gentleman of Oxford (1713, commentary upon A.'s *Cato*); R. Steele, *Life and Writings of J.A.* (1724); L. Aikin, *Life* (1843); G. Hadow, *Essays on A. by Macaulay and Thackeray, with 12 essays by A.* (1907); H. V. Routh, *Steele and Addison* (vol. 9 of *Camb. Hist. of E. Lit.*, 1912); A. M. Nathaniel, *Notes on Narrative and descriptive essays by A. and Goldsmith* (1941); A. Beljame, *Men of Letters . . . 1660–1744 . . . Addison . . . etc.* (1948). H.An.

Adenet le Roi, i.e. des ménestrels (**c.* 1240; †*c.* 1300), French poet. A minstrel in the service of Henry III of Brabant (†1261) and of his successor John I, he entered the service of Gui de Dampierre, Count of Flanders, in 1269, accompanied him on the eighth crusade in 1270 and was with him in Africa and Sicily. He is last mentioned in 1297. Adenet produced revised versions of several epics and a romance (*Cleomadés*), written for Marie, the daughter of Henry III of Brabant.

Cleomadés (between 1275 and 1282; ed. A van Hasselt, 1888); *Berthe as grans piés* (?1272–74; ed. U. T. Holmes, 1946; mod. adaptation L. Brandin, 1924); *Les Enfances Ogier* (after 1274; ed. A. Scheler, 1874); *Bueve de Commarchis* (a revision of the *Siège de Barbastre*: ? after *Les Enfances Ogier*, ed. A. Scheler, 1874).

A. Bovy, *A. le R. et son œuvre* (1896). F.W.

Adgar, or **William,** 12th-century Anglo-Norman poet. A clerk, he translated (1165 ?), in unpolished style, from a book in St Paul's cathedral, a Latin collection of miracles of the Virgin, based chiefly on the work of William of Malmesbury.

40 legends, ed. C. Neuhaus (1886); 9 legends, ed. J. A. Herbert in Romania, 32 (1903). M.F.L.

Adib Saber of Termed (†1143/44), Persian court-poet of the Seljuk period. E.Y.

Adlerbeth, (BARON) GUDMUND JÖRAN (*21 IV 1751; †7 X 1818), Swedish poet and politician, friend of King Gustav III, first president (1786) of the Swedish Academy theatrical producer (Drottningholm) and dramatist (*Ingiald Illråda* and *Kelonid*—pseudo-classical, *Cora och Alonzo*—opera libretto), classical scholar, Norse scholar, historian.

VERSE: *Skald-skrifter* (2 vols, 1797–98); re-ed. and extended as *Poetiska Arbeten* (2 vols, 1802–03).—PROSE: *Historiska Anteckningar*, ed. G. Andersson (1856–57); *Gustaf IIIs resa i Italien*, ed. H. Schück (1902).

A. Blanck, *Den nordiska renässansen i 1700-talets litteratur* (1911); H. Schück, 'G. J. Adlerbeths litterära ställning', in Samlaren, XXVII (1946). B.M.E.M.; A.H.J.K.

Adolphus, JOHN (*London 7 VIII 1768; ∞1793 Miss Leycester; †London 16 VII 1845), English writer of historical and biographical works.

History of England from the Accession of George III to the Conclusion of Peace in 1783 (1802).

E. Henderson, *Recollections of the Public Career and Private Life of A., with Extracts from his diaries* (1871). R.M.H.

Adret (Ibn Adret), SOLOMON, 'RASHBA' (*Barcelona *c.* 1235; †*ibid. c.* 1310), Spanish Hebrew religious writer. He was rabbi of Barcelona, but his authority as 'El Rab d'España' extended over several countries. He wrote over 6,000 *responsa* (replies to legal questions), half of which are printed. In the bitter fight over the *Guide* of Maimonides he took a moderate position, but prohibited study of philosophy for anyone under twenty-five.

Responsa (7 vols, pr. 1539–1868).
M. Perles, *R. S. b. A.* (1863); I. Epstein, *The Responsa of S. b. A. of Barcelona as a source for the history of Spain* (1925). C.R.

Adriaan Florisz Boeyens, later POPE ADRIAN VI (*Utrecht 2 III 1459; †Rome 14 IX 1523). The only Dutch pope started his career as professor at the university of Louvain. In 1507 he was appointed tutor of the future emperor Charles V. Bishop of Tortosa in 1516, cardinal in 1517, he was elected pope on 9 Jan. 1522. He wrote a number of theological works, including *Quaestiones de Sacramentis,* a commentary on the 4th book of Petrus Lombardus's *Libri Sententiarum* (1512) and *Quaestiones quodlibeticae* (1516).

J. C. v. Slee, *A. F.* (1914); J. Sterck in Mededeel. v.h. Nederl. Hist. Instituut in Rome, VII (1927); E. Hocks, *Der letzte deutsche Papst A. VI* (1939). J.J.M.

Ælfred (*Wantage 849; ∞869 Ealhswith; †26 X 899), king of Wessex (871–99), celebrated for his resistance to the Danish invasions and for civil and legal reforms. Helped by native and foreign scholars, he translated into West-Saxon standard Latin works on religion, English history, geography and philosophy, adding some original material (notably prefaces and the voyages of Ohthere and Wulfstan). The earlier *Anglo-Saxon Chronicle* (q.v.) may owe its inspiration to him.

The tr. attributed to Ælfred and his helpers of Pope Gregory's *Cura Pastoralis* and Orosius's *Historia adversus Paganos* are both ed. H. Sweet (1871–72; 1883); *The Old English Version of Bede's Ecclesiastical History,* ed. T. Miller (4 pts, 1890–98); Boethius's *De Consolatione Philosophiae,* ed. W. J. Sedgefield (1899); Pope Gregory's *Dialogues* and St Augustine's *Soliloquia* form vols V (1900, 1907) and XI (1922) of Grein and Wülker's *Biblio. der angels. Prosa.*
C. Plummer, *Life and Times of A. the Great* (1902); *Asser's Life of King A.,* ed. W. H. Stevenson (1904); R. H. Hodgkin, *History of the Anglo-Saxons* (2nd ed. 1939); F. M. Stenton, *Anglo-Saxon England* (2nd ed. 1947). R.W.B.

Ælfric (**c.* 955; †*c.* 1020), monk and pupil of Æthelwold at Winchester until 987, then at Cernel in Dorset, and from 1005 abbot of Eynsham; the greatest insular scholar in the Benedictine revival and chief prose stylist of the period. He wrote a Latin *Grammar,* a Latin *Colloquium* with English interlinear glosses, and, most important, a series of homilies, saints' lives and biblical commentaries in English.

The Homilies of the Anglo-Saxon Church, ed. B. Thorpe (2 vols, 1844–46); *Aelfric's Lives of Saints,* ed. W. Skeat (4 pts, 1881–1900); *Ælfrics Grammatik und Glossar,* ed. J. Zupitza (1880); *Ælfric's Colloquy,* ed. G. N. Garmonsway (1939).
C. L. White, *Ælfric, A New Study of his Life and Writings* (1898); K. Sisam, 'MSS Bodley 340 and 342', in Rev. Eng. Stud., VII–IX (1931–33); M. Dubois, *Ælfric, Sermonnaire, Docteur et Grammairien* (1942). R.W.B.

Aelian (CLAUDIUS AELIANUS) (*fl.* late 2nd–early 3rd century A.D.), Greek writer, native of Praeneste near Rome. He wrote popular-philosophical miscellanies, in which anecdotal entertainment and rhetorical treatment are combined with moral edification. There survive the *Varia Historia, On the Nature of Animals* and a few imaginary letters of peasants.

R. Hercher, *Aeliani opera* (2 vols, 1864–66); A. R. Benner and F. H. Fobes, *The Letters of Alciphron, A. and Philostratus* (Loeb Libr., 1949). M. Wellmann, 'Ailianos', in Pauly-Wissowa, *Realenzyklopädie*, vol. I, col. 486–88. R.B.

Aelred of Rievaulx: see AILRED.

Aeneas Tacticus, Greek writer of military treatises (4th century B.C.). He may have been Aeneas of Stymphalus, general of the Arcadian League in 367 B.C. His *Poliorketika* survives, a treatise on the defence of fortified positions, full of amusing stories about stratagems but stylistically dull and sometimes obscure.

Ed. R. Schöne (1911), Illinois Greek Club (Loeb Libr., 1922, with tr.); L. W. Hunter (1927, with tr. and commentary). T.B.L.W.

Aeschines (**c.* 390 B.C.; †after 330 B.C.), Athenian orator, reared in poor circumstances, was ambassador to Macedon with Demosthenes (348), prosecuted by him for perfidy and narrowly acquitted. In 330 he in turn prosecuted Demosthenes (through Ctesiphon), arraigning his anti-Macedonian policy, but lost the case and exiled himself. He is eminently readable, has an easy-flowing periodic style, orderly composition, and his wit and choice of words are at times brilliant, but a certain pedantry answering to his weakness as a statesman compares unfavourably with Demosthenes' fervour, and his talent pales before the other's genius.

Embassy and *Against Ctesiphon* (companion-pieces to Demosthenes' *False Embassy* and *Crown*), ed. T. Gwatkin and E. S. Schuckbergh (1890); C. D. Adams (Loeb Libr., 1919).

A. and M. Croiset, *Histoire de la littérature grecque*, IV (1947); J. F. Dobson, *The Greek Orators* (1919). J.H.K.

Aeschines OF SPHETTUS in Attica (early 4th century B.C.), Greek philosopher. He was one of the circle of friends closest to Socrates and was present at his trial and death. He wrote dialogues with Socrates as one of the speakers: some fragments survive. *Miltiades, Callias, Axiochus, Aspasia, Alcibiades, Telauges* and *Rhinon* are the seven works believed to be authentic.

H. Dittmar, *Aeschines von Sphettos* (1912); G. C. Field, *Plato and his Contemporaries* (1930). D.J.F.

Aeschylus (*525; †Gela 456 B.C.), Athenian tragic poet, son of Euphorion of Eleusis. Fought at Marathon in 490 and probably at Salamis in 480; won his first tragic victory 484; defeated by Sophocles in tragic contest 468. He wrote over seventy plays of which seven survive. *Persians* was produced by Pericles 472 and subsequently for Hiero of Syracuse, together with *Phineus, Glaucus Potnieus* and the satyr play *Prometheus*. These four plays were unconnected in subject but Aeschylus often produced connected tetralogies which carried the same story through a number of stages as in the *Oresteia* (458) in which *Agamemnon* relates Agamemnon's murder by Clytemnestra, *Choephori* the murder of Clytemnestra by Orestes, *Eumenides* the trial of Orestes at Athens, *Proteus* (satyr play) Menelaus' journey home from Troy. *Prometheus Unbound* followed *Prometheus Bound* but it is uncertain whether there was also a third connected play. *Suppliant Women* was very probably the first play of a tetralogy consisting of *Sons of Aegyptus, Daughters of Danaus* and *Amymone* (satyr play). *Septem* (467) was third play of a tetralogy on the Theban story. Aeschylus used the resources of the Athenian stage to the full for spectacular and musical effect, e.g. choruses in exotic foreign dress in *Suppliant Women* and *Persians*, raising of Darius' ghost in *Persians*, arrival of Agamemnon and Cassandra on chariots in *Agamemnon*, invocation of Agamemnon in *Choephori*, Clytemnestra's ghost, chorus of Furies and trial scene in *Eumenides*, Prometheus nailed to a rock, chorus of nymphs in winged car, Oceanus on winged bird, dance of horned Io in *Prometheus Bound*. Language in dialogues and chorus has Miltonic grandeur and Pindaric brilliance of imagery. Spectacle, music and language combine to compel the audience to see the story as an example of the way in which gods deal with men and convey the immanence of supernatural beings. Aeschylus' religion is in the tradition which goes back through Solon and Hesiod to Homer. His Zeus has the pure wisdom of Xenophanes' god and upholds a standard of justice combined with humanity. Zeus punishes human sin committed in the pride of birth or strength or wealth, which breeds infatuation in the sinner and leads him to some disastrous act of folly: he or other men learn modesty thereby. (Zeus in the *Prometheus* seems rather to be an unjust tyrant but we can only guess at the solution in the *Prometheus Unbound*.) Aeschylus' plots and dramatic situations are governed by this philosophy. This is expressed most clearly in the choral odes, which are much longer in proportion to the dialogue than in Sophocles or Euripides. The sequence which ends in disaster and modesty is started by an individual's decision (and in the later plays the individual e.g. Clytemnestra is represented in great detail). The crisis of making such a decision, which is often a choice between two evils, is either described or represented on the stage. Aeschylus' plays were frequently revived in the later 5th and early 4th centuries; then revivals of Sophocles and Euripides became more popular, and Aristotle shows no understanding of Aeschylean tragedy.

Ed. A. Sidgwick (1902); U. von Wilamowitz-Moellendorff (1914); H. Weir Smyth (1922, with tr.); P. Mazon (1931, with Fr. tr.); G. G. A. Murray (1937); A. Nauck, *Tragicorum Graecorum Fragmenta* (1926); H. J. Mette, *Supplementum Aeschyleum* (1949); new texts in *Ox. Papyri*, 18 and 20.

TRANSLATIONS: L. Campbell (1890); G. M. Cookson (1922, 1924); G. G. A. Murray (1920–39); Robert Browning, *Agamemnon* (1877); L. MacNeice, *Agamemnon* (1936); R. Warner, *Prometheus Bound* (1947).

COMMENTARIES: A. Sidgwick (1902, all plays except *Supplices*); Eduard Fraenkel, *Aeschylus' Agamemnon* (1950).

U. von Wilamowitz-Moellendorff, *Aischylos Interpretationen* (1914); H. Weir Smyth, *Aeschylean Tragedy* (1924); M. Croiset, *Eschyle* (1928); G. G. A. Murray, *Aeschylus* (1940); G. Thomson, *Aeschylus and Athens* (1941); E. Fraenkel, *New Texts and Old Problems* (*Proc. Brit. Ac.*, XXVIII, 1943); W. B. Stanford, *A. in his style* (1942); F. R. Earp, *Style of A.* (1948). M.L.C.; T.B.L.W.

Aesop, Greek composer of animal fables. Herodotus (II 134) knows of him as a slave in Samos in the 6th century B.C., a 'master of stories', who was put to death at Delphi. He is illustrated listening to a fox on an Attic cup of about 450 B.C., and is mentioned by Aristophanes and by Socrates in

Plato's *Phaedo*. His *Life* is known in various forms and he was sometimes connected with Solon and Croesus. Animal fables were freely attributed to him, and a collection was published by Demetrius of Phalerum (late 4th century B.C.). Many later collections in prose and verse, in Greek and Latin, were published.

C. Halm, *Aesopi fabulae* (1889); E. Chambry, *Ésope Fables* (1927); A. Hausrath, *Corpus Fabularum Aesopicarum* (1940); *Aesopica*, ed. B. E. Perry (1952 ff.). T.B.L.W.

Afanasyev, ALEXANDER NIKOLAYEVICH (*1826; †1871), Russian ethnographer. His work, *Poeticheskie vozzreniya Slavyan na prirodu* ('Poetical views of Slavs upon Nature') written under the influence of Jakob Grimm and Max Müller (3 vols, 1865–69), is now obsolete, but his collection of Russian folk tales (1855–63) is a most important contribution of its kind. He also published a book of Russian folk legends (1859).

A. N. Pypin, *Istoriya russk. etnografii* (1890–92). J.L.

Afflighem, WILLEM VAN (*c. 1210; †Sint-Truyen 14 IV 1297), Dutch poet, from 1277 abbot of Sint-Truyen. Inspired by Thomas of Cantimpré's *Vita Lutgardis* he wrote a pithy Life of Saint Lutgart in verse. Some also take him to be the author of the so-called Limburg Life of Jesus.

Sinte Lutgart, ed. F. van Veerdeghem (1899); D. A. Stracke in Versl. Med. Vlaamse Ac. (1928); J. Bergsma, *De levens van Jezus in het Middelnederlandsch* (1896); D. Plooy and others, *The Liége Diatesseron*, in Verh. Kon. Acad. v. Wet., section Literature, N. S. XXXI ff. (1929 ff.); T. v. Kersbergen, *Het Leven van Jezus naar het middellimburgsche hs. van St. Truyen* (1926) and *Het Luiksche Diatesseron* (1936); J. v. Mierlo and L. Willems, in Versl. Med. Vlaamse Ac. (1935 and 1936); J. v. Ginneken, *De taalschat van het Limburgse Leven van Jesus* (1938); W. H. Beuken, 'Lutgart-problemen', in Tijdschr. Nederl. T. en Lett. 1948, replied to by J. v. Mierlo, in Versl. Med. Vlaamse Ac. (1949). J.J.M.

Afranius, Lucius (*c. 150 B.C.), writer of *fabulae togatae*—comedies of Roman private life: 44 known titles. He developed the *togata* with some vigour and originality, but confesses a debt to Menander and greatly admired Terence.

O. Ribbeck, *Comicorum Romanorum Fragmenta* (3rd ed., 1898); Schanz-Hosius, *Gesch. d. röm. Lit.*, i (1927); W. Beare, *The Roman Stage* (1950). E. W. H.

Afzelius, ARVID AUGUST (*6 V 1785; †25 IX 1871), Swedish poet and folklorist. Member of Götiska Förbundet and contributor to Iduna, collaborated with Geijer. Edited *Traditioner af svenska folk-danser* (1814–15), *Svenska folk-visor från forntiden* (1814–17) and *Swenska folkets sagohäfder* (11 vols, 1839–70). Translated the *Older Edda* into Swedish (1818).

A. A. A. Minnen (1901); G. Ljunggren, *Svenska akademiens historia*, III (1886). B.M.E.M.; A.H.J.K.

Aganoor-Pompili, VITTORIA (*Padua 26 V 1855; ∞Guido Pompili; †Rome 8 V 1910), Italian poet. The poet Giacomo Zanella, whose pupil she was, thought highly of her gifts. Her love poems (which Benedetto Croce has rated higher than those of any other Italian woman) were inspired mainly by her attachment for Domenico Gnoli, who wrote poetry under the pseudonym of Giulio Orsini. Her poetry is essentially lyrical and personal, and the expression simple without being facile.

La Leggenda Eterna (1900); *Nuove liriche* (1908); *Poesie complete*, ed. L. Grilli (3rd. ed., 1927).

B. Croce, *La letteratura della Nuova Italia*, 2 (1914); C. Pellizzi, *Le lettere del nostro secolo* (1929); for an unfavourable opinion, F. Flora, *Storia della letteratura italiana*, 3 (1947). B.R.

Agapetus THE DEACON (*fl. c.* 527), Byzantine ecclesiastic at S. Sophia in Constantinople. He presented the emperor Justinian with a work on the imperial duties, in 72 very short sections, bound together by an acrostic. This little 'Mirror for Princes' appears to have been much used in medieval Byzantium and went through a number of editions in the 16th century.

Migne, *Patr. Gr.*, 86 (with Latin tr.); K. Krumbacher, *Gesch. Byz. Lit.* (2nd ed., Munich, 1897). J.M.H.

Agathias Scholasticus (*Myrina, Asia Minor *c.* 536; †before 582), Byzantine lawyer, historian and poet. In continuation of Procopius' work he wrote the history of the years 522–58 dealing mainly with the wars against the Persians, Goths, Vandals and Franks; in spite of considerable embroidering he gives useful information for which we have no other source. He also wrote short love poems (*Daphniaca*) and compiled an anthology of his own and earlier poems (*Cycle of New Epigrams*).

History, ed. L. Dindorf, *Historici Graeci Minores*, 2 (1871), ed. B. G. Niebuhr (1828, with Latin tr.), ed. Migne, *Patr. Gr.*, 88 (with Latin tr.). *Poetry*, ed. W. R. Paton, *Greek Anthology*, 3 (Loeb Libr., 1917; with Eng. tr.).

F. A. Wright, *Hist. of Later Greek Lit.* (1932); N. Iorga, 'Médaillons . . . 2. Agathias', in Byzantion, 2 (1925). J.M.H.

Agathon (*fl.* late 5th century B.C.), Athenian tragic poet. Won first victory in 416, celebrated in Plato's *Symposium*; went to the court of Archelaus of Macedon about 407, where he died. His verses are pleasant and pointed; his choruses were parodied as voluptuous by Aristophanes and according to Aristotle were sometimes interludes not written for the particular play.

A. Nauck, *Tragicorum Graecorum Fragmenta* (1926); A. E. Haigh, *Tragic Drama of the Greeks* (1896). M.L.C.; T.B.L.W.

Aggesen, Svend (*c. 1130), Danish historian. He belonged to a distinguished Danish family, and it seems likely that he acquired some of his literary and cultural education in France. Apart from some Latin translations he wrote a chronicle of the Danish kings, *Historia Regum Daniæ compendiosa*, ending in 1185. This work was the first Danish history, soon to be followed by that of Saxo Grammaticus, whom he mentions in his preface.

Sven Aggesøns historiske Værker, ed. M. C. Gertz (1916–17); M. C. Gertz, *Scriptores minores historiæ Danicæ* (1917–18).
S. Bolin, *Om Nordens äldsta historieforskning* (1931). E.B.

Ágreda, Sor María Coronel de Jesús de (*Ágreda 1602; †*ibid.* 1665), Spanish religious writer. During her life as a Franciscan nun in Ágreda, she composed the *Mística ciudad de Dios*, a novelistic life of the Virgin Mary, first published in 1670. Her correspondence with Philip IV is curious.

Cartas de la venerable Madre . . . , ed. F. Silvela (1885).—P. Fabo, *La autora de la Mística Ciudad de Dios* (1917). E M.W.

Agricola, Rudolf, latinized name of Roelof Huysman (*Laflo nr Groningen 1442; †Heidelberg 28 X 1485), Dutch humanist. Training at Louvain, Paris, Ferrara (Italy 1468–79); from 1483 mainly at Heidelberg. His writings (2 vols, Cologne 1539) include translations from Greek, a biography of Petrarch, occasional verse and a curriculum of classical studies. He was esteemed by Erasmus, Melanchthon, Hegius and the Italian humanists.

Petrarch biog. ed. L. Bertalot, in Bibliofilia (1928).—H. E. T. M. van der Velden, *R. A. een nederl. humanist* (1911); P. S. Allen, 'The letters of R. A.', Eng. Hist. Rev., 21 (1906). F.P.P.

Aguilar, Gaspar Honorat de (*Valencia 1561; †1623), Spanish dramatist. He was secretary to the duke of Gandía. His most famous play *El mercader amante* was praised by Cervantes. His non-dramatic works are forgotten. He was one of a distinguished group of playwrights who wrote in Valencia.

E. Martínez Juliá, *Poetas dramáticos valencianos*, II. E.M.W.

Aguilar, Grace (*London VI 1816; †Frankfurt 16 IX 1847), English novelist and writer on Jewish history and religion; her novels are steeped in pious feeling.

Spirit of Judaism (1842).—Novels: *Vale of Cedars* (1850); *Days of Bruce* (1852).
S. Aguilar, Memoir pref. to *Home Influence* (1859). R.M.H.

Aguirre, Nataniel (*Cochabamba 1843; †1885), Bolivian statesman and writer, author of a single novel, *Juan de la Rosa* (Paris, 1909), of, however, a certain significance. Aguirre stood for pronounced liberal views against the nostalgia of his time for the colonial past.

Obras (1911). E.Sa.

Agustini, Delmira (*Montevideo 1884 or 1886; †*ibid.* 1914), Uruguayan poet. Her poetry is *modernista* and uninspired in form, enigmatic in content. Her theme is frequently erotic, but in an obscurely symbolic way. Her influence on other women poets has not been altogether beneficial. She was murdered by her husband.

El libro blanco (1907); *Cantos de la mañana* (1910); *Los cálices vacíos* (1913).—*Obras completas* (1924). E.Sa.

Aḥmad Fāris Ash-Shidyāq (*Ashqūṭ, Lebanon 1801; †1887), Lebanese Arab novelist and essayist, was the founder of the literary weekly Al-Jawā'ib in Constantinople. He was influenced by Rabelais.

As-sāq 'alā 's-sāq fīmā huwa 'l-Faryāq (Paris 1855).
Pérès, 'Les premières manifestations de la renaissance arabe', in Annales de l'inst. d'études orient., I (1934–35). C.R.

Ahmad Khan, Sir Syed (*Delhi 1817; †Alīgarh 1898), Mohammedan educational and social reformer, and founder of the Alīgarh movement. After the failure of the Indian mutiny of 1857 the Moslem community sank into a state of neglect, being outstripped by the quick-witted and progressive Hindus. The Syed, whose ancestors had held an important position in the court of Delhi, saw that the remedy lay in western education. He was confirmed in this idea when he went to England in 1869, where he met Thomas Carlyle and other distinguished people.

On his return he published the fruits of his travels in a series of letters in Urdu to the Alīgarh Literary Gazette and started a monthly periodical Tahzīb-ul-Akhlāq ('Social Reformer'). His *Essays on the Life of Mohammed* (London, 1870) were followed by his *Tafsīr-al-Qurān* ('commentaries on the Koran'), in which he denied that it was verbally inspired and maintained that it must be interpreted in the light of reason. In 1877 he realized the dream of his life when the viceroy of India, Lord Lytton, laid the foundation stone of the Mohammedan Anglo-Oriental College, which became in 1920 the Moslem university of Alīgarh, 'an intellectual capital for Indian Moslems'. The Syed did for Moslems what Rām Mohan Roy had done for the Hindu community.

G. F. L. Graham, *The Life and Work of Sir S. A. K.* (1909); H. V. Hampton, *Biographical Studies in Modern Indian Education* (1946); W. Cantwell Smith, *Modern Islam in India* (1946). H.G.R.

Ahmedî, pseud. of Taceddin İbrahim (*1334; †Amasya 1413), Turkish poet. After studying in Egypt he became court-poet to various Anatolian princes and Ottoman sultans. His lyrics are fresh and colourful. He wrote several romances in verse and a vast Alexander epic containing the earliest known chronicle of the Ottoman empire.

MSS not ed., selections in S. N. Ergun's *Türk Şairleri*, I, and in N. S. Banarlı's 'Ahmedî ve dasitan-ı tevarih-i mülûk-i âl-i Osman', Türkiyat Mecmuası, IV (1939).
C. Brockelmann, 'Die Sprache Āšyq̣ Pāšās und Aḥmedīs', Zeitschr. Dt. Morgenländ. Ges., 73 (1919). F.I.

Ahmed Paşa (*Edirne 1420?; †Bursa 1497), Turkish poet, a religious dignitary who lived mainly in Bursa. Bayazid II encouraged him to collect his poems into a book (*Divan*). His mastery of Persian prosody and his polished language made him, after Şeyhî, the greatest forerunner of the classical era.

MSS not ed., see Rieu, *Catalogue of the Turkish Manuscripts in the British Museum* (1888). F.I.

Ahron Ben Josef, 17th-century Yiddish poet. He described life in Ofen (=Buda), his native city.

Aīn Shain nai Lid fun Ofen (Prague, 1688). J.S.

Aikin, John (*Kibworth 15 I 1747; ∞1770 Martha Jennings; †London 7 XII 1822), English writer of biographies, memoirs and critical essays, a friend of Priestley, Howard and other liberal thinkers.

Biographical Memoirs of Medicine in Great Britain (1780); *Evenings at Home* (with A. L. Barbauld, 6 vols, 1792–96).
L. Aikin, *Memoir of J. A.* (2 vols, 1823). R.M.H.

Aikin, Lucy (*Warrington 6 XI 1781; †London 29 I 1864), English writer of historical memoirs and biographies. A lively talker and letter-writer, her correspondence with Rev. W. E. Channing, Boston, reflects the religious, philosophic and literary climate of the circle she and her father, John Aikin, moved in.

Memoirs of the Court of Queen Elizabeth (1818); *Memoirs of the Court of James* I (1822); *Memoirs of Charles* (1833); *Life of Addison* (1843).
L. A., Memoirs, Miscellanies, Letters, ed. P. H. le Breton (1864). R.M.H.

Ailly, Pierre d' (*1350; †1420), French ecclesiastic and author. After having held the offices of grand master of the College of Navarre and chancellor of the University of Paris he became bishop of Cambrai and eventually cardinal (1411) and presided over the third session of the council of Constance. In his *Libellus de emendatione ecclesiae* (pub. 1631) he attacked the mendicant orders and the extravagance of the church dignitaries.

Sermons (Strasbourg, 1490); French poems ed. A. Piaget, in Romania, 29 (1900) and L. Salembier, in Mémoires Soc. émul. de Cambrai, 67 (1913); *Imago Mundi*, ed. E. Buron (1931).
L. Salembier, *Petrus de Alliaco* (1886); biblio. in Bibliothèque moderne, 12 (1908). E.V.

Ailred (*1110; †Rievaulx 12 I 1167), English Cistercian devotional writer. Sometime after 1124 he joined the household of David, King of Scots, but in 1134 entered the monastery of Rievaulx of which he finally became abbot. His voluminous writings include devotional treatises, among them the *Speculum Caritatis* for which he is best known, a genealogy of the kings of England, a tract on the Battle of the Standard, homilies on Isaiah, lives of St Ninian and Edward the Confessor, and an exquisite pastoral prayer.

Life of A. by Walter Daniel (a monk of his monastery), ed. and tr. Sir Maurice Powicke (1950); Migne, *Patr. Lat.*, 145; *De Anima*, ed. C. H. Talbot (1952).
T. E. Harvey, *A. of R.* (1932). R.R.R.

Aimeric de Belenoi (*c.* 1217–42), Provençal troubadour from Lesparre (Medoc); first a cleric, later a *jongleur*.

His first troubadour songs were addressed to Gentille de Gensac, wife of Raimon de Benque et Rieux; he was then at courts in Provence, Savoy, Castile and finally Catalonia, where he died. Dante quotes him, probably because he admired the delicacy and elegance of style, matched to the subtle analysis of conventionally idealized courtly love.

Poésies du troubadour A. de B., ed. M. Dumitrecu (1935). R.R.B.

Aimeric de Peguilhan (*c.* 1195–1230), Provençal troubadour of burgher family. He left his native Toulouse because of an amorous complication, and achieved great fame as a poet at courts in southern France, Spain and finally Italy. He was the favourite troubadour of Azzo VI of Este whose death he mourned in two laments. Further *planhs*, about 40 *cansos d'amor*, various *sirventes* and a whole series of *tensors* and *partimens* are known. Aimeric is the typical versatile court troubadour to whom poetry is rather a skilled accomplishment and a social activity than a recreation of experience.

N. Zingarelli, *Intorno a due trovatori d'Italia* (1899); V. Crescini, 'Nota sopra un famoso sirventese di A. de P.', in Romanica Fragmenta (1932); G. Bertoni, 'Il "fablel" di A. de P', in Rev. de langues romanes, 46 (1903); V. De Bartholomaeis, *Poesie provenzali storiche relative all'Italia* (1931); W. P. Shepard, 'Two provençal Tenzoni', in Mod. Philol., 23 (1925), 'Two derivatives of songs by A. de P.', in *Todd Memorial Volumes*, I (1930); A. Kolsen, 'Ein Lied des Troubadours A. de P.', in Zeitsch. f. franz. Sprache, 56 (1938); *A. de P., XIIIth century poems*, ed. and tr. W. S. Shepard and F. M. Chambers (1950). R.R.B.

Ainger, ALFRED (*London 9 IV 1837; †Derby 8 II 1904), English divine, humorist and man of letters, contributor to Punch and literary magazines and devoted editor of Lamb's works.

Lamb, Crabbe (1882, 1903).
E. Sichel, *Life and Letters of A.* (1906). R.M.H.

Ainsworth, WILLIAM HARRISON (*Manchester 4 II 1805; ∞1826 Anne Ebers; †Reigate 3 I 1882), English novelist. Ainsworth's writing began with precocious contributions to various periodicals but it was not until he had given up law and publishing in turn that he made his name as a popular and prolific writer of historical romances. His tedious and heavily detailed novels are little read today.

Sir John Chiverton (1826; with J. P. Aston); *Rookwood* (3 vols, 1834); *The Tower of London* (1840); *Old Saint Paul's* (3 vols, 1841); *The Lancashire Witches* (1849); *The Flitch of Bacon, or the Custom of Dunmow* (1854); *The Collected Works of Harrison Ainsworth* (12 vols, 1923).
R. H. Horne, *A New Spirit of the Age*, II (1844); J. Evans, *The Early Life of W. H. A.* (1882); W. E. A. Axon, *W. H. A. A Memoir* (1902); S. M. Ellis, *W. H. A. and his Friends* (2 vols, 1911; with bibl.); M. Elwin, *Victorian Wallflowers* (1934). B.H.

Airas de Santiago, JOAN (*fl.* 1250), Galician poet. He lived and composed lyrics at various courts in the Spanish peninsula. Over seventy of his poems have been preserved in the early Portuguese *cancioneiros* (q.v.).

A. Gassner, 'Zwanzig Lieder des Joan Ayras de Santiago', in *Miscelânea de estudos em honra de D. Carolina Michaëlis de Vasconcelos* (1933). T.P.W.

Akahito: see YAMABE NO AKAHITO.

Akazome EMON, Japanese poet of the first half of the 11th century. The tradition that she wrote the *Eiga monogatari* (q.v.) is doubtful.

A. Miyamori, *Masterpieces of Japanese Poetry* (1936). E.B.C.

Aken, HEIN VAN (†before 1330), Dutch poet, probably priest at Corbeke near Louvain. He wrote an abridged version of the *Roman de la Rose* and may have written *Roman van Heinric en Margriete van Limborch* (between 1291 and 1317), *Huge van Tyberien* (a translation of the French fabliau *De l'Ordene de Chevalerie*) and several other works.

Die Rose, ed. E. Verwijs (1868); *Heinric en Margriete van Limborch*, ed. L. Ph. C. v. d. Bergh (2 vols, 1846–47), A. Meesters (1951), modernized version by Albert Verwey (1937); *Huge van Tyberien* was printed as *Historie van Saladine* at Oudenaarde in 1483. J.J.M.

Akenside, MARK (*Newcastle-upon-Tyne 9 XI 1721; †London 23 VII 1770), English poet and physician. His blank verse treatise, *The Pleasures of Imagination* (1744), is a unique combination of aesthetic theory (mostly derivative) and poetic illustration, but its easy grace is seldom found in his stiffer satires and mythological odes.

The Poems of Mark Akenside, M.D. (1772); *The Poetical Works of M. A.*, ed. A. Dyce (1894).
S. Johnson, *Lives of the Poets*, IV (1781); C. Bucke, *On the Life, Writings and Genius of A.* (1832). B.H.

AL-**Akhtal,** 7th–8th century Arabic poet. Though a Christian (belonging to a christianized Bedouin tribe), he became the court-poet of the Umayyad caliphs. He exchanged lampoons with Jarir.

H. Lammens, 'Le chantre des Omiades: notes biographiques et littéraires sur le poète arabe chrétien Ahtal', Journal Asiatique (1895); 'Un poète royal à la cour des Omeyyades', Revue de l'Orient chrétien, VIII, IX (1904); repr. in *Etudes sur le siècle des Omeyyades* (1930). S.M.S.

Aksakov, Ivan Sergeyevich (*1823; †1886), Russian journalist. In the 1860s he became one of the leaders of the Slavophil movement and gave in his articles a spirited summing up of its ideology.

Sochineniya (7 vols, 1886–87).—T. G. Masaryk, *The Spirit of Russia* (1919). J.L.

Aksakov, Konstantin Sergeyevich (*Orenburg province 29 III 1817; † Zante 7 XII 1860), Russian historian, literary critic, and—like his brother Ivan—a Slavophil leader. His interpretation of Russian history was directed against Peter I and his reforms. To these he opposed the Russian patriarchal pattern of life based, in his opinion, not so much on legal values and the state (as in the West) but on conscience and on the traditional village commune.

Polnoye sobranie sochineniy (3 vols, 1861–80). S. A. Vengerov, *Peredovoy borets slavyanofil'stva* (1907); T. G. Masaryk, *The Spirit of Russia* (1919); N. Berdyaev, *The Russian Idea* (1947). J.L.

Aksakov, Sergei Timofeyevich (*Ufa 20 IX 1791; †Moscow 30 IV 1859), Russian author and one of the founders of Russian realism. His family chronicle, *Semeynaya khronika* (*A Russian Gentleman*, tr. J. D. Duff, 1917), begun in 1840 and published in 1856, gives a panorama of life on the Bashkirian steppes. His autobiographic *Detskie gody Bagrova vnuka* (1858; *Years of Childhood*, tr. J. D. Duff, 1916) and *Vospominaniya* (1856; *A Russian Schoolboy*, tr. J. D. Duff, 1917) are its continuation. The same homely charm is typical of Aksakov's *Zapiski ob uzhenyi ryby* (1847) and *Zapiski ruzheynogo okhotnika* (1852) both abounding in vivid descriptions of animals and of nature. For historians of literature his *Literaturnye i teatralnye vospominaniya* (1858) and *Istoriya moego znakomstva s Gogolem* are of importance. Aksakov lived for many years as a civil servant in Moscow where he was connected with the literary and Slavophil circles.

V. Mezhev, *S. T. A.* (1888); V. Ostrogorsky, *S. A.* (1891); O. Miller, *Russkie pisateli posle Gogolya*, III (1909); S. A. Vengerov, *Kritiko-biograficheskiy slovar'*, I (1915). J.L.

Al-; Oriental names with this prefix are alphabetized under their second component.

Alamanni, Luigi (*Florence 1495; †Amboise 1556), Italian poet. A member of the academy of the Orti Oricellari and a friend of Machiavelli, Alamanni transferred to France after the fall of the Florentine republic and became court poet to Francis I. His most important work is a didactic poem, *Della Coltivazione* (1546).

Versi e prose di L. Alamanni, ed. P. Raffaelli (2 vols, 1859).
H. Hauvette, *Un exile florentin à la cour de France au XVI siècle: L. A., sa vie et son œuvre* (1903). B.R.

Alan of Lille, Doctor Universalis (†Citeaux 1203), French humanist and Platonist, yet showing some Aristotelian influences. He wrote an *Ars praedicandi*; a treatise, *De fide catholica contra haereticos* (Cathars, Vaudois, Jews, Mohammedans); *Anticlaudianus*, a poetical allegory on the creation of the soul; and *De Planctu Naturae*, on Nature's complaint against the breaking of her laws.

Migne, *Patr. Lat.*, 210; T. Wright, *Anglo-Saxon Satirical Poets*, vol. II (1872); *The Complaint of Nature*, tr. D. M. Moffat (1908).
M. Baumgartner, *Die Philosophie des Alanus de Insulis* (1896); G. R. de Lage, *Alain de Lille* (1951). F.J.E.R.

Alarcón, J. R. de: see Ruiz de Alarcón.

Alarcón, Pedro Antonio de (*Guadix 1833; ∞Paulina Contreras y Reyes; †Madrid 1891), Spanish novelist. He began his literary career as a revolutionary, anti-clerical journalist; he ended it as the upholder of tradition and of devout catholicism. He volunteered for the Moroccan campaign of 1859–60 and was wounded. His *Diario de un testigo de la guerra de Africa* (1859), a vivid chronicle of the war, won for him a nation-wide reputation. Humour, quick action, portrayal of characters and stylization of local atmosphere make him excel as a short novel writer (*Novelas Cortas*, 1881–82; *El capitán Veneno*, 1881, etc.). His international fame rests on *El sombrero de tres picos* (1874), the masterpiece of modern Spanish tales; a witty, almost farcical resetting of an old malicious Spanish ballad. His long novels mark a transition from romanticism to realism but here good narrative is marred by moralizing rhetoric. *El escándalo* (1875) has not survived its early success. More readable today is *El niño de la bola* (1880), an interesting drama in a popular Andalusian setting.

Obras completas (19 vols, 1899), new ed. by Martinez Kleiser (1943).—*The Strange Friend of Tito Gil*, tr. F. J. A. Darr (1890); *The Tall Woman*, tr. A. Ogden, in his *Christmas Stories from French and Spanish Writers* (1893); *Moors and Christians and Other Tales*, tr. M. J. Serrano (1891); *The Last Act of Norma*, tr. F. J. A. Darr (1892); *Captain Venom or Poison*, tr. G. Casement (1914); *The Three-Cornered Hat*, tr. F. J. Fassett, Jr. (1918, 1935).

W. C. Atkinson, 'P.A.A.', in Bull. Span. Studies (1933) R.M.N.

Alas y Ureña, LEOPOLDO, pseud. CLARÍN (*Zamora 1852; ∞Onofre García Argüelles; †Oviedo 1901), Spanish novelist, critic and professor of law at Oviedo university. Formed by the *Krausista* movement (see SANZ DEL RÍO), a man of wide culture and original mind, he turned his attention early in his career to the novel, both as critic and author. His influence on Spanish contemporary letters has not yet been fully appreciated. For years his acute, well-informed and severe criticisms —*Solos* and *Paliques*—were awaited and dreaded by authors throughout Spain. His power as a critic has until recently overshadowed his reputation as a great novelist. His conception of the novel as a work of art, a reflection of contemporary life and an indirect vehicle for reforms, finds perfect expression in *La Regenta* (2 vols, 1884–85), one of the masterpieces of modern European fiction, in which we are shown a host of life-size characters in a portrayal of a provincial town. Without sentimentality, with humour and an excellent style, Alas reveals the conflict between sacred and profane love, in which the heroine is slowly crushed by the malice and boredom of the world around her. When Alas turned to writing short stories he produced such gems as *Pipá, El sombrero del señor Cura, ¡Adiós, cordera!* (tr. W. Brooks in *Retold in English*, 1905) and *El Señor*.

Páginas escogidas, ed. Azorín (1917); *Pipá* etc. (1886). *El Señor y lo demás son cuentos* (1886); *Doña Berta* (1896; Buenos Aires, 1943); *Su único hijo* (1913).

A. Brent, *L. A. and 'La Regenta'* (Missouri, 1951); C. Clavería, 'Flaubert y la Regenta' and 'Clarín y Renan', in *Cinco estudios de literatura moderna* (1949); E. Clochiatti: *L. A. 'Clarín'. Su crítica y estética* (Quebec, 1949); J. A. Cabezas, *Clarín. El provinciano universal* (1936); see also Insula (1952). R.M.N.

Alberdingk Thijm, JOSEPHUS ALBERTUS *Amsterdam 13 VIII 1820; ∞Wilhelmina A. S. Kerst; †*ibid.* 17 III 1889), Dutch poet and short-story writer, often used Pauwels Foreestier as pseudonym for his critical and journalistic work. His life's work was entirely devoted to Roman Catholic emancipation, advocated in his periodicals De Dietsche Warande (1855–87) and Volksalmanak voor Nederlandsche Katholieken (1852–89). He reassessed the importance for Dutch culture of the catholic middle ages, established contact with Flanders, studied Vondel, but in his own poetry followed Bilderdijk: it is seldom without a certain harshness of style and thought: *De Klok van Delft* (1846); *Het Voorgeborchte* (1853). His best prose is to be found in his short stories, *De Organist van den Dom* (1848) and *Portretten van Joost van den Vondel* (1876).

Werken, ed. J. F. M. Sterck (7 vols, 1908–20).

Ten Brink, *Gesch. v. d. Noord-Ned. Letteren*, 2 (1904; with biblio.). J.W.W.

Alberic 'VON BISINZO' =Pisançon, Drôme or Briançon, H. Alpes? (*fl. c.* 1120). Author of the earliest French romance about Alexander the Great, of which only 105 lines are extant; an idea of the whole can be formed from the *Alexanderlied* by Lamprecht. The work was written in Franco-Provençal and based on the *Epitome Julii Valerii* and the *De proeliis* of the archpriest Leo. See LAMBERT LE TORT.

Ed. and discussed by A. Foulet, *The Medieval French Roman d'Alexandre*, III (1949). F.W.

Alberic of Trois-Fontaines (†1241). French Cistercian, wrote a chronicle, from the Creation to his own day. It is of value for events of his own time.

Chronicon, ed. P. Scheffer-Boichorst, *Mon. Germ. Hist., Script.*, 23.—W. Lippert, 'Zu Guido von Bazoches und A. v. T.', in Neues Archiv, 17 (1891). F.J.E.R.

Albert, HEINRICH (*Lobenstein 8 VII 1604; †Königsberg 6 X 1651), German composer and poet, nephew of the composer Heinrich Schütz. From 1630 he was cathedral organist at Königsberg. He was a prominent member of the 'Königsberg circle' of poets, including Simon Dach and Robert Robertin, many of whose poems were set to music in his *Arien*. Some of his hymns are to be found in English hymnals.

Arien (8 vols, 1638–54), ed. L. H. Fischer (texts, 1883) and E. Bernouilli and H. Kretschmar (music, 1903).

J. Müller-Blattau, 'Heinrich Albert und das deutsche Barocklied', Deutsche Vierteljahrschrift f. Lit. u. Geistesgesch. (1951); Günther

Müller, *Geschichte des deutschen Liedes* (1925); J. Julian, *Dictionary of Hymnology* (1892). L.W.F.

Albert of Stade (**c.* 1200; †1261), German chronicler and poet, was abbot of the Benedictine monastery in Stade from 1232 to 1240, when he joined the Franciscans. His principal works are a universal chronicle to 1256, and an epic poem on the Trojan war.

Troilus, ed. Th. Merzdorf (1875); *Annales Stadenses*, ed. J. M. Lappenberg, in Mon. Germ. Hist., Scriptores, XVI (1859).
L. Weiland, in Forsch. z. dt. Gesch, XIII (1873). R.R.R.

Alberti, LEON BATTISTA (*Genoa 1404; †Rome 1472), Italian scientist, artist and writer. The illegitimate son of a wealthy family of Florentine merchants, he studied at Venice, Padua and Bologna. He was a typical renaissance figure, an embodiment of the humanistic ideal of the complete man. His most important work is *Della famiglia* (1437–41), a treatise in the form of dialogues in which are discussed the education of children, matrimony, domestic life, the duties of a father, and (in book IV which is not closely related to the preceding sections) friendship. The first complete edition was published in 1845. He is the author also of treatises in Latin on sculpture, painting and architecture, *De statua*, *De pictura* and *De re aedificatoria*.

Opere volgari di L. B. A., ed. A. Bonucci (5 vols, 1843–49); *I libri di famiglia*, crit. ed. G. Mancini (1908); *I primi tre libri della famiglia*, annot. ed. F. C. Pellegrini (1911).
G. Mancini, *Vita di L. B. A.* (2nd ed. 1911); M. L. Gengaro, *L. B. A., teorico e architetto del rinascimento* (1939); S. Saitta, *L'educazione dell'umanesimo in Italia* (1928); G. Semprini, *L. B. A.* (1927); L. Gaudenzio, *L. B. A.* (1932); A. Stokes, *Art and Science* (1949). B.R.

Albertinus, ÄGIDIUS (*Deventer 1560; †Munich 9 III 1620), German publicist, a forerunner of Grimmelshausen and Abraham a Sancta Clara. He is chiefly remembered for his translations of Mateo Alemán's *Guzmán de Alfarache* (1615), which inaugurated the German picaresque novel, and of various works by Antonio de Guevara.

Lucifers Königreich und Seelengejaidt (1616; ed. R. von Liliencron, 1883); *Christi unsers Herrn Königreich und Seelengejaidt* (1618); *Hirnschleifer* (1618); *Himmlische Kammerherrn* (1644).
V. Moser, 'Bibliographisches zu A.', Zschr. f. dt. Philologie, XLVIII; K. von Reinhardstöttner, 'Ägidius A., der Vater des deutschen Schelmenromans', Jahrb. f. münchner Gesch. (1888); G. Himmler, *Zur Sprache des A.* (1902–03). L.W.F.

Albertus Magnus (*Lauingen 1206; †Cologne 15 XI 1280), of noble birth, studied at Padua, where he became a Dominican, taught at Paris, where Thomas Aquinas was his pupil, and Cologne, and was bishop of Regensburg, 1260–62. He was the first to see the great value for theology of Graeco-Arabian science and philosophy. His encyclopaedic efforts aimed at making accessible to the West the whole of this knowledge and to provide a commentary, especially on the work of Aristotle and his commentators. From Albert flowed two influences, the Aristotelian (Thomas Aquinas) and the neo-platonic, scientific and mystical (Dietrich of Freiburg, Eckhart).

Ed. Paris, 1890–99; for modern eds of some separate works, and for general biblio., see M. de Wulf, *Histoire de la Philosophie médiévale*, II (1936); E. Gilson, *La Philosophie au moyen âge* (1947). F.J.E.R.

Alberus, ERASMUS (*Sprendlingen, Wetterau *c.* 1500; †Neubrandenburg 5 V 1553), German reformer and satirist. Taught by Luther and friend of Melanchthon, wrote popular *Buch von der Tugend und Weisheit* containing 49 Aesopian fables in fluent German verse freshly told, humorous and full of local colour. Also wrote hymns and religious tracts.

Buch v. d. Tugend u. Weisheit (1550), ed. W. Braune (1892); *Hymns*, ed. H. Stromberger (1857); *Gesprächbüchlein*, ed. O. Clemen (1906).
F. Schnorr v. Carolsfeld, *E. A.* (1893); E. Körner, *E. Alber* (1910). D.G.D.

Albizzi, RINALDO DEGLI (*Florence 1370; †Ancona 2 II 1442), Italian writer. Florentine statesman; head of the oligarchy opposed by Cosimo de' Medici. The dispatches he sent home from his Florentine embassies are an outstanding example of vivid political prose.

Commissioni di R. degli A. dal 1399 al 1433, ed. Guasti (3 vols, 1867–73); *Prosatori volgari del Quattrocento*, ed. Varese (in prep.). M.W.

Albo, JOSEPH (**c.* 1380; †Monreal 1444), Spanish Hebrew philosopher. Latest of the great medieval Jewish religious philosophers, he tried to formulate Judaism in three basic dogmas. His work is mainly a popularization of the ideas of his teacher, Ḥasdai Crescas (1340–1410).

Sefer ha-'iqqarim, ed. with Eng. tr. I. Husik (5 vols, 1930).
I. Husik, *History of Medieval Jewish Philosophy* (5th ed., 1946). C.R.

Albov, MIKHAIL NILOVICH (*St Petersburg 1851; †1911), Russian author whose narratives show Dostoyevsky's influence. His dominant mood is one of a futile revolt against the dreariness of ordinary existence, and his predilection for morbid psychological states is conspicuous.

Sobranie sochineniy (8 vols, 1906–08).—L. Gurevich, *Literatura i estetika* (1912). J.L.

Albrecht, Friedrich Wilhelm (*Lindenberg 4 X 1774; †Gross-Beuster 8 I 1840), Low German poet, was pastor in the Altmark. His treatment of rural themes has a moralizing tendency.

Plattdeutsche Gedichte von einem altmärkischen Landmann (1817–18).
F. Wenzlau, Niederdt. Jahrb., 26 (1900).
G.C.

Albrecht von Eyb (*nr Ansbach 1420, †Eichstätt 1475), German writer. Studied for 16 years in Italy; died as canon of Eichstätt. As moralist he is in the medieval tradition: his *Ehebüchlein* was reprinted several times from 1472. His translations, *inter alia* from Plautus, his attention to style and interest in rhetoric (of which he compiled a handbook) permit his inclusion amongst the early humanists.

M. Herrmann, *Deutsche Schriften des A. v. E.* (2 vols, 1890) and *A. v. E. und d. Frühzeit d. dt. Humanismus* (includes texts, 1893); J. A. Hiller, *A. v. Eyb, medieval moralist* (1939).
F.P.P.

Albrecht von Halberstadt (*fl.* 1210–50, at the Saxon monastery of Jechaburg), author of the first direct translation into German of Ovid's *Metamorphoses*. Dwarfs and elves replace satyrs and fauns in a more Northern setting. Two fragments of one manuscript have come down to us: the work evidently evoked no response, until Georg Wickram adapted it in 1545.

The fragments in Zs. f. dt. Altertum XI (1859) and Germania X (1865); Wickram's version: J. Bolte, *G. W.'s Werke,* vols VII and VIII (1905–06). F.P.P.

Albrecht von Johannsdorf (*fl.* 1185–1209), Bavarian minnesinger, attested as *ministerialis* in the service mainly of the bishops of Passau. He knew both the Provençal poets and the Rhenish minnesingers and has some stanzas in their convention; but generally the love he sings of is a relationship evidently as real to him as the crusade (probably 1197) in which he took part, and his Christian faith. Minnesang has greater artists but few writers of equal integrity.

Minnesangs Frühling, ed. K. Lachmann—C. v. Kraus (1944); good intro. and some trs in M. F. Richey, *Essays on the Med. Germ. Love Lyric* (1943). F.P.P.

Albrecht von Scharfenberg (*fl.* 1280), German writer(s), (a) author of a translation of R. de Boron's *Merlin* and an epic *Seifrid von Ardemont*, both known only in adaptations of Ulrich Füetrer; possibly identical with (b) 'Albrecht, author of *der jüngere Titurel*' (*c.* 1270), an enormous amplification, in the 'obscure' style, of the Grail story, carried forward to Prester John. It is extant in over 40 widely divergent MSS and was long held to be mainly the work of Wolfram von Eschenbach, merely 'completed' by Albrecht. Interest today seems to be restricted to the description and allegorical interpretation of the Grail Temple's architecture.

Ed. F. Panzer, *Merlin u. Seifr. de A. von Albr. v. Sch. in der Bearbeitung Ulrich Füetrers* (1902); K. A. Hann, *Der jüngere Tit.* (1842, inadequate but is unlikely to have a successor); F. Zarncke, *Der Graltempel, Vorstudie zu einer Ausgabe des j. T.* (1876), from which excerpts in J. Kürschner, *Dt. Nat.-Lit.,* IV (ii).
E. Hartl ('d. Dichter des j. T.') and J. van Dam ('Albr. v. Sch.') in W. Stammler, *Die dt. Lit. des MAs, Verfasserlex.* I (1933). F.P.P.

Albuquerque, AFONSO DE (*Alhandre 1461; † off Goa 15 XII 1515), Portuguese general. As viceroy of India he virtually founded the Portuguese empire in the East. His letters, accounts of his various campaigns sent to King Manuel I, are masterpieces of direct, vivid prose, rising at times to an almost biblical grandeur.

Cartas de . . . ed. Bulhão Pato and Lopes de Mendonça (7 vols, 1884–1935); A. Baião, *Alguns ascendentes de A. e seu filho* (1915).
T.P.W.

Albuquerque, BRÁS DE (*Alhandre 1500; †Lisbon 1580), Portuguese historian, son of Afonso de Albuquerque. His *Comentários*, a clear account of events in the East in the early 16th century, is largely based on his father's letters to King Manuel.

Comentários de Afonso de Albuquerque (1557; augmented ed., 1576; *The Commentaries of the Great Afonso Dalboquerque,* tr. W. de Gray Birch, 4 vols, 1875–84); A. Baião, *Alguns ascendentes de Albuquerque e seu filho* (1915).
T.P.W.

Alcaeus, Greek lyric poet of Mytilene in Lesbos (late 7th to early 6th century B.C.). Twice exiled, fighting for the aristocrats against the tyrants Myrsilus and Pittacus. Wrote hymns, political songs, and drinking songs in Aeolic dialect and a great variety of metres including the Alcaic named after him. He uses a minimum of epithets and achieves his effects by flow of rhythm and reducing words to a minimum.

E. Lobel, *Alcaei fragmenta* (1927); E. Diehl, *Anthologia lyrica Graeca* (1949); J. M. Edmonds, *Lyra Graeca* (1922, with tr.).
C. M. Bowra, *Greek Lyric Poetry* (1936).
T.B.L.W.

Alcalá Galiano, Antonio (*Cádiz 1789; †1865), Spanish statesman and writer. The despotism of Ferdinand VII sent him into exile in England, a country which influenced him greatly. His literary reputation rests on his memoirs, published posthumously, and on his prologue to the duque de Rivas' *El moro expósito* (1834), considered the manifesto of Spanish romanticism in the same way as is Wordsworth's 'Preface' to the *Lyrical Ballads*.

Recuerdos de un anciano (1878); *Memorias* (1886).
M. Serrano Sanz, *Autobiografías y memorias* (1905); L. Alas, 'A. G.', in La España del Siglo XIX, 2 (1886). R.M.N.

Alcalá Yáñez de Ribera, Jerónimo de (*Segovia 1563; †1632), Spanish novelist. After studying theology and medicine in Segovia and Valencia, he practised as a doctor in Seville. The two parts of his picaresque novel, *Alonso mozo de muchos amos* or *El donado hablador*, appeared in 1624 and 1626. The subject-matter is disposed to show the dangers of indiscretion.

Bibl. Autores Esp., XVIII; A. Valbuena Prat, *La novela picaresca española* (1946).
E.M.W.

Alcázar, Baltasar del (*Seville 1530; †*ibid.* 1606), Spanish poet. He studied the humanities and served as a soldier in the Spanish fleet. Later he married and became the steward of a Sevillian noble. His best poems are satirical epigrams, humorous songs and descriptions of the pleasures of life. His style is easy, conversational and racy. He preferred the traditional Spanish metres and forms, though he also wrote in the Italian ones.

Poesías, ed. F. Rodríguez Marín (1910).
E.M.W.

Alciato, Andrea (*Alzate 8 V 1492; †Pavia 12 I 1550), Italian lawyer and humanist, held various teaching posts in France and Italy. His *Emblems* proved immensely popular and, in illustrated editions, set a fashion in moral symbols which proved influential in both literature and the fine arts.

De verborum significatione (Lyons, 1530); *Emblemata* (Augsburg, 1531; Eng. tr., 1586); collected works (4 vols, Basle, 1546–49).
P. E. Viard, *A. A.* (1926, with biblio.).
D.H.

Alcidamas of Elaea (4th century B.C.), Greek sophist and rhetorician, pupil of Gorgias. He upheld the importance of instructed improvisation in rhetoric, against the elaborate artistry of Isocrates.

F. Blass, *Antiphon* (1892) and *Die Attische Beredsamkeit* II (2nd ed. 1892). D.J.F.

Alciphron (2nd–3rd century A.D.), writer of Greek prose epistles, whose style and settings are drawn from 4th-century Athens, particularly from New Comedy. There are four groups: letters from fishermen, farmers, parasites and courtesans—the two latter the more successful. Alciphron is artificial, sometimes tediously so, but may achieve vividness and grace.

M. A. Schepers, *Alciphronis Rhetoris Epistularum libri IV* (1905); A. R. Benner and F. H. Fobes, *The letters of Alciphron, Aelian and Philostratus* (Loeb Libr., 1949); tr. F. A. Wright (1923).
C. N. Jackson, 'An ancient letter writer—Alciphron' in Harvard Essays on Classical Subjects (1912); L. Previale, 'L'Epistolario di Alcifrone', in Mondo Classico, II (1932).
E.W.H.

Alcmaer, Heinric van, Dutch poet who, late in the 15th century, divided *Reinaert* ii (see Reynard) into books and chapters, adding a short commentary. From this chapbook, fragments of which were recovered in the printing of Gheraert Leeu (Antwerp *c.* 1487), the German *Reinke Vos* (Lübeck 1498) was adapted.

J. W. Muller, in Tijdschr. Nederl. T. & Lett., VIII and XLI. J.J.M.

Alcman, Greek lyric poet (7th century B.C.). Wrote in Sparta but perhaps originated from Sardis. Most of the surviving fragments come from songs written for choruses. His imagery is vivid and his descriptions include the famous sleep scene adapted by Goethe in *Über allen Gipfeln*.

E. Diehl, *Anthologia lyrica Graeca* (1949); J. M. Edmonds, *Lyra Graeca* (1922, with tr.).
C. M. Bowra, *Greek Lyric Poetry* (1936); D. L. Page, *Alcman* (1951). T.B.L.W.

Alcoforado, Mariana (*Beja 1640; †*ibid.* 28 VII 1723), Portuguese nun who for a time was thought to have written the famous *Lettres Portugaises* (1669), five passionate love-letters purporting to be written by a Portuguese nun to the French noble Noel Bouton de Chamilly. No Portuguese original of the letters has ever come to light and they are now generally considered to have been an invention of their French publisher. The letters achieved wide European popularity; the first Portuguese translation appeared in 1819.

Lettres Portugaises traduites en François (1669; Eng. tr., *Five Love Letters from a Nun to a Cavalier*, 1678; *The Letters of a Portuguese Nun*, tr. E. Prestage, 1893).

L. Cordeiro, *Soror Mariana, a Freira Portuguesa* (1888); F. C. Green, 'Who was the author of the "Lettres Portugaises"?' in Mod. Lang. Rev. (April, 1926); A. Gonçalves Rodrigues, *M. A., história e crítica de uma fraude literária* (1935). T.P.W.

Alcott, AMOS BRONSON (*Wolcott, Conn. 29 XI 1799; ∞1830 Abigail May; †Concord, Mass. 24 X 1888), American educationist and philosopher. Suffering from inadequate education, Alcott advocated improvements in teaching, using unconventional methods. He helped found the famous Transcendental Club and contributed to its periodical, The Dial. A keen supporter of the utopian projects of his time, Alcott found expression for his peculiar insights at the Concord School of Philosophy.

Observations on the Principles and Methods of Infant Instruction (1830); *The Doctrine and Discipline of Human Culture* (1836); *Tablets* (1868); *Concord Days* (1872); *Table-Talk* (1877); *Ralph Waldo Emerson* (1882); *Sonnets and Canzonets* (1882); *The Journals of A.*, ed. Odell Shepard (1938).

O. Shepard, *Pedlar's Progress: The Life of A.* (1937); H. H. Hoeltje, *Sheltering Tree: A Story of the Friendship of Ralph Waldo Emerson and A. B. A.* (1943); D. McCuskey, *Bronson Alcott, Teacher* (1940). H.L.C.

Alcott, LOUISA MAY (*Germantown, Pa. 29 XI 1832; †Boston, Mass. 6 III 1888), American writer of children's novels. Daughter of A. B. Alcott, Louisa began by writing melodramatic skits for home performance. Recognition came with *Hospital Sketches*, based on her experiences as a Civil-War nurse; *Little Women* became tremendously popular. In this and later novels she is noted for realistic portraits and genuine American backgrounds.

Flower Fables (1855); *Hospital Sketches* (1863); *Moods* (1865); *Little Women* (1868); *An Old-Fashioned Girl* (1870); *Little Men* (1871); *Aunt Jo's Scrap-Bag* (6 vols, 1872–82); *Work* (1873); *Eight Cousins* (1875); *Silver Pitchers* (1876); *Rose in Bloom* (1876); *A Modern Mephistopheles* (1877); *Under the Lilacs* (1878); *Jack and Jill* (1880); *Proverb Stories* (1882); *Spinning-Wheel Stories* (1884); *Jo's Boys and How They Turned Out* (1886); *A Garland for Girls* (1888); *L. M. A.: Her Life, Letters and Journals* (ed. E. D. Cheney, 1889).

K. Anthony, *L. M. A.* (1938); G. Bradford, *Portraits of American Women* (1919); C. Meigs, *Invincible Louisa* (1933); L. Gulliver, *L. M. A.: A Bibliography* (1932); M. Stern, *L.M.A.* (1952). H.L.C.

Alcuin or **Ealhwine** (*York 735; †Tours 804), ecclesiastic and poet (in Latin), who, as Charlemagne's adviser, carried English scholarship to western Europe.

Migne, *Patr. Lat.*, C, CI; letters in P. Jaffé, *Monumenta Alcuiniana* (1873).

E. M. Wilmot-Buxton, *A.* (1922); H. O. Taylor, *The Mediaeval Mind*, I (4th ed. 1925); W. Levison, *England and the Continent in the Eighth Century* (1946); A. Kleinclausz, *A.* (1948); E. S. Duckett, *A., friend of Charlemagne* (1952). R.W.B.

Aldana, FRANCISCO DE, 'el divino' (*Alcántara 1537; †Alcazarkebir 1578), Spanish poet. He was a soldier, killed in King Sebastian's unlucky expedition to Morocco. He wrote on religious, amatory and military topics. His works were published posthumously in 1589, 1591. His epistle in tercets to Arias Montano is of great merit. His other poems are interesting.

Epístola a Arias Montano, ed. Cossío (1935); *Cancionero de* 1628, ed. J. M. Blecua (1945); *Epistolario poético completo*, ed. A. Rodríguez Moñino (1946).

L. Cernuda, 'Tres poemas metafísicos', in Insula (1948); K. Vossler, *Escritores y poetas de España* (1944). E.M.W.

Aldhelm (**c.* 650; †25 V 709) bishop of Sherborne, Anglo-Saxon scholar, studied at Malmesbury under the Irishman Maeldubh and at Canterbury under Hadrian. He wrote a strange and tortuous Latin, both in prose and in verse. His *De virginitate* is a versification of his prose treatise on the same subject.

Mon. Germ. Hist., *Auct. Antiq.* XV.—G. F. Browne, *A.* (1903); E. S. Duckett, *Anglo-Saxon Saints and Scholars* (1947). F.J.E.R.

Aldrich, THOMAS BAILEY (*Portsmouth, N.H. 11 XI 1836; ∞1865 Lilian Woodman; †Boston 19 III 1907), American poet and short-story writer. Editor of the Atlantic Monthly after Howells, he defended the 'genteel' tradition. His concentrated and polished verses are little read today; most enduring is the semi-autobiographical narrative, *The Story of a Bad Boy* (1870).

Marjorie Daw (1873); *Cloth of Gold, and Other Poems* (1874); *The Writings of T. B. A.* (9 vols, 1907).

F. Greenslet, *Life of A.* (1908). H.L.C.

Aleandro, GIROLAMO (*Motta 13 II 1480; †Rome 31 I 1542), Italian humanist, spent 1508–16 in France, greatly encouraging Greek studies. Returning to Italy he became papal librarian (1519) and a cardinal (1538).

J. Pacquier, *Vie de J. A.* (1900) and *Lettres familières de J. A.* (1909). D.H.

Aleardi, Aleardo (*Verona 4 XI 1812; †Florence 17 VII 1878), Italian poet. To his contemporaries, Aleardi represented the romantic ideal of poet-patriot. He collaborated with Giovanni Prati in a patriotic journal, Il Caffè Pedrocchi, and in his poetry he expressed, as openly as he dared, his hopes for the liberation of Italy. He was twice imprisoned by the Austrians (1852 and 1859). His most interesting political poems are *Arnalda di Roca* (1844), *Le Città italiane marinare e commercianti* (1856), in which he shows how commerce and sea-trade have in the past been the source of Italy's regeneration, and *I Tre Fiumi* (1857), in which he points to Piedmont as the power from which Italy may hope for liberation. His love poetry, especially the *Lettere a Maria* (1847), appealed to contemporary taste and was eagerly learnt by heart.

Raffaello e la Fornarina (1855); *Le tre fanciulle* (1856); *I Sette Soldati* (1861); *Canti* (collected poems, 1864); *Canti scelti*, ed. L. Grilli (1918).

U. Mazzini, *Amori e politica di A. A.* (2 vols, 1930); G. Giuliano, *A. A. nella vita e nell' arte* (1934). B.R.

Alecis (or **Alexis**), Guillaume (*1425?; †1486?), French poet. A Benedictine monk at La Lyre, Normandy, he may have died on a pilgrimage to the Holy Land. Although he occasionally composed verse on religious themes, most of his poems are satirical and deal with the failings of mankind. Similarities in subject matter and treatment between some of these and the anonymous farce, *Maistre Pierre Pathelin* (1464?), have suggested his authorship of the latter, but the evidence is far from conclusive.

Œuvres poétiques, ed. A. Piaget and E. Picot (3 vols, 1896–1908).

C. Guéry, *G. Alexis* (1917); L. Cons, *L'Auteur de la Farce de Pathelin* (1926); R. T. Holbrook, *G. A. et Pathelin* (1928). A.H.D.

Alecsandri, Vasile (*Bacău 21 VII 1821; †Mircesti 22 VIII 1890), Rumanian writer. He attended the French school in Iassy (1828–34), then went to Paris to study first medicine then law, both of which he gave up for literature. Returning to Iassy (1839) via Italy he fell in love with Italy. Accompanied by Alecu Russo he wandered over Moldavia collecting popular ballads and songs (published 1852 and 1853). Made co-director of the Iassy Rumanian theatre with Kogalniceanu and Negruzzi he began to write and produce plays. From 1844 to 1871 he wrote in verse many light tragedies, comedies, farces, one-act plays and operettas. His later plays, *Despot Vodă* (1879), *Fântână Blândusiei* (1883) and *Ovidiu* (1885), are more artistic. All his plays, except *Cetatea Neamţului* (1857), betray a wide range of French influences, from Picard to Scribe and Augier.

He also took an active part in political events and helped to bring about the union of the principalities (1859). He won the Félibrige Silver Cup at Montpellier for his poem *La Gent latine* (1878). Mistral translated this later into Provençal verse.

Alecsandri wrote over 300 poems and some 50 plays. His work has more brilliance and variety than depth but he played an important part in modern Rumanian literature. His verse is flowing and harmonious.

Verse: *Teatru românesc* (1852; his early plays); *Poezii populare şi balade* (2 pts, 1852–53; 1866), *Ballades et chants populaires de la Roumanie, recueillis et traduits* (1855); *Doine şi Lacrămiore* (1853); *Doine, Lacrămiore, Suvenire şi Mărgăritărele* (Paris 1853; *Les Doinas, Poésies moldaves*, tr. E. Voinescu, 1855); *Opere complete* (4 vols, 1875); *Ostaşii nostri* (1878); *La gent latine* (1878; *La gente latina*, tr. M. A. Canini, 1878; *Il Canto dela sterpe latina*, tr. G. C. Mezzacapo, 1883); *Sanziana şi Pepelea* (1880—fairy play for children).—Prose: *Opere complete* (1876).

G. Bengescu, *A., patriot* (1904); A. Demetrescu, *Despre A.* (1905); C. Drouhet, *Modele francese ale teatrului lui A.* (1913–14); C. Drouhet, *A. poet liric şi romanticii francezi* (1914); N. Zaharia, *A.* (1919); N. Petrascu, *A.* (1926); A. Marcu, *A. e l'Italia* (1929); *Opere alese lui A.* (1949); J. Capéran, *Les franco-roumaines poésies d'A. et de Bolintineanu* (verse tr. 1893); *Lettres inédites de A. à E. Grenier* (1911). A.V.W.

Alemán, Mateo (*Seville 1547; ∞1568 Catalina de Espinosa; †Mexico after 1613), Spanish novelist. Of Jewish stock, his father a doctor at Seville prison, he studied in Salamanca and Alcalá, married unwillingly and acted for some years as government accountant. He suffered much from poverty and was twice imprisoned for debt. In 1608 he went to Mexico with the new archbishop, whose life he published in 1613. Alemán wrote a preface to a collection of proverbs in 1598. The next year, the first part of his picaresque novel *Guzmán de Alfarache* appeared. After a spurious second part by one Marti had been published, his genuine second part came out in 1604. He also published a treatise on spelling and the lives of Ignatius Loyola and Anthony of Padua. His fame rests on the *Guzmán*. This book is an imaginary rogue's autobiography; he looks back at his sinful life, reveals it fully and moralizes on it. The outlook is pessimistic. Both the narrative and the moral passages are in magnificent prose. Man is prone to sin, and he brings his misfortunes on his own head. The sermons are not a device to make roguery palatable to bigoted authority; they are the heart of the book. On the one hand, Alemán is indebted to the *Lazarillo de Tormes*; on the other to ascetic writers like Estella and Granada. The *Guzmán* was widely read in the 17th century and translated into French, English and Italian.

Guzmán de Alfarache, ed. Gili y Gaya (5 vols, 1926–29, 1936, 1946; *The rogue or the life of Guzman de Alfarache*, tr. T. Mabbe, 1621, ed. J. Fitzmaurice-Kelly, 1924). *Sucesos de Fray García Guerra*, ed. Bushee in Revue Hispanique, XXV (1911).

F. Rodríguez Marín, *Vida de M. A.* (1907); F. A. de Icaza, *Sucesos reales que parecen imaginados* (1919); E. Moreno Báez, *Lección y sentido del Guzmán de Alfarache* (1948). E.M.W.

Alembert, Jean le Rond d' (*Paris 16 XI 1717; †Paris 29 X 1783), French mathematician and publicist. The natural son of Mme de Tencin and the chevalier Destouches, d'Alembert was a leading *philosophe* and rationalistic writer of his age. Until 1759 he was Diderot's chief collaborator in the *Encyclopédie*, of which he wrote the *Discours préliminaire* (crit. ed. L. Ducros, 1895). Socially successful, he frequented the salons of Mme du Deffand and Mlle de Lespinasse and became permanent secretary of the French Academy (1772).

Mélanges de philosophie, d'histoire et de littérature (Berlin, 1753); *Essai sur les éléments de philosophie* (1759); *De la suppression des Jésuites* (1765); *Œuvres littéraires et philosophiques*, ed. Bossange (1821).

J. Bertrand, *D'A.* (1889); M. Muller, *La philosophie de J. d'A.* (1926). G.B.

Alencar, José de (*Fortaleza 1829; †Rio de Janeiro 1877), Brazilian romantic novelist, sometimes compared with Fennimore Cooper on account of his use of the Indian theme, a comparison rejected by Alencar himself, who claims instead Chateaubriand as a model. Although his psychology is weak and his characters idealized types, his description of the natural scene was and is greatly admired, and he is regarded as the first great prose stylist of Brazilian literature. *O Guarany* (4 vols, 1852) has gained international fame as an opera. A prolific novelist he also wrote some half-dozen plays.

Lucíola (1862); *Diva* (1864); *Iracema* (1865); *O gaúcho* (2 vols, 1870); *Alfarrabios* (2 vols, 1873); *O sertanejo* (1876); *Encarnação* (1893). E.Sa.

Alewijn, Abraham Martijnsz (*Amsterdam 16 XI 1664; ∞1703 Sophie Beukers; †Djakarta 4 X 1721), Dutch poet, wrote musical plays and comedies, striving after originality which he sometimes attained in his coarse comedies.

Verse: *Zede- en Harpgezangen* (1694).—Plays: *Amaryllis* (musical; 1693); *Latona* (1703); *Beslikte Swaentje* (1714).

J. A. Worp, 'Mr. A. A.', in Tijdschr. v. Ned. T. en Lett., 4 (1885). J.W.W.

Alexander, Cecil Frances, née Humphries (*Strabane *c.* 1820; ∞William Alexander, Protestant archbishop of Armagh; †Derry 12 X 1895), Irish writer of popular religious verse and hymns.

Moral Songs (1849); *Hymns* (1888). R.McH.

Alexander, Sir William: see Stirling.

Alexander Neckham (*St Albans 1157; †Kemsey 1217), English scientist, grammarian and poet, foster-brother of Richard I. The earliest authorities call him Alexander of St Albans; later nicknamed Nequam, of which Neckam or Neckham is a 14th-century corruption. He was educated at St Albans and was student, then lecturer in Paris. He became abbot of Cirencester in 1213. His *De naturis rerum* is a popular handbook of natural science, in form and introduction to his commentary on *Ecclesiastes*. His poem *De laudibus divinae sapientiae* covers some of the same ground. A *Novus Aesopus* in verse is attributed to Neckham, as well as a *Novus Avianus*.

De laudibus and *De naturis*, ed. T. Wright (1863); *Anal. Hymn.* 48.

M. Esposito, 'On some unpublished poems attributed to A. N.', in Engl. Hist. Rev. (1915); Sir S. Gaselee, *Natural Science in England at the End of the 12th Century* (R. Inst. Lecture, 1936); F. J. E. Raby, *Christian-Latin Poetry*, and *Secular Latin Poetry*, II. F.J.E.R.

Alexander of Aphrodisias (early 3rd century A.D.), Greek philosopher. He confined himself to explanations of Aristotle's doctrines with a few personal contributions, of which the most important was denial of the soul's immortality. His works now have an added value as a source of knowledge of Aristotle's lost works.

Commentaries: *Prior Analytics*, I, ed. M. Wallies (1883); *Topica*, ed. M. Wallies (1891); *Meteorologica*, ed. M. Hayduck (1899); *De Sensu*, ed. P. Wendland (1901); *Metaphysics*, I-V, ed. M. Hayduck (1891). Original Works: *De Fato*, tr. A. Fitzgerald (1931); *De Anima* in *Supplementum Aristotelicum*, II, ed. I. Bruns (1887–92). D.J.F.

Alexandre de Bernai, or de Paris (*fl. c.* 1190), French poet to whom the *Roman d'Alexandre* in its present form is mainly due. He rewrote the first branch, added a fourth branch (relating the death of Alexander) and worked over the rest.

The Medieval French Roman d'Alexandre, ed. E. C. Armstrong, II (1937); P. Meyer, *Alexandre le Grand dans la littérature française du moyen-âge*, II (1886). F.W.

Alexandre du Pont (*fl.* 13th century), author of a French *Roman de Mahomet*, composed at Laon in 1258. The work, which represents Mohammed as an epileptic who claims divine powers, works false miracles, is killed in battle by the Persians and buried in a tomb suspended between earth and sky, is copied from a 12th-century Latin source and displays the fanaticism, credulity and romantic exoticism which marks much medieval legend about Mohammed.

Ed. B. Ziolecki (1887); R. Otto, 'Mohamed in der Anschauung des Mittelalters', in Mod. Lang. Notes, IV (1889). F.W.

Alexandrescu, Grigore (*Târgoviste 1812; †Bucharest 1885), Wallachian poet and fabulist, became minister of education under Prince Cuza in 1859. His fables, to which his popularity is due, are satires on the society of his time.

Câte va poezii originale (1836); *Poezii, elegii şi fabule* (1838); *Poezii* (1839); *Poezii vechi şi noi* (1842); *Memorialul de călătorie* (1842); *Suvenirii şi impresii, epistole şi fabule* (1847); *Meditaţii, elegii* (1863); *Poezie diverse* (1866).

I. Ghica, *Aminţire despre A.* (1887); P. Eliade, 'A', in Revue des Deux Mondes (1904); E. Lovinescu, *A.* (1928). A.V.W.

Alexis (*Thurii 390/380 ?; †280/270 ? B.C.), poet of Middle Comedy, a naturalized Athenian and uncle of Menander. Of 245 plays, some 130 are known by title. Remarkably few were mythological; and alongside the stock topics of Middle Comedy, e.g. food, women, philosophy, there are characteristics of New Comedy and its love-intrigue. His work reached the Roman stage in adaptation.

T. Kock, *Comicorum Atticorum Fragmenta*, II (1884); one further citation in J. Demiańczuk, *Supplementum Comicum* (1912); an interesting fragment of probable ascription in D. L. Page, *Greek Literary Papyri*, I (Loeb Libr., 1942).

G. Norwood, *Greek Comedy* (1931); T. B. L. Webster, *Studies in Later Greek Comedy* (1953) and 'Chronological notes on Middle Comedy', in Class. Quart. N.S. II (1953). E.W.H.

Alexis, Willibald, pseud. of Georg Wilhelm Häring (*Breslau 29 VI 1798; †Arnstadt 16 XII 1871), German novelist, descended from a Breton refugee family called Harenc, was a volunteer in the 1815 campaign, abandoned the civil service after some years for writing, and edited Das Berliner Conversationsblatt 1827–35. A prolific follower of Scott, he even published his first two novels as translated Scott. His most outstanding novels are those depicting the history and region of Brandenburg, and at their best have a certain epic grandeur of conception.

Novels: *Walladmor* (1824); *Schloss Avalon* (1827); *Cabanis* (1832); *Der Roland von Berlin* (1840, tr. 1843, *The burgomaster of Berlin*); *Ruhe ist die erste Bürgerpflicht* (1852).—Plays: *Ännchen von Tharau* (1929); *Prinz von Pisa* (1825, pub. 1843).—Short Stories: *Gesammelte Novellen* (4 vols, 1830–31); *Neue Novellen* (2 vols, 1836).—*Gesammelte Werke* (18 vols, 1861–63; 20 vols, 1874); *Vaterländische Romane*, ed. L. Lorenz and A. Bartels (10 vols, 1912–25).

Jahresberichte [later] *Jahrbuch des W.-A. Bundes* (1927 ff.). H.A.P.

Aleyn, Charles (*Cambridgeshire 1602?; †London 1640), English historical poet in tradition of Daniel and Drayton. Master at Farnaby's school in St Giles, Cripplegate. B.L.J.

The Battailes of Crescey and Poictiers (1631); *The Historie of Henrie the Seventh* (1638; repr. in J. Nichols *Bibliotheca Topographica Britannica*, VII, 1780); *The Historie of Eurialus and Lucretia* (1639; repr. Roxburghe Club, 1875). J.R.B.

Alfani, Gianni (**c.* 1260/70; †*c.* 1320), Florentine poet, one of the *stilnovisti*, a friend of Cavalcanti. Little is known of his life. In 1311 he may have been *gonfaloniere di giustizia*. Exiled from Florence he travelled, certainly to Venice and perhaps farther. His few surviving *ballate* have a certain pathos.

Rimatori del dolce stil novo, ed. L. Di Benedetto (1939).—F. Figurelli, *Il dolce stil novo* (1933). K.F.

Alfarabi: see Farabi.

Alfasi, Isaac ben Jacob, 'Rif' (*nr Fez 1013; †Lucena 19 V 1103), North African Hebrew poet and religious writer. He was rabbi in Fez, but in 1088 had to flee to Spain. His liturgical poems are lost. He wrote over 400 extant responsa (replies to legal inquiries; latest collection 1884). His fame rests chiefly on his *Halakhoth*, a compendium of the Babylonian Talmud (1st ed. Constantinople 1509). C.R.

Alfieri, Vittorio (*Asti 16 I 1749; †Florence 8 X 1803), Italian poet and tragedian. Born of an aristocratic Piedmontese family, Alfieri was educated at the Accademia in Turin where he spent, as he says in his autobiography, 'otto anni di ineducazione, asino fra asini, sotto un asino'. By temperament violent and restless, he eventually used his remarkable energy of will to good purpose. After much travelling (France, England, Germany, Austria, Scandinavia and Russia) and several love affairs he began to write at the age of 25. His first tragedy, *Cleopatra*, composed in a moment of boredom, was put on in Turin and from that instant Alfieri was inflamed with the desire to make himself a great tragedian. Disgusted at his inability to write Italian, he transferred to Pisa and set himself to learn Tuscan. He gradually developed his powers as a dramatist until in 1782 he achieved his masterpiece, *Saul*.

Alfieri early grew restive under the rule of king Victor Amadeus III. Finding it was forbidden to publish books without the permission of the censors, Alfieri perceived he could not be, as he himself puts it, both 'vassallo ed autore'. In order to free himself, he made over all his property to his sister and for the rest of his life received an annuity from her.

Alfieri's most important amorous attachment was with the countess of Albany, wife of Charles Edward Stuart, the 'Young Pretender', who had married in 1772 and, having lost interest in his cause, had lapsed into drunkenness. Alfieri and the countess travelled in France and England and eventually settled in Florence, where they lived together until Alfieri's death.

In his political treatises, *Della Tirannide* (1777) and *Del Principe e delle Lettere* (1785–86), the influence of Machiavelli, Montesquieu and Rousseau is apparent, but Alfieri is far from being a political thinker. He preferred heroic posturizing and grandiloquent declamation to thought, and it is of tyranny and tyrants that he writes, rather than the problem of power.

Of his 22 tragedies, 19 were published during his lifetime. The author's commentaries on his plays, *Pareri dell'autore*, show that his conception of tragedy was immature, almost naïve. In his view, a tragic hero was a victim, and the story of the Roman Virginia represented the height of tragedy. He made few concessions to euphony and it was his boast that his verse was harsh and unmelodious. It has been said of him that he found Italy Metastasian and left her Alfierian and indeed his influence during the Risorgimento can hardly be overstated.

Tragedies: *Filippo, Polinice, Antigone, Virginia, Agamennone, Oreste, Rosmunda, Ottavia, Timoleone, Merope, Maria Stuarda, La Congiura de' Pazzi, Don Garzia, Saul, Agide, Sofonisba, Bruto Primo, Mirra, Bruto Secondo* (pub. posthumously), *Antonio e Cleopatra, Abele, Alceste* (Paris, 1787–89).—*Tragedie Scelte*, ed. M. Scherillo (1923).—Comedies: *L'Uno, I Pochi, I Troppi, La Finestrina, L'Antidoto, Il Divorzio*, ed. F. Maggini (1927).—Verse: *L'Etruria vendicata* (Kehl, 1788–89); *Satire* (Kehl, 1788–89); *Liriche*, ed. F. Maggini (1933).—Prose: *Della Tirannide: Del Principe e delle Lettere*, both ed. A. Donati (1927); *Vita di V. A. da Asti scritta da esso* (pub. posthumously), Eng. tr. H. McAnally (1951).—*Opere* (11 vols, 1903; bicentenary ed. of the complete works, 1949 ff.).

E. Bertana, *V. A. studiata nella vita, nel pensiero e nell'arte* (2nd ed. 1903); P. A. Menzio, *A. e il risorgimento nazionale* (1912); G. G. Ferrero, *L'anima e la poesia dell'A.* (1932); M. Fubini, *V. A.: il pensiero, la tragedia* (1937). B.R.

Alfonso X, 'el Sabio' (the learned), King of Castile (*Toledo 1221;; ∞1249 Violante de Aragón; †Seville 1284), Spanish patron, historian and learned writer; Galician poet. His life belongs to Spanish history. His learned interests began before he became king in 1252. Many scholars under his direction made Spanish translations from Arabic and Latin learned works, compiled histories, codified laws and wrote poetical legends about the Blessed Virgin. There is good reason to believe that Alfonso wrote or dictated many passages in these works. The translations from Arabic included astronomical and astrological works, an account of Mohammed's ascent to heaven (which may have influenced Dante) and a treatise on games. The 400-odd *Cantigas de Santa Maria* in Galician are charming poems which tell us a good deal about contemporary life. His legal works include *Las siete partidas*, a kind of legal encyclopaedia which exercised much influence on the later development of Spanish law. His historical labours were epoch-making. The *General estoria* is an unfinished universal history which only goes up to the birth of Christ. The *Estoria de España* (*Primera crónica general*) recounts the history of Spain up to the reign of Ferdinand II, Alfonso's father. Its sources include not only Latin chronicles like those of Lucas de Tuy but *chansons de geste*: the *Poema de mio Cid*, etc. Hence it has enormous importance for students of medieval literature as well as being the first real Spanish chronicle. The final version was completed during the reign of Alfonso's son, Sancho II. Alfonso and his collaborators produced the first important works in Spanish prose.

Las siete partidas, ed. Academia de la Historia (3 vols, 1807); *Los libros del saber de astronomía*, ed. M. Rico y Sinohas (5 vols, 1863–67); *El lapidario*, ed. J. Fernández Montaña (1881); *General estoria*, I, ed. A. G. Solalinde (1930; no more publ.); *Primera crónica general. Estoria de España*, ed. R. Menéndez Pidal, Nue. Bibl. Autores Esp., V; *Cantigas de Sante María*, ed. J. Ribera (3 vols, 1889–1922), ed. R. Lapa (1933); *Setenario*, ed. K. H. Vanderford (1945); *Alfonso X, Antología de sus obras*, ed. A. G. Solalinde (2 vols, 1922); J. Muñoz Sendino, *La escala de Mahoma* (1949); *The Spanish Treatise on Chess Play*, tr. J. G. White (2 vols, 1913).

A. F. G. Bell, 'The *Cantigas de Santa María* of Alfonso X', in Mod. Lang. Rev., X (1915); R. Menéndez Pidal, *Estudios literarios* (1921); J. H. Herriott, 'A thirteenth-century MS. of the *Primera partida*', in Speculum, XIII (1938); E. S. Procter, *Alfonso X of Castile* (1951). E.M.W.

Alford, Henry, dean of Canterbury (*London 10 X 1810; ∞1835 Fanny Alford; †Canterbury 12 I 1871), English miscellaneous writer, editor of Greek Testament (1849–61), first editor of Contemporary Review and composer of some popular hymns.

Poems (1835); F. Alford, *Life of Dean A.* (1873). R.M.H.

Algarotti, Francesco (*Venice 11 XI 1712; †Pisa 3 V 1764), Italian poet and prose writer. Of merchant family; a cultured cosmopolitan, he travelled extensively in France, England and Russia. A friend of Voltaire and a disciple of the French encyclopaedists, he was for many years a guest at the court of Frederick the Great. Algarotti wrote sonnets, essays, blank verse *Epistole*, operatic *libretti* (in French) and the *Viaggi di Russia*, a collection of letters describing his journey to Petersburg (1738–39). An enthusiastic admirer of English science, he composed the *Newtonianismo per le dame* (1735)—6 dialogues, in a clear new prose, popularizing Newton's optical theories. Other works of interest are the *Saggio sopra la pittura* and the *Saggio sopra l'opera in musica*, a rational plea for decorum in the musical theatre.

Illuministi settentrionali, ed. Bonora and Romagnoli (1954); *Opere*, ed. Aglietti (17 vols, 1791–94).

I. F. Treat, *Un cosmopolite italien du 18e siècle* (1913); F. Viglione, 'L'A. e l'Inghilterra', in Studi di lett. ital., 13 (1919). M.W.

Algazel: see Qazali.

Alighieri, Jacopo (*Florence; †*ibid.* ? 1348), Italian poet. Son of Dante Alighieri; exiled 1315–25. Jacopo Alighieri composed the first verse summary in *terza rima* of the *Divina Commedia* (1322) and the first commentary illustrating the allegory of the *Inferno*. He also wrote the *Dottrinale* (1341 ?), an encyclopaedic poem dealing formally in 60 *capitoli* with the physical and moral order of the universe, a useful though monotonous account of the doctrine of his day.

Il Dottrinale, ed. Crocioni (1895).

G. Crocioni, 'La materia del Dottrinale', in Riv. di fisica, III–IV (1902–04); L. Rocca, *Di alcuni commenti della Divina Commedia* (1891); N. Sapegno, *Il Trecento* (1945, with biblio.). M.W.

Alighieri, Pietro (*Florence; †Treviso 21 IV 1364), Italian poet and commentator. The eldest son of Dante Alighieri; he studied civil law at Bologna and became a judge at Verona, Vicenza and Treviso. He wrote moral *canzoni* (?) and a Latin commentary, doctrinal in character, on the *Divina Commedia*.

Le rime di Pietro Alighieri, ed. Crocioni (1903; with biog.); *Petri Aligherii super Dantis*, ed. G. J. Vernon and V. Nannucci (1845).

P. J. Bowden, *An Analysis of P. A.'s Commentary* (1951). M.W.

Ali Şir Nevaî (*Herat 9 II 1441; †*ibid.* 3 II 1501), Turkish poet of an aristocratic family of Central Asia. He was educated under the protection of the king of Khorasan and consorted with distinguished poets and scholars. On the accession of his school friend, Hüseyin Baykara, to the throne of Herat, he settled there under his patronage. After occupying high offices, he retired and devoted his life entirely to poetry and learning. Of his numerous works in verse, the most important are:—the collection of poems in 4 volumes, each written at a period of his life, i.e. childhood, youth, middle age and old age; five romances on themes common to Moslem literature. His mastery of form and technique, his rich imagination and his poetical genius, moulded Eastern Turkish into an instrument capable of expressing fine subtleties of feeling. So great was his influence that the literary language he perfected, classical *chagatai*, came to be called for centuries 'the language of Nevaî' in all Turkish-speaking lands. Equally unrivalled in prose, his most famous works are:—a comparison of the Persian and Turkish languages, where he defends the latter; a book of biographies of Turkish poets, the first of its kind; a treatise on Turkish 'art poétique'.

Works mainly in MSS, see Z. V. Togan, 'Ali Şir', in *İslâm Ansiklopedisi* (1941); *Muhakemet-ül-lügateyn* (1899, 1941).
E. G. Browne, *A Literary History of Persia* (1908); M. Bélin, 'Notice biographique et littéraire sur Mir Ali-Shir Nevai', in Jour. Asiatique 5th series, XVII; V. Barthold, 'Herat unter Husein Baiqara', in Abh. f. d. Kunde des Morgenlandes, XXII (1937); *Sbornik Mir-Ali-Şir* (papers in honour of the 500th anniversary of Ali Şir's birth, Leningrad, 1928); M. F. Köprülü, 'Çağatay Edebiyati', in *İslâm Ansiklopedisi* (1945). F.I.

Alison, Sir Archibald (*Kenley, Salop 29 XII 1792; ∞1825 Elizabeth Glencairn; †Glasgow 10 V 1867), Scottish historian and lawyer. Son of the philosopher, Archibald Alison (1757–1839), he is noted chiefly for his pretentious and prejudiced but informative histories and his attack on Malthus.

History of Europe during the French Revolution (10 vols, 1833–42); *History of Europe, 1815–52* (9 vols, 1853–59); *Principles of Population* (1840); *The Military Life of John, Duke of Marlborough* (2 vols, 1848, rev. ed. 2 vols, 1852); *Lives of Lord Castlereagh and Sir C. Stewart* (3 vols, 1861); *Some Account of My Life and Writings. An Autobiography*, ed. Lady Alison (2 vols, 1883). B.H.

Allingham, William (*Ballyshannon, Co. Donegal 1824; †Hampstead 1889), Irish poet; customs official; settled in England 1863; friend of Tennyson, Leigh Hunt, Carlyle, Rossetti, who figure in his *Diary* (1907); wrote some good minor verse and some exceptional ballads and lyrics; influenced the early poetry of W. B. Yeats.

Poems (1850); *Laurence Bloomfield in Ireland* (1864); *Irish Songs and Poems* (1887). R.McH.

Allmers, Hermann (*Rechtenfleth 11 II 1821; †*ibid.* 9 III 1902), German poet. Lived as a farmer near the North Sea coast, which is the main subject of his writings. Best known as an expert on the folk-lore of north-western Germany. His verse keeps on traditional lines.

Dichtungen (1860); *Fromm und frei* (1889); *Marschenbuch: Land- und Volksbilder aus den Marschen der Weser und Elbe* (1858); *Die Pflege des Volksgesangs im deutschen Nordwesten* (1878).—*Sämtliche Werke* (6 vols, 1891–96).
Th. Siebs, *H. A.* (1915). R.W.L.

Allott, Robert (*fl.* 1600), English poet, editor of *England's Parnassus* (1600). Possibly a fellow of St John's College, Cambridge, 1599.

Wits Theater of the Little World (1599); *England's Parnassus*, ed. C. Crawford (1913). B.L.J.

Allston, Washington (*South Carolina 5 XI 1779; ∞1808 Ann Channing; ∞Martha R. Dana; †Cambridge, Mass. 9 VII 1843), American painter, poet, critic. He formed a close friendship with Coleridge, who praised his verse. His novel, *Monaldi* (1841), wields jealousy and revenge in the manner of Mrs Radcliffe.

The Sylphs of the Seasons, with Other Poems (1813); *Lectures on Art, and Poems* (1850).
J. B. Flagg, *Life and Letters of W. A.* (1892). H.L.C.

Almeida, José Valentim Fialho de (*Vila de Frades 6 V 1857; †*ibid.* 4 III 1911), Portuguese short-story writer and satirist. In *Os Gatos* (1889–93), a series of satirical articles on current topics, he followed the precedent of Ramalho Ortigão's *As Farpas*, though his satire is more malevolent and his judgment less balanced than Ramalho's. His best work is the collection of stories *O país das uvas* (1893), containing vivid sketches of his native province of Alentejo.

Stories: *Contos* (1881); *A cidade do vício* (1882).—Satire: *Os Gatos*, ed. A. J. da Costa Pimpão (4 vols, 1945–49); *Pasquinadas, jornal dum vagabundo* (1890); *Vida irónica* (1892); *À esquina* (1903).
Claudio Basto, *A linguagem de Fialho* (1917); A. J. da Costa Pimpão, *Fialho, I. Introdução ao estudo da sua estética* (1943). T.P.W.

Almeida, Manoel Antonio de (*1830; †1861), Brazilian writer. An early exponent of realism in the novel, and unappreciated during the romantic fashion in Brazilian literature, Almeida is remembered for a single masterpiece describing Brazilian middle-class life in the first half of the 19th century.

Memorias de um sargento de milicias (1800; ed. J. Verissimo, 1900). E.Sa.

Almeida, Nicolau Tolentino de (*Lisbon 10 XI 1740; †*ibid.* 23 VI 1811), Portuguese poet. An elegant versifier, he satirizes, with a constant tendency towards caricature, the life and manners of his age. His criticisms never go very deep but they throw amusing sidelights on contemporary society.

Obras poéticas I and II (1801), III (1836); *Obras completas* (1861).

J. A. do Amaral Frazão, *Vida do poeta N. T. de A.* (1843); Visconde de Sanches de Baena, *Memórias de Tolentino* (1888); M. Rodrigues Lapa, 'Prefácio', in *Nicolau Tolentino: Sátiras* (1941). T.P.W.

Almeida Garrett, João Baptista da Silva Leitão, Visconde de (*Oporto 4 II 1799; †Lisbon 9 XII 1854), Portuguese poet, novelist and playwright. He took part in the liberal revolt of 1820 and emigrated during the period of repression that followed, living in England, where he first came into contact with romanticism, and Paris, where he published his heroic poems *Camões* (1825) and *Dona Branca* (1826), which inaugurate the Portuguese romantic movement. Back in Portugal in 1832 he took part in the defence of Oporto, the liberal stronghold. From 1836 onwards he played a leading role in politics and became a peer in 1852. Garrett is the greatest literary figure in Portuguese romanticism. His early verses still bear the stamp of the 18th-century Arcadias, but in *Folhas Caídas* (1853) he adopts a more personal tone, recounting with romantic vehemence his love-affairs of later life. His *Romanceiro* (1843) is an attempt to restore, often by dubious processes, Portuguese traditional balladry. Garrett promoted the reform of the national theatre for which he wrote several plays, mostly on national subjects. His masterpiece *Frei Luís de Sousa*, developed with a simplicity and pathos reminiscent of Greek tragedy, is one of the finest plays of the whole romantic era. *O Arco de Sant'Ana* (2 vols, 1845–50) is the first Portuguese essay in the historical novel. *Viagens na Minha Terra* (2 vols, 1846) describes a sentimental journey in the manner of Sterne. The narrative, full of humour, is written in a fresh, natural style that has had great influence on modern Portuguese prose.

Verse: *O retrato de Venus* (1821); *Lírica de João Mínimo* (London 1829); *Flores sem fruto* (1845); *Fábulas e contos* (1853).—Plays: *Catão* (1822); *Um auto de Gil Vicente* (1838); *Dona Filipa de Vilhena* (1840); *O alfageme de Santarém* (1841); *Mérope* (1841); *Frei Luís de Sousa* (1844; *Brother Luiz de Sousa*, tr. E. Prestage, 1909); *O tio Simplício* (1844); *Falar verdade e mentir* (1845); *A sobrinha do marquês* (1848).—*Obras completas*, ed. T. Braga (28 vols, 1904–05); *Obras postumas*, ed. T. Braga (2 vols, 1914).

F. Gomes de Amorim, *Garrett, Memórias biográficas* (3 vols, 1881–84); T. Braga, *Garrett e o romantismo* (1904); O. Antscherl, *J. B. de Almeida Garrett und seine Beziehungen zur Romantik* (1927); J. Osório de Oliveira, *O romance de Garrett* (1935); A. Crabbé Rocha, *O teatro de Garrett* (1944) and *O teatro inédito de Garrett* (1949). T.P.W.

Almquist, Carl Jonas Love (*Stockholm 28 XI 1793; ∞1824 Maria Lundström; †Bremen 26 IX 1866), Swedish novelist, short-story writer, poet, dramatist. As a child introduced by his grandfather, C. C. Gjörwell, to the religion of the Moravian Brethren. Later his individual interpretation of Swedenborg's mysticism guided him throughout life, even when ordained in the Swedish Lutheran Church (1837). As civil servant, farmer, schoolmaster, cleric and Liberal journalist, the restless Almquist, under financial pressure, tried many careers, but the projection of his highly individual ideas into writing, often under the guise of the most fantastic fiction, in what became a vast, uneven production, a blend of bold realism and exotic romanticism, remained his dominant, often esoteric interest. Only in 1832 did he start publishing the first volumes of his ambitious work, *Törnrosens bok*, which, regardless of the time of composition, included historical novels (*Drottningens Juvelsmycke*), short stories, verse romances, plays (*Ramido Marinesco*), lyrics (*Songes*) etc. In 1839 Almquist published *Det går an*, a brilliant long short story (his most successful medium) with contemporary setting, which attacked the orthodox conception of marriage and provoked considerable outcry. In 1851 Almquist, suspected of the attempted poisoning of a money-lender, fled to the U.S.A., where he lived until 1865.

Törnrosens bok (13 vols, 1832–39; vol. XIV, 1851), (3 vols, 1839–50); *Valda skrifter*, ed. R. G. Berg (6 vols, 1902–06); *Samlade skrifter*, ed. F. Böök and others (1921–38; incomplete); *Sara Videbeck* and *The Chapel* (Eng. tr. of *Det går an* and *Kapellet* by A. B. Benson, 1919); *Songes*, ed. G. Ekelöf (1942).

O. Holmberg, *Från Amorina till Colombine* (1922); A. Werin, *C. J. L. A., realisten och liberalen* (1923); R. G. Berg, *C. J. L. A. i landsflykten* (1928); A. Hemming-Sjöberg, *A Poet's tragedy. The trial of C. J. L. A.*, tr. E. Classen (1932); H. Olsson, *C. J. L. A. till 1836* (1937). B.M.E.M.; A.H.J.K.

Alorna, Leonor de Almeida, Marquesa de (*Lisbon 31 X 1750; ∞1779 Count of Oeynhausen; †*ibid.* 11 X 1839), Portuguese poet. Strongly influenced by contemporary English, French and German authors, her work marks the transition in Portuguese literature from neo-classicism to romanticism. She exercised considerable influence on the romantic generation in Portugal both by her original compositions and, still more, by her translations from the early English and French romantics.

Obras completas (6 vols, 1844); *Inéditos. Cartas e outros escritos*, ed. H. Cidade (1941); *Poesias*, ed. H. Cidade (1941).

O. Morais Sarmento de Silveira, *A Marqueza de Alorna* (1907); H. Cidade, *A Marquesa de Alorna* (1930). T.P.W.

Alphanus of Salerno (†1085), Italian scholar and poet. He was of noble Lombard birth and fell under the influence of Desiderius of Monte Cassino, where he became a monk. In 1058 he became archbishop of Salerno. His poems, like his hymns, are in the form of odes, one of them being addressed to Hildebrand, then archdeacon. They show the strength of the classical tradition in Italy.

Migne, *Patr. Lat.*, 147; W. Giesebrecht, *L'istruzione in Italia nei primi secoli del Medio Evo* (1895); A. F. Ozanam, *Documents inédits pour servir à l'histoire littéraire de l'Italie* (1850); M. Schipa, *Alfano, arcivescovo di Salerno* (1880) and 'Versi di Alfano', in Arch. stor. per le provincie napoletane, 1887; *Anal. Hymn.*, 22, 24, 50. F.J.E.R.

Alphen, HIERONYMUS VAN (*Gouda 8 VIII 1746; ∞1772 Johanna M. van Goens (†1775); ∞1781 Catharina G. van Valkenburg; †The Hague 2 IV 1803), Dutch poet, critic, finally treasurer-general of the republic (1793–95), afterwards unemployed as a royalist. His critical studies show understanding of the aesthetic trends in Germany, England and France; he remains, however, an aesthete without a system of his own. His valuable criticism of Dutch literature is free from the overestimation characteristic of his time. His Protestant faith and daily work were more important to him than art, as is evident from his (often unrhymed) verse (the cantata *De Sterrenhemel*) and especially his children's verse, long unsurpassed, educational and without artistic pretensions.

Gedichten en Overdenkingen (1777); *Kleine gedichten voor kinderen* (1778–81; *Poetry for Children*, tr. F. J. Millard, 1856); *Dichtwerken*, ed. J. I. D. Nepveu (3 vols, 1838); *Theorie der schoone kunsten en wetenschappen* (1778–80); *Dichtkundige Verhandelingen* (1782).

A. C. S. de Koe, *V. A.'s literair-aesthetische theorieën* (1910); L. J. Th. Wirth, *Ein eeuw kinderpoëzie* (1926). J.W.W.

Altamirano, IGNACIO MANUEL (*Tixtla 13 XI 1834; †San Remo 13 II 1893), Mexican novelist, of pure Indian stock who wrote in a vivid and simple style, evoking scenes and characters of his native land, in the tradition of Spanish *costumbrismo*, but with a firm hold on plot. His best known novel, *El Zarco* (1900), realistically portrays the life of the lawless Mexican bandits of the time.

STORIES: *Clemencia* (1869); *La navidad en las montañas* (1871); *Julia, Antonia* (1900); *Atenea* (1935; unfinished).—OTHER PROSE: *Paisajes y Leyendas* (1884).—VERSE: *Rimas* (1871). E.Sa.

Althusius, JOHANNES (*Diedershausen 1557; †Emden 12 VIII 1638), German jurist and political thinker, developed the idea of the sovereignty of the people in a firm, hierarchically ordered state, in which the liberty of the individual conscience, particularly in matters of religion, is respected; it was expounded in his epoch-making work *Politica methodice digesta* (1603).

Politica methodice digesta et exemplis sacris et profanis illustrata (1603; ed. C. J. Friedrich 1932).

O. von Gierke, *Johannes Althusius* (1880; Eng. tr. 1939); J. N. Figgis, *From Gerson to Grotius* (1907); Erik Wolf, *Grosse Rechtsdenker* (1939); P. S. Gerbrandy, *National and International Stability* (1944). L.W.F.

Alun, pseud. of JOHN BLACKWELL (*Mold, Flintshire 1797; ∞1839 Matilda Dear; †Cardigan 19 V 1840), Welsh poet. He began life as a shoemaker but graduated at Oxford in 1828, became a curate of Holywell, 1829, and rector of Manordeifi, Pembrokeshire, in 1833. He is remembered for a few fine lyrics.

Beauties of Alun being the Life and Literary Remains, ed. G. Edwards (1851); *Gwaith Alun*, ed. O. M. Edwards (1909).

D. Gwenallt Jones, 'A.', in Llên Cymru, I (1951). B.Re.

Alvarenga Peixoto, IGNÁCIO JOSÉ DE (*1744; †1793), Brazilian author of a number of occasional poems and some sonnets still greatly appreciated; but his work fails to break through the formalism of Portuguese neo-classicism.

Obras poeticas, ed. J. N. de Souza e Silva (1865). E.Sa.

Alvares de Azevedo, MANOEL (*1831; †1852), Brazilian romantic poet, chiefly influenced by Byron and the chief Byronic influence in Brazilian romanticism. Much of his work is immature and banal, but there runs through it a thread of genuine lyrical passion.

Obras (2 vols, 1853–55; 3 vols, ed. J. Monteiro, 1862; 3 vols, ed. J. N. de Souza e Silva, 6th ed. 1898). E.Sa.

Alvares do Oriente, FERNÃO (*Goa *c.* 1540; †*c.* 1595), Portuguese novelist and poet. His long pastoral novel, *Lusitania Transformada* (1617), divided into prose and verse sections, is modelled on the *Arcadia* of Sannazaro and the *Diana* of Montemayor. The action takes place partly in Portugal and partly in India. The verse sections, of considerable merit, evince the marked influence of his older contemporary, Camões.

F. J. da Serra Xavier, *Elisio e Serrano* (1872). T.P.W.

Álvarez de Cienfuegos, NICASIO (*Madrid 1764; †Orthez, France 1809), Spanish poet and playwright. He studied in Salamanca and was much influenced by Meléndez Valdés. He opposed the Napoleonic invasion and died in exile. His first poems reflected the neo-classicism of the time, but soon evolved towards a poetry highly personal, sensitive and melancholy—a precursor of Spanish romanticism.

Obras poéticas (2 vols, 1816); Bibl. Autores Esp., 67.
E. Piñeyro, 'C.', in Bull. Hisp., 11 (1909); E. Alarcos, 'C. en Salamanca.', in Bol. Ac. Esp. (1931). R.M.N.

Álvarez de Toledo y Pellicer, GABRIEL (*Seville 1662; †Madrid 1714), Spanish poet, dramatist and historian. He was librarian and secretary to Philip V and co-founder of the Spanish academy. His interesting *Burromaquia*, like other burlesque compositions, belongs to his worldly youth. His philosophical and mystical poems, such as the sonnet *La muerte es la vida*, belong to his maturity when he lived 'like a hermit in the middle of state business'.

Obras póstumas poéticas con la Burromaquia, ed. with intro. Diego Torres de Villarroel (1744); Bibl. Autores Esp., 61 (with intro. L. A. de Cueto); *Historia de la Iglesia y del mundo* (1713). R.M.N.

Álvarez de Villasandino, ALFONSO: see VILLASANDINO.

Álvarez Gato, JUAN (*Madrid; †Segovia 1509), Spanish poet. He was steward to Queen Isabella in 1495. He wrote love poems, satires, religious lyrics and some letters.

R. Foulché Delbosc, *Cancionero castellano del siglo XV*, Nue. Bibl. Autores Esp., XIX. *Obras completas*, ed. J. Artiles Rodríguez (1928). E.M.W.

Ālvārs (*c.* A.D. 800), a group of twelve Tamil poet saints whose hymns are in daily use in Vaishnava temples in southern India. A collection of these, the *Nālāyira Prabhandham*, is sometimes styled the 'Tamil Veda'. Their chief authors were Tirumangai and a woman, Andāl. The latter was an enthusiastic devotee of Krishna and has been compared with the female saints of medieval Christianity.

J. S. M. Hooper, *Hymns of the Alvars* (1932); F. Kingsbury and G. E. Phillips, *Hymns of the Tamil Saivite Saints* (1921). H.G.R

Alxinger, JOHANN BAPTIST VON (*Vienna 24 I 1755; †*ibid.* 1 V 1797), Austrian poet. He was secretary of the court theatre (*Burgtheater*) from 1796. A characteristic figure of Josephine Enlightenment, Alxinger corresponded with several noteworthy contemporaries, including Wieland, Gessner, Ramler and Gleim. His lyrical and narrative poetry is wholly derivative.

Gedichte (1788); *Neueste Gedichte* (1794); *Sämtliche Werke* (10 vols, 1812); selection ed. H. Pröhle, *Kürschners Deutsche Nat-lit.*, vol. 7 (1888).
E. Probst, 'Zur Erinnerung an J. B. von A.', in *Jahrbuch der Grillparzergesellschaft*, vol. 7 (1897). H.B.G.

Amārasinha (*c.* A.D. 550), Sanskrit lexicographer, author of the *Amārakosa* ('dictionary of Amāra'). H.G.R.

Amarcius (his full pseudonym is SEXTUS AMARCIUS GALLUS PIOSISTRATUS: *fl.* 1040), a monk from the Rhineland (probably), who wrote a poetical satire under the title *Sermones*, much influenced by Horace.

Ed. M. Manitius (1888). F.J.E.R.

Amāru (*c.* A.D. 850), Sanskrit lyric poet, author of a *sataka* or 'century' of verse.

A. B. Keith, *History of Sanskrit Literature* (1928). H.G.R.

Amaseo, ROMOLO (*Udine 1498; †Rome 1552), Italian humanist. As a champion of Ciceronian Latin he was an opponent of Bembo.

Orationum volumen (1564; see esp. 'De linguae latinae usu retenendo').
F. Scarselli, *R. A., vita* (1769); R. Sabbadini, *Storia del ciceronianismo* (1886). B.R.

Ambroise (*fl.* *c.* 1200, ? Eure), French writer, author of the *Estoire de la guerre sainte* (? before 1196), an account of the third crusade in octosyllabic couplets. The work is marked by deep piety, a plain and somewhat pedestrian style and sturdy partisanship of Richard Lionheart. Ambroise was probably a minstrel in Richard's service and an eyewitness of the events he relates. It has been suggested however that the poem is based on a somewhat earlier vernacular chronicle narrating the same events.

Ed. G. Paris (1897); Eng. tr. M. J. Hubert and J. L. La Monte (1941). For the view that Ambroise's *Estoire* is a secondary document, J. G. Edwards in *Manchester Hist. Essays in Honour of James Tait* (1933). F.W.

Ambrose, Aurelius Ambrosius (*337; †397), Saint and Doctor of the western church, became bishop of Milan in 374 and vigorously opposed Arianism. In 390 he forced Theodosius to do penance publicly for the massacre of Thessalonica. Of his writings the most influential were *De Officiis Ministrorum* and the *Hexaëmeron*, in which the order of creation is expounded with much sacred and profane learning.

Ed. P. A. Ballerini (6 vols, 1875–86); K. Schenkl (1897 ff.); Migne, *Patr. Lat.*, 13–17.
F. H. Dudden, *The Life and Times of St Ambrose* (1935). J.A.W.

Ameipsias (*fl. c.* 424–404 B.C.), poet of Athenian Old Comedy. Seven plays are known. *Konnos* (423) was second to Cratinus' *Putine*; like Aristophanes' *Clouds*, which took third prize, it burlesqued Socrates and sophistry. *Komastai* ('Revellers') defeated the *Birds* in 414. Vulgar and unoriginal according to his great rival, Ameipsias' quality was perhaps geniality rather than brilliance.

T. Kock, *Comicorum Atticorum Fragmenta*, I (1880); one further citation in J. Demiańczuk, *Supplementum Comicum* (1912).
Schmid-Stählin, *Gesch. d. gr. Lit.*, I, 4, ii (1946); G. Norwood, *Greek Comedy* (1931, with tr.). E.W.H.

Amerval, Éloi d' (of Béthune, Artois, *fl.* 1483–1508), French versifier. Choirmaster at Sainte Croix, Orléans (1483), and a musician of repute. His verse vision of hell (1508) is a long satirical dialogue between Satan and Lucifer.

Le Livre de la Deablerie of Éloy d'Amerval, ed. C. Ward (1923).
A. Ott, *É. d'A. und sein Livre de la diablerie* (1908); J. Soyer, *Notes pour servir à l'histoire littéraire* (1912). M.Y.

Amicis, E. De: see De Amicis, E.

Amiel, Henri-Frédéric (*Geneva 27 IX 1821; †*ibid.* 11 V 1881), Swiss philosopher, essayist and poet. He travelled in France and Italy and studied philosophy in Germany, 1843–48. From 1849 to his death he was professor of French literature and aesthetics and later of philosophy at the Académie de Genève. The *Journal Intime* he kept regularly between 1847 and 1881 is the great work of this retired and apparently uneventful life. Fragments of the 16,900 page manuscript were published posthumously (1882–84), followed by enlarged editions. It reveals the intimate tragedy of a man in whom self-analysis and introspection came to destroy his creative energy. The *Journal* contains profound passages of philosophy and literary and musical criticism but its central subject is Amiel himself, analysed with penetrating insight. An idealist who suffered all his life from a feeling of his imperfection and literary sterility, Amiel has achieved posthumous fame in this stirring confession of his aspirations and failures.

Journal Intime, def. ed. L. Bopp (1939–48), fragments, ed. with study E. Scherer (1887); *Essais critiques*, with intro. B. Bouvier (1931).
B. Vadier, *H.-F. A. Étude biographique* (1886); P. Bourget, *Essais de psychologie contemporaine*, II (1901); W. Pater, 'Amiel's "Journal Intime"', in *Essays from 'The Guardian'* (1901); A. Thibaudet, *A. ou la part du rêve* (1929); L. Bopp, *H. F. A. Essais sur sa pensée* (1931). J.P.I.

Amīr Ali, Sir Syed (*1844; †1895), judge of the Calcutta High Court and first Indian member of the Privy Council. He wrote *The Spirit of Islam* (1891) and *A Short History of the Saracens* (1899), which present a liberal interpretation of the Mohammedan religion and have had a profound effect on modern Islam. H.G.R.

Amīr Khusrow: see Khusrow Dihlavi.

Ammianus Marcellinus (*Antioch *c.* 330; †*c.* 400), Roman historian, distinguished himself as a soldier under Julian, and in later life wrote a history of the principate from 96 to 378 in continuation of Tacitus. Books 1–13 have perished, but the remaining books are of the greatest value for the years 353–378. His style is difficult and sometimes bombastic, but with some excellent descriptive passages, and he is entirely free from partisan bias.

Ed. V. Gardthausen (1874–75); C. U. Clark-L. Traube-W. Heraeus (1910–15); J. C. Rolfe (Loeb Libr., 1935–37).
E. A. Thompson, *The Historical Work of A. M.* (1947); J. W. Mackail, *The Last Great Roman Historian* (1925). J.A.W.

Ammirato, Scipione (*Lecce 1531; †Florence 1601), Italian historian. In his *Istorie Fiorentine* and *Discorsi politici* he is seen to have been influenced by Machiavelli and Guicciardini. His play, *I Trasformati*, is modelled on erudite Italian comedy.

Istorie fiorentine (1846–49); *Discorsi* (1574); *Opuscoli* (3 vols, 1637–42).
U. Congedo, *La vita e le opere di S. A.* (1901); I. Sanesi, *La Commedia*, I (1911; 1944). B.R.

Amoers, Jan, early 15th-century Dutch poet, Benedictine monk of Vlierbeek. As the town council in 1443 commissioned him to write a number of spiritual dramas, he is regarded as the author of a cycle of seven Myster plays on the seven Joys of Mary, only two of which, *Die eerste bliscap van Maria* and *Die sevenste bliscap van onser Vrouwen* are extant.

P. Leendertz Jr., *Middelnederl. Dram. Poëzie* (1907); *Die Eerste Bliscap*, ed. J. J. Mak (1948). E. v. Even, 'Een onbekende Vlaamsche dichter uit de 15de eeuw', in Versl. Med. Vlaamse Ac. 1897. J.J.M.

Amorie van der Hoeven Sr., Abraham Des (*Rotterdam 22 II 1798; †29 VII 1855), Dutch preacher and poet, from 1827 Remonstrant professor at Amsterdam, combined rhetorical talent with extreme simplicity.

Joannes Chrysostomus (1825); *Verspreide Geschriften* (1856).
F. J. Domela Nieuwenhuis, *A. Des A. v. d. H.* (1859). J.W.W.

Amorie van der Hoeven Jr., Abraham Des (*Rotterdam 15 II 1821; †Utrecht 20 III 1848), Dutch parson and poet, elder son of the former, wrote weak youthful poetry among which is a curious *Nazang op den Faust van Goethe* (1841). His account of his journey through Germany was overshadowed by Bakhuizen's travel letters.

Herinneringen aan mijne academiereis in 1843 (1845); *Proza en Poëzij* (1850; with J. J. van Oosterzee's 'Herinneringen'); *Geschriften* (3 vols, 1857). J.W.W.

Ampzing, Samuel (*Haarlem 24 VI 1590; †*ibid.* 29 VII 1632), Dutch poet, studied at Leiden under Gomarus, was parson at Haarlem. An edifying versifier, he was occasionally full of fire as a partisan of Orange. His puristic *Taelbericht* is included in *Beschrijvinge van Haarlem.*

Rymcathechismus (1624); *Beschrijvinge ende Lof der Stad Haarlem in Holland* (1628); *Eerverdediginge tegen de Arminiaansche Grimmigheyt* (1629); *Naszousche Laurenkranze op de verovering van 's-Hertogenbosch* (1629); *Bijbels Tresoor* (1631).
H. C. Rogge, 'Gedichten van S. A. en muziek van Cornelis Helmbreecker', in Tijdschrift v. Ned. Muziekgeschiedenis, 4 (1892); Het Protestants Vaderland, I (1903). A.M.B.W.

Amyot, Jacques (*Melun 29 X 1513; †Auxerre 7 II 1593), French scholar and translator. At first a humble teacher of Greek, then tutor (1557) to the future kings of France Charles IX and Henri III, Amyot rose to be grand almoner of France (1560) and bishop of Auxerre (1570). His clear and vigorous translation of Plutarch's *Parallel Lives* (1559) had a widespread influence in his century and the next. It was the source of North's English Plutarch. He also translated Plutarch's *Morals* (*Œuvres Morales*, 1572). His versions of the Greek romances of Heliodorus (*L'Histoire éthiopique*, 1548) and of Longus (*Daphnis et Chloé*, 1559) became important sources of the French drama and pastoral novel. His scholarship embraced the collation and reconstruction of his texts as well as their translation.

Daphnis et Chloé, rev. P. L. Courier (Florence, 1810); *Vies des hommes illustres*, part. crit. eds J. Normand (1927), L. Clément (1934).
R. Sturel, *J. A., traducteur de Plutarque* (1909); P. Emard, 'J. A.', in Rev. du 16e siècle (1927–28); A. Cioranescu, *Vie de J. A.* (1941). G.B.

Anacreon (*Teos *c.* 570; †*c.* 485 B.C.), Greek lyric poet. Went to Abdera when Persians conquered Teos in 545, later at the court of Polycrates of Samos, Hipparchus of Athens, Echecratidas of Thessaly. Besides hymns, satiric poems in iambic, elegiac epitaphs, wrote songs of love and wine in lyric metres including Anacreontics: neat, light-hearted and charming. Portrayed on contemporary Athenian vases.

E. Diehl, *Anthologia lyrica Graeca* (1949); J. M. Edmonds, *Lyra Graeca* (1922, with tr.).
C. M. Bowra, *Greek Lyric Poetry* (1936). T.B.L.W.

Anastasius Bibliothecarius (**c.* 810; †*c.* 878), Italian scholar. He was made a cardinal by Leo IV in 847–48, but for unknown reasons immediately left Rome, was excommunicated in 850 and anathematized and deposed in 853. Reconciled to the church, he became secretary to Nicholas I and librarian under Adrian II and John VIII. His chief contribution was his transmission of Greek learning to the West.

Chronographia tripartita, ed. C. de Boor, in *Theophanis Chronographia*, II (1885).
H. Lapatre, *De Anastasio Bibliothecario* (1885); E. Perels, *Papst Nikolaus I und A. B.* (1920). R.R.R.

Anastasius of Sinai (*fl. c.* 640–*c.* 700), Byzantine monk. He wrote various works in defence of orthodox doctrine, particularly the *Viae dux* against the

Monotheletes. His main exegetical treatise is on the *Hexaemeron*.

Migne, *Patr. Gr.*, 89 (with Latin tr.); K. Krumbacher, *Gesch. Byz. Lit.* (2nd ed., Munich, 1897).

R. Janin, in *Dictionnaire d'histoire et géographie ecclésiastique*, 2. J.M.H.

Anau (Anavi, degli Mansi), Benjamin, 13th-century Italian Hebrew poet. Physician by profession, he wrote a number of penitential liturgical poems commemorating disasters in contemporary Jewish life. In his *Massa Ge Ḥizzayon* (Riva di Trento, 1560), one of the best satirical poems of medieval Jewish literature, he castigated the wealthy of his time. C.R.

Anaxagoras (*Clazomenae *c.* 500; †*c.* 428 B.C.), Greek philosopher. He was a friend of Pericles and lived at Athens until he was charged with impiety and escaped to Lampsacus. Fragments survive of his one book (in prose). His main problem was to rescue cosmology from the criticisms of Parmenides. He assumed an original mixture which contained the 'seeds' of all natural substances; from this mixture identifiable substances were separated out by the action of 'mind'. This avoided creation or growth 'out of nothing', but he was criticized by Plato for failing to see the implications of his theory of 'mind'.

H. Diels, *Die Fragmente der Vorsokratiker*, II (6th ed. 1952); J. Burnet, *Early Greek Philosophy* (4th ed. 1945, with tr.); C. Bailey, *The Greek Atomists and Epicurus* (1928); F. M. Cornford, 'Anaxagoras' Theory of Matter', in Class. Quart., XXIV (1930); J. Zafiropolo, *Anaxagore de Clazomène* (1948); G. Vlastos, 'The Physical Theory of Anaxagoras', in Philos. Rev., LIX (1950). D.J.F.

Anaxandrides (*Rhodes or Colophon; *fl.* *c.* 380–340 B.C.), poet of Athenian Middle Comedy. Of 65 plays, 41 are known by title. Perhaps 15 were based on tragic-mythical themes, others probably on love-intrigues.

T. Kock, *Comicorum Atticorum Fragmenta*, II (1884); one further citation in J. Demiańczuk, *Supplementum Comicum* (1912).

G. Norwood, *Greek Comedy* (1931); T. B. L. Webster, *Studies in Later Greek Comedy* (1953) and 'Chronological Notes on Middle Comedy', in Class. Quart., N.S. II (1952). E.W.H.

Anaximander (*Miletus 610; †*c.* 546 B.C.), Greek philosopher. He wrote the first Greek prose treatise, which survives only in brief quotations, and drew the first map of the world. He continued the work done by Thales towards explaining the world as a development out of an original single stuff, which he called 'the boundless'; he supposed that our universe, one of an infinite number, is spherical, with the earth, a squat cylinder, at its centre.

H. Diels, *Die Fragmente der Vorsokratiker*, I (6th ed. 1952); J. Burnet, *Early Greek Philosophy* (4th ed. 1945, with tr.); W. Jaeger, *Theology of the Early Greek Philosophers* (1947). D.J.F.

Anaximenes (*Miletus, *fl.* mid-6th century B.C.), Greek philosopher. He was a younger contemporary of Anaximander and offered a similar explanation of the world. He supposed its origin to be air (or mist), which is changed into other natural substances by rarefaction and condensation: the earth in his cosmology is a flat plate, floating on air. D.J.F.

Anchieta, José de (*1530; †1597), one of the earliest Jesuit educationists of Brazil. He is the author of the first short, religious plays acted in Bahía, of poems and linguistic studies. He was an enthusiastic worker for the native Indians as well as for the Portuguese. His name is remembered with that of P. da Nobrega and P. Vieira, as one of the chief of the important Jesuit contributors to the foundations of Brazilian culture.

Primeiras letras (1923, poems); *Cartas inéditas* (1900); *Arte de grammatica da lingoa . . . do Brasil* (1595; ed. J. Platzmann, 1874). E.Sa.

Ancona, Alessandro d': see D'Ancona.

Anczyc, Władysław Ludwik, pseud. Kazimierz Góralczyk and others (*Wilno 12 XII 1823; †Cracow 28 VI 1883), Polish poet and playwright. An active patriot and for some time secretary of the theatre, he portrays in his 'dramatic pictures', which were very popular, simple people; his poems breathe patriotic enthusiasm.

Plays: *Chłopi arystokraci* (1850); *Kościuszko pod Racławicami* (1880).—Verse: *Tyrteusz* (1861); *Pieśni zbudzonych* (1863).

M. Szyjkowski, *W. L. A. życie i dzieła* (6 vols, 1908). S.S.

Andersen, Hans Christian (*Odense 2 IV 1805; †Copenhagen 4 VIII 1875), Danish fairy-tale writer, novelist, playwright and poet. He was the son of a poor shoemaker, and his childhood and youth were those of grinding poverty. When 14 he migrated to Copenhagen, penniless and friendless. Although he found some benefactors, those were years of suffering and starvation, and his hopes of making a career in the royal theatre were completely shattered. But one of the directors of this theatre, Jonas Collin, became his patron and sent him to the grammar school at Slagelse (1822–28). His early admiration for Shakespeare and Scott made him add their Christian names to his own in his first *nom de plume*: Villiam Christian Walter. His first works were some elegiac poems, and a charming arabesque, full of gentle irony. After a long stay in Italy he wrote in 1835 his first successful novel, *Improvisatoren*, and the first four of his fairy-tales: *Eventyr, fortalte for Børn*, which afterwards appeared more or less regularly till 1872. Andersen wrote altogether 168 fairy-tales and stories, and in his own lifetime they were admired by children all over the world.

Andersen travelled extensively in Europe and made the acquaintance of many of the most prominent people of his time; in his many charming travel-books he has described his journeys, and in his various autobiographical works, especially in *Mit Livs Eventyr*, he has given a full and detailed account of his successes, but also of his many tribulations. In a fictional form Andersen has told and retold his own story in many different ways: in his novels, nearly all of which are about a genius and his struggle for fame; in his stories, sometimes in hopeful, sometimes in hopeless mood, and sometimes with a fine irony at his own expense.

Andersen experimented in almost every field of literature; he is least successful as a playwright, much more so as a novelist and poet, and several of his travel books are charming—but his universal fame rests entirely on his fairy-tales and stories.

STORIES: *A.'s Eventyr. Verdensudgave* (2 vols, 1899–1901); *A.'s Eventyr. Kritisk Udgave*, ed. H. Brix and A. Jensen (5 vols, 1919); *A.'s Eventyr* (16 vols, 1944).—ENGLISH EDITIONS: *Fairy Tales and other stories* (1914); *It's perfectly true! and other stories* (1937); *The Complete A.: All of the 168 stories by A.* (6 vols, 1949); *A.'s Fairy Tales* (1950).—NOVELS: *Improvisatoren* (1835; new ed. 1943 and 1945; Eng. tr. *The Improvisators*, 2 vols, 1845); *O. T.* (1836; new ed. 1943); *Kun en Spillemand* (1837; new ed. 1944; Eng. tr. *Only a Fiddler and O.T.*, 3 vols, 1845); *De to Baronesser* (1848; new ed. 1943; Eng. tr. *The Two Baronesses*, 2 vols, 1848); *At være eller ikke være* (1857; new ed. 1944; Eng. tr. *To Be or Not to Be*, 1857); *Lykke-Peer* (1870; new ed. 1944; Eng. tr. *Lucky Peer*, 1871).—VARIOUS: *Røverne i Vissenbjerg* (1822; new ed. 1940); *Skyggebilleder af en Reise til Harzen* (1831; *Rambles in the Romantic Regions of the Hartz Mountains*, 1848); *Gjenfærdet ved Palnatokes Grav* (1822; new ed. 1940); *Fodreise fra Holmens Canal til Østpynten af Amager* (1829; new ed. 1940); *Billedbog uden Billeder* (1840; new ed. 1943; Eng. tr. *A Picture-Book without Pictures*, 1847); *En Digters Bazar* (1842; new ed. 1943 and 1944; Eng. tr. *A Poet's Bazaar*, 3 vols, 1846); *I Sverrig* (1851; new ed. 1944; Eng. tr. *Pictures of Sweden*, 1852); *I Spanien* (1863; new ed. 1944; Eng. tr. *In Spain*, 1864); *Et Besøg i Portugal* (1866; Eng. tr. *A Visit to Portugal*, 1870); *Et Besøg hos Charles Dickens i Sommeren 1857* (1868; new ed. 1948).—VERSE: *Hundrede Digte* (1948).—MEMOIRS: *A.'s Levnedsbog* (1926); *Mit eget Eventyr uden Digtning* (1942; Eng. tr. *The True Story of My Life*, 1847); *Mit Livs Eventyr* and *Fortsættelse* (1855; a new annotated ed., 2 vols, 1951; Eng. tr. *The Story of My Life*, 1871); *A.'s Billedbog* (1924); *A.'s Tegninger* (1925).—*Samlede Værker* (15 vols, 1876–80); *A.'s Works* (10 vols, 1869–71).—CORRESPONDENCE, ETC.: *Breve til A.* (1877); *Breve fra A.* (2 vols, 1878); *A.'s Briefwechsel mit dem Grossherzog Carl Alexander von Sachsen-Weimar-Eisenach* (1877; Eng. tr. *A.'s Correspondence with the late Grand Duke of Saxe-Weimar, Charles Dickens, etc.*, 1891); *E. Reumert, A. og det Melchiorske Hjem* (1924); *A.'s Breve til Therese og Martin R. Henriques* (1932); *A.'s Brevveksling med E. og H. Collin* (5 vols, 1934); *A.'s Brevveksling med Jonas Collin den Ældre og andre Medlemmer af det Collinske Hus* (3 vols, 1945–48); *A. og Horace Scudder. En Brevsamling* (1948; Eng. tr. *The A.-Scudder Letters*, 1949); *A.'s sidste Leveaar. Hans Dagbøger 1868–75* (1906); *A.'s Romerske Dagbøger* (1947).—*Anderseniana* (14 vols, 1933–46); *Anderseniana*, 2 (1947 ff.).

G. Browning, *A Few Personal Recollections of A.* (1875); E. Collin, *A. og det Collinske Hus* (1882, new ed. 1929); R. Nisbet Bain, *H. C. A. A biography* (1895); H. Schwanenflügel, *H. C. A.* (1905) and *Odense Bys Bog om A.* (1905); R. Stampe, *A. og hans nærmeste Omgang* (1918); E. Reumert, *A. som han var* (1925; Eng. tr. *A. the Man*, 1927); H. S. Holbech, *H. C. A.* (1925); K. Larsen, *A. i Tekst og Billeder* (1925); J. Clausen, *A.'s Optegnelsesbog* (1926); S. Toksvig, *The Life of A.* (1933); F. Böök, *A., en Livsskildring* (1939); C. B. Burnett, *The Shoemaker's Son* (1943); S. Larsen, *H. C. A.* (1949); E. Meynell, *The Story of A.* (1949); C. M. Woel, *A.'s Liv og Digtning* (2 vols, 1949).

L. Bobe, *A. og Storhertug Carl Alexander* (1905); H. Brix, *A. og hans Eventyr* (1907); *H.* Helweg, *A., en psykiatrisk Studie* (1927); P. V. Rubow, *A.'s Eventyr* (1927); J. A. Jensen, *Studier over A. s Sprog* (1929); G. Hetsch, *A. og Musikken* (1930); V. Børge, *August Strindberg og A.* (1931); K. Galster, *A. og hans Rektor* (1933); T. Høeg, *A.'s Ungdom* (1934); G. Nygaard, *A. og København* (1938); H. Topsøe-Jensen, *Omkring Levnedsbogen* (1943); H. G. Olrik, *A. Undersøgelse og Kronikker* (1945); B. Grønbech, *A.'s Eventyrverden* (1945); S. Larsen, *A.'s Moder, en Brevsamling* (1947); H. S. Holbech, *A.'s Religion* (1947); F. T. B. Friis, *A. og Schweiz* (1949); E. Bredsdorff, *A. og Charles Dickens* (1951) and *Danish Literature in English Translation* (1950). E.B.

Andō JISHŌ, pseud. of ANDŌ HACHIZAEMON (*Kyoto *c.* 1658; †*ibid.* 2 XII 1745), Japanese novelist and publisher. Almost nothing is known of his life before 1699, in which year a bookshop and publishing-house called Hachimonjiya, of which he was manager, started publishing illustrated popular novels and stories. These were written sometimes by Jishō himself, sometimes by Ejima Kiseki, but it seems likely that some of Kiseki's earlier works were published in Jishō's name. About 1713 a dispute arose because Kiseki felt that Jishō was taking too much credit for what he himself had written; as a result Kiseki started publishing his books in a publishing-house of his own. In 1718, however, the two were reconciled and thereafter regularly wrote for the Hachimonjiya. After Kiseki's death in 1736, Jishō continued to write for the rest of his life and the Hachimonjiya firm was carried on by his son Kishō and his grandson Zuishō, but their work was much inferior. There is doubt in the case of many of their works as to which of the two was the real author, since the style and contents of all their writings are similar.

Keisei kintanki (1711); *Hyakushō seisuiki* (1713); in collaboration with Ejima Kiseki, *Zen'aku mimochi ōgi* (1730; summary in W. G. Aston, *A History of Japanese Literature*, 1907). E.B.C.

Andocides (*440; †after 390 B.C.), Athenian orator. A well-born but irresponsible youth, involved in 415 in the scandal of the mutilation of the Hermae, he turned state's evidence, left Athens for a period of adventurous wandering, but returned in 403. Prosecuted in 399 on the old charge of impiety, he defended himself successfully by his speech *On the Mysteries*, in which he gives a vivid account of the Hermae affair. The authenticity of three other speeches is disputed. His style is that of a gifted amateur, desultory, but imaginative and imbued with the movement of his restless life.

Ed. F. Blass, rev. C. Fuhr (1913); K. J. Maidment in *Minor Attic Orators*, I (Loeb Libr., 1941).

R. C. Jebb, *The Attic Orators* (2nd ed. 1893); A. and M. Croiset, *Histoire de la littérature grecque*, IV (1947). J.H.K.

Andrade, Olegario Victor (*Gualeguaychú 7 III 1841; †Buenos Aires 20 X 1882), Argentinian poet and journalist, the greater part of whose life was spent in poverty. Under Avellaneda, his political articles brought him success and he became a member of Congress. He wrote in a settled romantic lyrical convention and his best poems express an outlook inspired by Hugo's *Légende des Siècles.*

El arpa perdida (1877); *Prometeo* (1877); *La noche de Mendoza* (1880); *Victor Hugo* (1881); *Obras poéticas* (1877). E.Sa.

Andrade e Silva, José Bonifacio de (*Santos 1765; †Rio de Janeiro 1838), Brazilian intellectual and political leader. His purely literary achievement came late in his life and as a result of a political setback, in which his disagreements with the emperor and his exile from Brazil found expression in passionate patriotic verse, influenced by Byron.

Poesias Avulsas de Americo Elysio (Bordeaux, 1825); *Poesías de Americo Elysio*, ed. J. N. de Souza e Silva (1861). E.Sa.

Andrea, Monte (*fl.* mid-13th century), Florentine poet. He wrote on love, but is remembered for some vigorous pro-Guelf political verse. He favoured a 16-line sonnet form.

E. Monaci, *Crestomazia ital. dei primi secoli* (1912). K.F.

Andreae, Johann Valentin (*Herrenberg 17 VIII 1586; †Adelsberg 27 VI 1654), German theologian and poet. His importance lies in his utopian and religious ideas which influenced Bacon and Comenius. He was long considered the founder of the Rosicrucian sect by reason of his *Chymische Hochzeit Christiani Rosenkreutz* (1616) and some other tracts which he published anonymously. His conception of the ideal state in his *Christianopolis* (1619) was a new and fruitful one, embodying enlightened ideas on education.

Verse: *Geistliche Kurtzweil* (1619); *Christenburg, ein schön geistlich Gedicht* (1626); *Dichtungen*, ed. J. G. Herder (1786).—Drama: *Turbo* (Latin, 1616; Ger. tr. W. Süss, 1907).—Prose: *Christianopolis* (Latin, 1619; Eng. tr. F. E. Held, 1916); *Vita ab ipso conscripta* (Latin; ed. F. H. Rheinwald, 1849; Ger. tr. D. C. Seybold, 1799).

Burk, *Vollständiges Verzeichniss aller in Druck gekommenen lateinischen und deutschen Schriften J. V. Andreaes* (1793); W. Hossbach, *J. V. A. und sein Zeitalter* (1819); R. Kienast, *J. V. A. und die vier echten Rosenkreuzerschriften* (1926); W. E. Peuckert, *Die Rosenkreuzer* (1928). L.W.F.

Andreas, or **André,** Bernard (*Toulouse, *fl.* 1500), blind French laureate and historiographer of Henry VII, with whom he probably came to England. He was later tutor to prince Arthur.

J. Gairdner, *Memorials of Henry VII* (1858); contains a life of Andreas and his chief works: Prose, *Vita Henrici Septimi, Annales Henrici Septimi*; Verse, *Les Douze Triomphes de Henri VII.* S.J.L.

Andreas Capellanus (*fl.* 1175–80), chaplain of Louis Capet and later of Marie, countess of Champagne, at whose command he wrote, between 1174 and 1186, a systematic code of courtly love in three books, entitled *Tractatus De Amore*, based on Ovid's *Ars Amatoria* and *Remedia Amoris*. The author repudiated its philosophy at the end of his work.

Andreas Capellanus, De Amore, ed. A. Pages (1930); *The Art of Courtly Love*, tr. J. J. Parry (1941).
A. Kelly, *Eleanor of Aquitaine* (1950) and 'Eleanor of Aquitaine and her Courts of Love,' in Speculum, 12 (1937). R.R.R.

Andreas Ratisbonensis (*Straubing? *c.* 1380; †*c.* 1438), Bavarian historiographer. His *Chronica pontificum et imperatorum*, *Concilium Constantiense*, *Chronica de principibus Bavariæ* (*c.* 1420–25) combine compilation from older histories with meticulous record of contemporary events.

A. v. Regensburg, Sämtliche Werke, ed. G. Leidinger (1903). F.P.P.

Andrelini, Publio Fausto (*Forlí *c.* 1462; †Paris 25 II 1518), Italian poet and scholar. Crowned in Rome for his *Amores* (1484), he entered the service of the kings of France, from Charles VIII to Francis I, and became, as professor of poetry, rhetoric and history at Paris, one of the main promoters of the humanistic renaissance in France. Composed also love, elegiac and didactic poems, and political pamphlets and epistles. P.T.

Andrés, Juan (*Planes 1740; †Rome 1817), Spanish scholar. Expelled as a Jesuit in 1767, he became librarian to the king of Naples. *Del origen, progreso y estado actual de toda la literatura* (10 vols, 1784–1806; first in Italian, Parma 1782-99) is in fact a history of civilization, in line with the encyclopaedic ideals of the time. He saw quite clearly the influence of the Arabs on European culture.

Cartas sobre la música de los árabes (Venice, 1787); *Cartas familiares* (5 vols, 1786–93).
M. Menéndez y Pelayo, *Ideas estéticas*, 3 (1947). R.M.N.

Andrewes, Lancelot (*London 1555; †1626), English divine admired by Elizabeth, James I and Charles I. From Mulcaster's school Andrewes went to Pembroke Hall, Cambridge, where he was Master from 1589–1605. Ordained in 1580–81, he was chaplain to Whitgift and Elizabeth, dean of Westminster (1601), bishop of Chichester (1605), Ely (1609) and Winchester (1618). Admired originally for piety, learning, the splendour of his delivery and style, Andrewes presents in his *Sermons* a combination of colloquial and declamatory rhythms unusual today. B.L.J.

XCVI Sermons, ed. W. Laud and J. Buckeridge (1629); *The Private Devotions* (1647); *Works*, ed. J. P. Wilson and J. Bliss (11 vols, 1841–54).
R. L. Ottley, *L. A.* (1894); D. Macleane, *L. A. and the reaction* (1910); T. S. Eliot, *For L. A.* (1928); H. R. Williamson, *Four Stuart portraits* (1949). J.R.B.

Andrew of Caesarea (*fl.* 6th century), archbishop of Caesarea in Cappadocia and Byzantine theologian. He wrote a commentary on the *Apocalypse*.

Migne, *Patr. Gr.*, 106; O. Bardenhewer, *Geschichte der altkirchlichen Literatur*, 5 (Freiburg, 1932). J.M.H.

Andrew of Crete (*Damascus 660; †740 ?), Byzantine poet and homelist. He is famous for his hymns many of which were written in the form of a canon and are still used in the services of the Orthodox church (one of the best known is the penitential Great Canon sung during Lent). He also wrote a number of *orationes*. All his work has not yet been published.

Migne, *Patr. Gr.*, 97 (with Latin tr.).—E. Wellesz, *A History of Byzantine Music and Hymnography* (1949). J.M.H.

Andrews, John (*Somerset 1583?), English poet, possibly curate at Berwick Basset; has been identified with the writer of sermons published between 1614 and 1655.

The Anatomie of Basenesse (1615; ed. Grosart, 1871). B.L.J.

Andreyevich: see Solovýev, E. A.

Andrieu Contredit (†Arras 1248), French lyric poet, belonging to the Arras school. He was a minstrel, but may also have been a member of the knightly class and have had connexions with the court of Louis IX. All his 20 poems (a *pastourelle*, a *jeu-parti* with Guillaume le Viniers, a *lai d'amour* and 17 courtly *chansons*) are on highly conventional lines.

R. Schmidt, *Die Lieder des A. C. d'Arras* (1903); L. Vigneras, 'Note sur A. C.', in Romanic Review, XXV (1934). F.W.

Andrieux, François-Guillaume (*Strasbourg 6 V 1759; †Paris 9 V 1833), French poet and dramatist. Andrieux served as a judge under the Convention, and held offices in the legislature of the First

Republic before becoming professor of literature at the École Polytechnique and later (1814) at the Collège de France. He was permanent secretary of the French Academy from 1829. He wrote a number of graceful poems and some twenty lively verse comedies. He carried the classical tradition on into the romantic period (*Le Meunier de Sans-Souci*).

VERSE TALES: *Le Procès du Sénat de Capoue* (1796).—COMEDIES: *Anaximandre* (1782); *Les Etourdis* (1787); *La Suite du Menteur* (1803); *Le Vieux Fat* (1810); *La Soirée d'Auteuil* (1814); *Le Manteau* (1826).—*Œuvres* (4 vols, 1818–23).

Sainte-Beuve, *Portraits littéraires*, I (1844); Taillandier, *Notice sur A.* (1850).

M.G.; J.P.R.

Aneau, BARTHÉLEMY (*Bourges *c.* 1500; †Lyons VI 1561), French writer. He wrote a nativity play (Lyons, 1539), satires and bestiaries, but principally the *Quintil Horatian* (1550). This unsigned pamphlet attacked Du Bellay's *Deffence et Illustration* and championed the traditional forms of French pre-renaissance poetry.

Quintil Horatian, extracts ed. H. Chamard in *J. du Bellay, La Deffence et Illustration* (1904) and in *J. du Bellay, Œuvres poétiques*, I, III (1908–13).

H. Chamard, 'La date et l'auteur du Q. H.', in Rev. d'Hist. Litt. (1898). G.B.

Aneirin (*fl. c.* 600), Welsh poet. Medieval Welsh poets regarded his 'Gododdin', preserved in a 13th-century manuscript, as one of the greatest poems in the language. It extols the qualities of a North British war-band who fell in a glorious raid carried out against overwhelming odds.

The Text of the Book of Aneirin, ed. J. G. Evans (1908).

C. A. Gresham, 'The Book of A.', in Antiquity, 16 (1942) summarizes the intro. of Sir Ifor Williams, *Canu Aneirin* (1938; an erudite ed.); *The Gododin of Aneurin Gwawdrydd*, tr. T. Stephens, ed. T. Powel (1888); E. Anwyl, 'The Book of Aneirin', in Trans. Hon. Soc. Cymmrodorion (1909–10); T. Gwynn Jones, 'Catraeth and Hirlas Owain', in Y Cymmrodor, 32 (1922); I. Williams, *Lectures on Early Welsh Poetry* (1944).

B.Re.

Ángeles, FRAY JUAN DE LOS (*Corchuelo? Avila? 1536?; †Madrid 1609), Spanish mystical writer. He studied at Alcalá, became a Franciscan and held important positions in that Order. His works began to appear in 1590. He wrote good, if rather diffuse prose. He read widely and was influenced by the mystics Herp, Tauler and Ruusbroec.

Obras místicas, ed. J. Sala, Nue. Biblio. Autores Esp., 20, 24; *Diálogos de la conquista del Reino de Dios*, ed. A. González Palencia (1946).

A. Torró, *Fray J. de los Á. místico-psicólogo* (2 vols, 1924); E. A. Peers, *Studies in the Spanish Mystics*, I (1927); J. Sanchís, *La escuela mística alemana y sus relaciones con nuestros místicos* (1946). E.M.W.

Angeli, PIETRO ANGELO (*Barga, Lucca 1517; †Pisa 1596), Italian poet. He was known also as Pier Angelo Bargeo. A pupil of Romolo Amaseo, he expounded and defended his master's views at the university of Pisa. In addition to his Latin poetry he published *Poesie amorose* (1589) and an Italian translation of Sophocles' *Oedipus Rex*. His Latin epic, *Siriade* (1591), is on the same subject as the *Gerusalemme Liberata* of Torquato Tasso, who consulted it for the revised version of his *Gerusalemme Conquistata*.

E. Carrara, *La poesia pastorale* (1904–08; for the *Poesie amorose*); A. Belloni, *Il poema epico e mitologico* (1908–11; for the *Siriade*); G. Manacorda, 'P. A. Bargeo', in Annali della Scuola Normale Superiore di Pisa, 18 (1903).

B.R.

Angelus Silesius, religious name of JOHANN SCHEFFLER (*Breslau XII 1624; †Grüssau 9 VII 1677), German poet. Of Lutheran parents, he studied abroad (where he read the works of Jakob Böhme), and returned in 1619 to Silesia. In 1653 he became a Roman Catholic, later took orders and assumed the name of Angelus Silesius. Before his conversion he had probably begun his *Geistreiche Sinn- und Schlussreime* under the influence of Czepko's *Monodisticha*. In 1674 this work was republished with the addition of a sixth book as *Cherubinischer Wandersmann*. It is a collection of distichs in which mystical doctrine is given brilliant epigrammatic expression. Also in 1657 appeared *Heilige Seelenlust*, a collection of spiritual pastoral poems, in which mystical longing is clothed in erotic terms. Both these books are among the major works of 17th-century German literature. Many poems from *Heilige Seelenlust* are included in German hymnals, both Catholic and Protestant, and some have found their way into English church use.

Johannis Angeli Silesii Geistreiche Sinn- und Schlussreime (1657); *Heilige Seelenlust oder Geistliche Hirtenlieder der in jhren Jesum verliebten Psyche* (1657); *Cherubinischer Wandersmann* (1674); *Sinnliche Beschreibung der vier letzten Dinge* (1675); *Ecclesiologia* (1677); Collected works ed. H. L. Held (3 vols, 1922–24 with biog., rev. 1949 ff.); G. Ellinger (2 vols, 1924 with biog.).

G. Ellinger, *A. S.* (1927); J. E. Crawford Flitch, *A. S.: Selections from the Cherubinic Wanderer* (1932; text and Eng. tr. with good intro.); E. Spörri, *Der Cherubinische Wandersmann als Kunstwerk* (1948); J. Baruzi, *Création religieuse et pensée contemplative* (1951); J. Julian, *Dictionary of Hymnology* (1892).
L.W.F.

Anghel, Dimitrie (*Cornesti, nr Jassy 1872; ∞1912 Natalia Negru (o|o wife of S. Iosif); †Buciumeni, Tecuci 1914), Rumanian symbolist poet, was little known until his death. After travelling in France and Italy, he returned to Rumania in 1903 and became the friend and collaborator of Stefan Iosif. He was co-editor of Semănătorul. He shot himself in 1914, a year after Iosif's death. A French atmosphere pervades all his writings.

Verse: *In grădină* (1903); *Fantezii* (1909).—In collaboration with S. Iosif, *Legendă funigeilor* (1907); *Caleidoscopul lui A. Mirea* (1908–10).—Prose: *Fantome* (1911); *Oglinda fermecata* (1911).

S. Balan, *Opera literara a poetului A.* (1925).
A.V.W.

Anghiera, Pietro Martire d': see Martyr, Peter.

Angier (*fl.* 13th century), priest of the Augustinian priory of St Frideswide at Oxford, who wrote translations in French octosyllabic verse of the *Dialogues* of Gregory the Great (1212) and of the 9th-century Latin life of Gregory by Johannes Diaconus (1214).

Vie de S. Grégoire, ed. P. Meyer in Romania, XII (1883).
F.W.

Angiolieri, Cecco (*Siena *c.* 1260; †*c.* 1312), Italian poet. Little is known of him from external sources, but his verses (all sonnets) vividly express his restless and sardonic character. His well-to-do parents kept him short of money; he rails at their avarice and wishes them dead; he defames both his wife and his mistress. He lives, he says, for wine, women and gambling; yet, in his limited way, he is a gifted and original writer with a rough wit, much verbal agility, a sharp soured sense of the ludicrous. His discontent is roundly expressed. In three of his sonnets he addresses, disrespectfully, Dante; whose replies are not recorded.

Il Canzoniere, ed. S. Blancato (1946); *Sonetti burleschi e realistici dei primi due secoli*, ed. A. F. Massèra, rev. L. Russo (1940).

A. D'Ancona, in *Studi di critica e storia lett.*, (2nd ed. 1912); B. Maier, *La personalità e la poesia di C. A.* (1947); F. Figurelli, *La musa bizzarra di C. A.* (1950).
K.F.

Anglerius: see Martyr, Peter.

Anīs (*1802; †1872), writer of Urdu *marsiya* (elegiac poetry).
H.G.R.

Anna Comnena (*1083; †1148), daughter of the Byzantine emperor Alexius I Comnenus and Irene Ducas. She had an excellent education, married Nicephorus Bryennius and, after bitter disappointment that she and her husband did not gain the imperial throne on Alexius' death (1118), she finally found solace in writing the *Alexiad*, a history of her father's reign. This famous work covers the period 1069–1118 and in spite of the laudatory tone and the strong prejudices of its author, it is a valuable source for the history and civilization of the Byzantine empire at the time of the first crusade. Anna hated the Latin intruders, was full of family pride and was a staunch upholder of orthodoxy. In spite of certain archaic tendencies she writes with vigour and often draws on her own experience; she had a strong sense of the historian's duty and genuine feeling for the Greek tradition.

Crit. ed. A. Reifferscheid (2 vols, Leipzig, 1884); ed. J. Schopen and A. Reifferscheid (2 vols, Bonn, 1839–78, with Latin tr.); Migne, *Patr. Gr.*, 131 (with Latin tr.); ed. and Fr. tr. B. Leib (3 vols, Paris, 1937–45); Eng. tr. E. A. S. Dawes (1928).

G. G. Buckler, *A. C.* (1929).
J.M.H.

Annenkov, Pavel Vasilyevich (*1812; †1887), Russian critic, the first scientific Pushkinist and author of valuable memoirs. His books *A. S. Pushkin v alexandrovskuyu epokhu* (1874) and *N. V. Stankevich* (1857) are very useful. He knew the majority of Russian authors of his time and associated with Gogol while in Rome. His literary memoirs were republished in 1928.

S. A. Vengerov, *Kritiko-biogr. Slovar'* (1915).
J.L.

Annensky, Innokenty Fëdorovich (*Omsk 1855; †St Petersburg 1909), Russian modernist poet. Influenced by Baudelaire, Verlaine and Mallarmé as well as by the philosophic poetry of Tyutchev and Baratynsky, he developed an impressionistic and symbolist technique of his own which later influenced several younger poets, including Pasternak. He wrote tragedies on modernized antique themes (e.g. *Thamiras Cytharede*, 1916) and a number of critical essays. He also translated Euripides. His posthumous verse was published in 1923, and all his poems were reissued in 1939.

V. Bryusov, *Dalěkie i blizkie* (1912); V. Ivanov, *Borozdy i Mezhi* (1916); V. Khodasevich and others in the miscellany *Phoenix* (2nd vol. 1922). J.L.

Ansai: see YAMAZAKI ANSAI.

Ansari, ABD ALLAH: see ABD ALLAH ANSARI.

Anselm, St (*Aosta 1033; †21 IV 1109), philosopher and theologian, of a noble Savoyard family. About 1060 he went to Bec to study under Lanfranc. There he remained for 33 years, finally (1078) as abbot. In 1093 he was appointed archbishop of Canterbury. His pontificate was marked by acrimonious quarrels on the subject of lay investiture. Anselm's unrelenting opposition to successive kings strengthened the position of the papal party in England and markedly weakened the secular control over the English church. His chief works are the *Monologion* in which he attempts to derive the idea of God from the necessity of reason, the *Proslogion,* in which he evolves the ontological argument for the existence of God, and the *Cur Deus Homo* in which he poses a new theory of the Atonement. As a philosopher and theologian, he constantly sought to discover the rational foundations of his faith. He was canonized in 1194.

Migne, *Patr. Lat.*, 158–159; *Opera Omnia*, ed. F. S. Schmidt (1938 ff.).
M. Rule, *Life and Times of St Anselm* (1883); A. Wilmart, 'Une Prière inédite attribuée à S. Anselme', in Rev. Bénédictine, XXXV (1923); J. M. Rigg, *St Anselm of Canterbury* (1896); R. W. Church, *St Anselm* (1888); A. Levasti, *S. Anselmo* (1929). R.R.R.

Anselm of Besate, the Peripatetic (*fl.* 1040). Under Drogo of Parma he probably studied what was then known of Aristotle's logic. His *Retorimachia,* a strange medley in pretentious prose, with some verse, is dedicated to the emperor Henry III, whose chaplain he was.

E. Dümmler, *Anselm der Peripatetiker* (1872; with text). F.J.E.R.

Anslijn, NICOLAAS NZN. (*Leiden 12 V 1777; †Alkmaar 18 IX 1838), Dutch writer of children's books and one of the pioneers of Dutch primary education.

De brave Hendrik (1823), Eng. tr., *The good boy Henry* (1849).
N. Beets, *Sparsa* (1882). J.W.W.

Anslo, REYER (*Amsterdam 1626; †Perugia 16 V 1669), Dutch poet and playwright, admirer of Hooft and disciple of Vondel. First a Baptist then a Roman Catholic, he went to Rome in 1649 where he became secretary to cardinal Capponi. His poems, a few of which show real merit, were published after his death; he also wrote one drama, *De Parijsche Bruiloft* (1649).

2 poems tr. J. Bowring, in *Batavian Anthology* (1824).
Joan de Haes, *A.'s Verzen* (1713); H. H. Knippenberg, *R. A., zijn leven en letterkundig werk* (1913). A.M.B.W.

Anster, JOHN (*Charleville, Co. Cork 1789; †Dublin 9 VI 1867), Irish scholar and poet; was professor of civil law at Trinity College, Dublin. Goethe praised his early translations from *Faust*; his reputation was made by the complete translation (1835).

Poems, with Translations from the German (1819); *Xeniola, poems* (1837). R.McH.

Anstey, CHRISTOPHER (*Brinkley 31 X 1724; ∞1756 Ann Calvert; †Bath 1805), English versifier whose *New Bath Guide* (1766), a series of rhymed letters ridiculing contemporary fashions and freaks, was acclaimed by Walpole and witty society of his day for its novel humour.

Poetical Works of the late Christopher Anstey, Esq., with some Account of the Life and Writings of the Author, by his son, John Anstey, Esq. (1808). R.M.H.

'Antar or 'ANTARA, 6th-century pre-Islamic poet. Though his mother was a black slave, nevertheless he is reckoned among the ideal representatives of Arabian chivalry. It is not, however, by his poetry that he is chiefly remembered, but as the hero of the romance called 'Story of 'Antar'. The romance professes to have been written by the philologist al-Asma'i (9th century); in fact it is the result of the continuous work of generations of popular story-tellers. Manifold elements have contributed to the growth of the romance: pagan Arabian chivalry, Islam, Persian history and epos, the impression of the crusades. In the 19th century the romance had a great vogue in Europe, especially in France.

V. Chauvin, *Bibliographie des ouvrages arabes,* III (1898); B. Heller, *Der arabische 'Antarroman, ein Beitrag zur vergleichenden Litteraturgeschichte* (1927); *Antar, a Bedoueen romance,* tr. T. Hamilton (1st ed., vol. I only, 1819; 2nd ed., 4 vols, 1820). S.M.S.

Antimachus (*Colophon *c.* 544 B.C.), Greek poet. Wrote a lengthy epic *Thebais,* a lengthy elegiac poem *Lyde,* and other poems; edited the *Iliad* and the *Odyssey.* His style was affected and his vocabulary rarefied. Plato evidently found him of educational value and had his works collected after his death.

B. Wyss, *Antimachi Colophonii reliquiae* (1936); J. M. Edmonds, *Elegy and Iambus* (1936, with tr.). T.B.L.W.

Antipater (2nd century B.C.), Greek epigrammatist of Sidon. Short, highly polished, elegiac poems with sometimes real feeling for country detail. Said by Cicero to have composed extempore. Two epigrams allude to the fall of Corinth in 146 B.C.

H. Stadtmüller, *Anthologia Graeca* (1894); W. R. Paton, *Anthologia Graeca* (1916, with tr.); J. W. Mackail, *Select Epigrams from the Greek Anthology* (1911, with tr. and commentary). T.B.L.W.

Antiphanes (*408/5?; †334/1? B.C.), poet of Athenian Middle Comedy. Of his vast output we have some 120 authentic titles. Many denote tragic- or myth-burlesques; some imply plots of recognition and love-intrigue. *Stratiotes* has an early example of the braggart soldier; from *Poiesis* survives a famous comparison of comedy and tragedy.

T. Kock, *Comicorum Atticorum Fragmenta*, II (1884); J. Demiańczuk, *Supplementum Comicum* (1912).

G. Norwood, *Greek Comedy* (1931); T. B. L. Webster, *Studies in Later Greek Comedy* (1953) and 'Chronological Notes on Middle Comedy', in Class. Quart., N.S. II (1952). E.W.H.

Antiphon (**c.* 480; †411 B.C.), Athenian orator, executed for collaboration in the oligarchic revolution of 411. Cultivating obscurity himself, he was the first to write speeches for litigants. Three court speeches and three 'Tetralogies' (imaginary court-pleadings designed to teach forensic argumentation: their authenticity has been questioned) survive, all concerning homicide. The *Murder of Herodes* has the interest of a detective story, and the tetralogies cut fresh juridical ground. Antiphon represents the 'austere' style of oratory—a sort of Attic variety of the style associated with Gorgias—but the Gorgian extravagances are lacking, and the manner is organically knit with the matter.

R. C. Jebb, *Selections from the Attic Orators* (2nd ed. 1888); ed. F. Blass, rev. T. Thalheim (1914); K. J. Maidment in *Minor Attic Orators*, I (Loeb Libr., 1941).

R. C. Jebb, *The Attic Orators* (2nd ed. 1893); F. Solmsen, *Antiphonstudien* (1931); K. Freeman, *The Murder of Herodes and other trials from the Athenian lawcourts* (1946, best short intro. for Eng. readers); E. S. Forster, 'Guilty or not guilty. Four Athenian trials', in Greece and Rome, XII (1943). J.H.K.

Antiphon OF ATHENS (5th century B.C.), Greek sophist. Few fragments survive of his work (in prose), which attempted to show that current moral notions and social structure were conventional and in conflict with nature. Such doctrines were largely responsible for the respectable citizens' dislike of the sophists.

H. Diels, *Die Fragmente der Vorsokratiker*, II (6th ed. 1952), tr. K. Freeman, *Ancilla to the Pre-Socratic Philosophers* (1948); W. Jaeger, *Paideia*, I (1939). D.J.F.

Antisthenes OF ATHENS (**c.* 455; †*c.* 360 B.C.), Greek philosopher. He was a pupil of Socrates but remained unconnected with Plato's Academy. He was often regarded as the founder of the Cynic sect, which in fact took its name from the nickname of the later Diogenes of Sinope. His philosophy was a development of Socrates' dictum 'Virtue is knowledge', and his teaching had some influence on the Stoics.

Antisthenis Fragmenta, ed. A. W. Winckelmann (1842); R. Dudley, *A History of Cynicism* (1937). D.J.F.

Antonio, NICOLÁS (*Seville 1617; †Madrid 1684), Spanish bibliographer; held various official posts in Italy and Madrid. He wrote an examination of the 16th-century forged chronicles; his *magnum opus*, however, was an invaluable bibliography of all works he could find written in Spain since the time of Augustus.

Bibliotheca hispana nova (1672; 2nd ed. 1788); *Bibliotheca hispana vetus* (1696; 2nd ed. rev. Mayans, 1783); *Censura de historias fabulosas* (1742).

M. Menéndez y Pelayo, *La ciencia española* (1887). E.M.W.

Antonio da Ferrara: see BECCARI, ANTONIO.

Anton Ulrich, Duke of Brunswick (*Hitzacker 4 X 1633; †Salzdahlum 27 III 1714), German poet and novelist. One of the most brilliantly gifted German princes of his age and a friend of Leibniz, Anton Ulrich was active in many fields. In 1709 he was converted to Roman Catholicism. His literary work is the outstanding example of successfully sustained lofty style in the baroque courtly novel in Germany. He depicts life at the highest social, moral and political level, thereby intensifying the emotional conflicts and idealizing them in the spirit of the courtly ethic in accordance with which he himself lived.

Christ-Fürstliches Davids Harfenspiel (1667); *Die durchleuchtige Syrerin Aramena* (5 vols, 1669–73); *Die römische Octavia* (6 vols, 1677 ff.); correspondence with Leibniz ed. E. Bodemann in Zschr. hist. Ver. Niedersachsen (1888).

F. Sonnenberg, *Herzog A. U. von Braunschweig als Dichter* (1896); E. Eberling, *Frauengestalten in der Octavia* (1939); C. Heselhaus, *A. U.'s Aramena* (1939, best study); L. Cholevius, *Die bedeutendsten deutschen Romane des 17. Jh.* (1866); J. Julian, *Dictionary of Hymnology* (1892). L.W.F.

Anvari, Awhaḍ al-Din Ali (*Badna; †Balkh 1191?), Persian poet. Anvari was attached to the court of the Seljuk king, Sultan Sanjar (1117–57), and accompanied him in his invasion of Khorezm. When Khurasan was invaded and reduced by the Quzz tribes and the poet's patron was captured, he suffered much hardship. He has expressed his grief in a moving elegiac ode on the Quzz invasion (tr. W. Kirkpatrick under the title of 'Tears of Khurasan' in New Asiatic Miscellany, Calcutta, 1789).

Owing to his technical skill and maturity of style Anvari is considered by many critics to be the leading classical panegyrist among the Persian poets.

Divan-i Anvari (Tabriz, 1844; Lucknow, 1880).

V. A. Zhukovski, *Ali Auhad ad-Din Anvari*, (St Petersburg, 1883; cf. W. Pertsch in Lit.-Blatt f. orient. Phil., II, 1884–85); M. Ferté, 'Notice sur le poète Enveri', in Journal Asiatique (1895; with tr. of some of Anvari's best known poems). E.Y.

Anzengruber, Ludwig (*Vienna, 29 XI 1839; †*ibid.* 10 XII 1889), Austrian playwright, short-story writer and novelist. Of peasant stock, he worked as a bookseller's assistant and touring actor (1860–67), whilst writing plays, sketches and librettos, but was glad to accept a small police post until the success of *Der Pfarrer von Kirchfeld* (1870) established his reputation and enabled him to retire, which the stir caused by the play's attack on narrow religious fanaticism also made advisable. He edited Die Heimat (1882–84) and the humorous paper Figaro (1884–89) and wrote nearly twenty plays, which later became repetitive, mostly dealing with Austrian peasant life, as do his short stories. In his best work strong dramatic gifts are linked with keen psychological observation and realism, but always shaped by some didactic purpose, mostly tilting against the stranglehold of convention. His novel *Der Sternsteinhof* (1885) shows him at his most original.

Plays: *Der Meineidbauer* (1872, tr. *The Farmer Forsworn*, 1913); *Die Kreuzelschreiber* (1872); *Das vierte Gebot* (1877, tr. *The 4th Commandment*, 1912); *Der Fleck auf der Ehr'* (1890); *Der G'wissenswurm* (1874); *Doppelselbstmord* (1876); *Heimg'funden* (1885).—Novel: *Der Schandfleck* (1876).—Short Stories: *Dorfgänge* (2 vols, 1879).—*Briefe*, ed. A. Bettelheim (2 vols, 1901).—*Historisch-kritische Gesamtausgabe*, ed. O. Rommel and R. Latzke (15 vols, 1920–22).

A. Bettelheim, *L. A.* (1897); A. Kleinberg, *L. A.* (1921); L. Koessler, *L. A.* (Paris, 1943); F. Weber, *As. Naturalismus* (1929). H.A.P.

Apeltern, H. van: see Engelen, A. W.

Aphthonius (*fl.* *c.* 400 A.D.), Greek rhetorician. Native of Antioch, pupil of Libanius, taught rhetoric in Athens. Author of *Progymnasmata* (preliminary rhetorical exercises), designed to prepare the student for Hermogenes' handbook. The work was widely used for a thousand years, and there are many Byzantine commentaries upon it.

H. Rabe, *Aphthonii progymnasmata* (1926) and *Ioannis Sardiani in Aphthonium commentarius* (1928).

P. Schäfer, *De Aphthonio sophista* (1854); E. Finckh, *Aphthonii et Nicolai progymnasmata* (1865); O. Hoppichler, *De Theone, Hermogene, Aphthonioque progymnasmatum scriptoribus* (1884). R.B.

Apicius, Marcus Gavius, proverbial gourmet in the reign of Tiberius (A.D. 14–37). His name was adopted by the compiler of a late 4th-century cookery book, written in a corrupt Latin without literary pretensions.

Ed. C. T. Schuch (1874); C. Giarratano and F. Vollmer (1922); excerpts of linguistic interest in G. Rohlfs, *Sermo Vulgaris Latinus* (1951). E. Brandt, 'Untersuchungen zum römischen Kochbuche', in Philologus, Suppl. 19 (1937). J.A.W.

Apollodorus, the name of two poets of Athenian New Comedy: (i) of Gela, a contemporary of Menander, of whom very little is known; (ii) of Carystus, apparently a naturalized Athenian, who first produced *c.* 280 and is chiefly known from Terence's *Hecyra* and *Phormio*, adapted from two of his 47 plays. There he appears as a follower of Menander in developing comedy of character.

T. Kock, *Comicorum Atticorum Fragmenta*, III (1888); J. Demiańczuk, *Supplementum Comicum* (1912); D. L. Page, *Greek Literary Papyri*, I (Loeb Libr., 1942).

T. B. L. Webster, *Studies in Later Greek Comedy* (1953). E.W.H.

Apollodorus. The *Bibliotheca* known under his name is an extremely valuable manual of Greek mythology probably composed in the early Christian period and falsely attributed to Apollodorus of Athens, a scholar of the 2nd century B.C.

R. Wagner, *Mythographi Graeci*, I (1926); J. G. Frazer, *Apollodorus: The Library* (1921, with tr.). T.B.L.W.

Apollonius Dyscolus (*fl. c.* A.D. 150), Greek grammarian, native of Alexandria. Apollonius was a rigorous and penetrating linguistic scholar, and his work, particularly his *Syntax*, dominated the study of Greek syntax until the 19th century.

R. Schneider and G. Uhlig, 'Apollonii Dyscoli quae supersunt', in *Grammatici Graeci*, II, 1–2 (1878–1910).

J. E. Sandys, *Hist. of Class. Scholarship*, I (3rd ed. 1921); A. Thierfelder, *Beiträge zu . . . Apollonius Dyscolus* (1935). R.B.

Apollonius Rhodius (**c.* 295; †*c.* 230 B.C.), Greek poet and scholar. The traditions about his life are confused as to details but it seems certain that he was librarian of the Museum at Alexandria (probably 265–230 B.C.), that for some time he was in exile in Rhodes (whence his name), and that he quarrelled with Callimachus. He believed in the long epic, whereas Callimachus believed in the short poem, and wrote an *Argonautica*, which is weak in construction but has many good descriptions and similes, particularly in the account of Medea's love for Jason.

Ed. R. C. Seaton (1929); R. C. Seaton (1912, with tr.); G. Mooney (1912, with commentary); tr. A. S. Way (1901).

E. Delage, *Biographie d'A. R.* (1930). T.B.L.W.

Appelmans, GHERAERT (*fl. c.* 1300), Dutch mystic, author of a prose commentary on the Lord's prayer.

L. Reypens, 'G. A. Glose op het Vaderons' and 'Een nieuw merkwaardig Dietsch Mystiek', in *Ons Geestelijk Erf*, I (1927). J.J.M.

Appian (*fl. c.* A.D. 160), Greek historian. Native of Alexandria, practised as advocate at Rome and later became an imperial procurator. Of his *Roman History* in 24 books, 11 survive entire. Though a mere compilation, it is valuable, as Appian often draws on good sources now lost.

L. Mendelssohn and P. Viereck, *Appiani Historia Romana* (2 vols, 1879–1905); A. G. Roos, *Appiani Historia Romana*, I (1939); H. White, *Appian's Roman History* (Loeb Libr., 4 vols, 1912–13)

J. Carcopino, *Autour des Gracques* (1928, excellent intro.); N. I. Barbu, *Les sources et l'originalité d'Appien* (1934); A. Klotz, *Appians Darstellung des zweiten punischen Krieges* (1936). R.B.

Aprilov, VASSIL (*Gabrovo 21 VII 1789; †Galatz 2 X 1847), Bulgarian writer. Educated in Austria and Russia he started life as a business man. In 1833 he founded in Gabrovo a boys' school, the first in Bulgaria organized on a secular basis. The Aprilov school exerted a tremendous influence over Bulgarian literary and cultural life and remained for many years the foremost educational centre in the country. Aprilov himself wrote mainly on education problems. All his books were published in Odessa.

ESSAYS: *Balgarski Knijnitsi* (1841); *Dennitsa* (1841); *Dopalneniye* (1842).

P. Slaveykov, *Gabrovskoto Uchilishte* (Istanbul, 1866); P. Petrov, *A.-Sochinenya i Pisma* (1926). M.P.

Apukhtin, ALEXEY NIKOLAYEVICH (*Orel province 14 XI 1841; †1893), Russian poet whose verse was much appreciated in the '80s. His lyrics are essentially about unhappy love, nostalgia and regret. Many of them were set to music by Tchaikovsky.

Sochineniya (1895–96); *From Death to Life* (*Mezhdu smertyu i zhiznyu*), tr. R. Frank and E. Huybers (1917). J. L.

Apuleius, LUCIUS (*Madaura *c.* A.D. 125; † ?), Roman rhetorician, educated at Carthage and Athens, married in 155, settled at Carthage *c.* 160. His principal works are the *Metamorphoses*, the *Apologia* (his defence against charges of magical practices), and two philosophical essays in popular Platonism, *De Deo Socratis* and *De Mundo*. The *Metamorphoses* ('The Golden Ass') recounts the story of a young philosopher who is turned into an ass and undergoes adventures of varying propriety. The tale of Cupid and Psyche (in Books IV–VI) is justly celebrated. His style is turgid and archaizing, only redeemed by genuine poetic feeling.

Complete ed. G. F. Hildebrand (1842). *Metamorphoses*, ed. R. Helm (1907, 1913, 1931); tr. W. Adlington (1566), W. Adlington and S. Gaselee (1915), H. E. Butler (1910). *Apologia*, ed. R. Helm (2nd ed. 1912); H. E. Butler and S. G. Owen (1914); tr. H. E. Butler (1910). *De Mundo* etc., ed. P. Thomas (1908). J.A.W.

Aquilano, SERAFINO (*Aquila 1466; †Rome 1500), Italian poet. Much esteemed at Italian courts for his lute-playing and singing, he was also a facile rhymester of the *improvvisatore* type. In 1500 he entered the service of Cesare Borgia.

Del Serafino Aquilano poeta elegantissimo l'opere d'amore (1530); *Rime di Serafino dell' Aquila* (1894; 1 vol. only completed.)

E. Carrara, *La poesia pastorale* (1904–08). B.R.

Aquinas: see Thomas Aquinas.

Aragona, Tullia d' (*Rome 1508 †Rome 1556), Italian poet. Of all her love poems, in *Rime* (1547), only those addressed to Piero Mannelli have any originality or genuine poetic emotion. The rest are uninspired imitations of Petrarch. Her *Dialogo dell'infinità d'amore* (1547) is a reflection of the neo-platonic discussions of love which were fashionable in the Renaissance. She also contributed to the genre of the romantic epic with her narrative poem, *Meschino altramente detto il Guerrino,* based on the well-known prose-work on the same subject.

For the *Rime: Scelta di curiosità letterarie,* section 240, ed. G. Celani (1891); for the dialogue: *Trattati d'amore del Cinquecento,* ed. G. Zonta (1912).

S. Bongi, in Annali di Gabriele Giolito de' Ferrari (1891); on the epic: L. Filippi, *Le orme del pensiero* (1919). B.R.

Arai Hakuseki, pseud. of Arai Kimiyoshi (*Edo (=Tokyo) 24 III 1657; †Edo 29 VI 1725), Japanese scholar, historian and statesman, whose career is fully known from his autobiography, *Oritaku shiba no ki,* and his other writings. His early life was spent as a scholar and teacher of Chinese learning (*Kangakusha*), and from 1693 he held that position in the household of Tokugawa Ienobu, who in 1709 became *shōgun.* Thenceforward Arai, as his confidential adviser, exercised considerable influence in many spheres, being consulted in problems of economics, finance, currency, law, ceremonial, foreign relations, history, philosophy and religion. After Ienobu's death in 1712, he continued as adviser to his successor Ietsugu until the latter's death in 1716. Ietsugu's successor Yoshimune, however, dismissed him and he retired and devoted himself to writing. Among his many works on a wide range of subjects probably the most significant are two historical compilations. The *Hankampu* is a detailed history of the Japanese feudal lords (*daimyō*) in the years 1600–80; perhaps more important is the *Tokushi yoron,* the first attempt by a Japanese writer to treat the whole of Japanese history in a methodical consecutive manner, showing cause and effect. Arai had a marked interest in and knowledge of foreign, and especially European, matters, as is shown in his account in *Seiyō kibun* of his conversations with Father Sidotti, a missionary who attempted to teach Christianity despite the current prohibition.

Autobiography: *Oritaku shiba no ki* (1716; Eng. tr. G. W. Knox in Trans. As. Soc. of Japan, XXX, 1902).—History: *Hankampu,* (1702; 'Feudal records', Eng. tr. of short extract, W. G. Aston, *A History of Japanese Literature,* 1907); *Tokushi yoron* (1712); *Koshitsū* (1716); *Koshitsū wakumon* (1716).—Economics and Finance: *Hakuseki kengi* (1709–14; 'Hakuseki's proposals', Eng. tr. N. Skene Smith, in Trans. As. Soc. of Japan, 2nd series, XI, 1934).—Foreign Countries: *Sairan igen* (1713); *Seiyō kibun* (1715; 'Notes on the western world', Eng. tr. W. B. Wright, in Trans. As. Soc. of Japan, IX, 1881); *Gojiyaku* (various dates); *Nantōshi* (1719).—Philosophy: *Kishinron* (undated but late; concerning Chu-hsi philosophy).—Language: *Dōbun tsūkō* (1711–12, on script); *Tōga* (1717, a dictionary); *Tōonfu* (1719, on phonetics).—Miscellaneous: *Honchō gunkikō* (1709, on Japanese weapons; Eng. tr. of part, H. L. Joly and H. Inada, *The Sword Book in Honchō Gunkikō of Arai Hakuseki,* 1913). E.B.C.

Arakida Moritake (*Ise 1473; †Uji 30 VIII 1549), Japanese poet. The son of a high priest of the Shintō shrine at Ise, he was one of the main pioneers of the development of the *haiku* style of poetry (see Bashō).

A. Miyamori, *An Anthology of Haiku* (1932). E.B.C.

Arany, János (*Nagyszalonta 2 III 1817; ∞1840 Julianna Ercsei; †Budapest 22 X 1882), Hungarian poet and critic. The greatest Hungarian epic poet, Arany achieved lasting fame with his *Toldi* trilogy, a folk epic whose hero displayed all the finest national characteristics. His ballads too were masterpieces. Arany's studies in Hungarian verse, exemplified by his own careful idiom and mature art, are of lasting importance, as are his translations of Shakespeare and Aristophanes. With Gyulai, Arany represented the peak of national classicism, linking the revolutionary age of Petőfi with the more peaceful period following 1867.

Verse: *Toldi* (1847); *Toldi szerelme* (1879); *Toldi estéje* (1854; *Toldi's Eve,* selections in *Selected Lyrics from Toldi,* tr. W. N. Loew, 1914); *Buda halála* (1864; *The Death of King Buda,* tr. W. Kirkconnell, 1936); *A nagyidai cigányok* (1852).—*Arany János összes munkái* (12 vols, 1900).

F. Riedl, *A. J.* (1887); G. Voinovich, *A. J. életrajza* (3 vols, 1931–38) G F.C.

Arason, Jón (*Grýta, Eyjafjörður 1484; †executed Skálholt 7 XI 1550), Icelandic poet. Jón Arason was the last Roman Catholic bishop of Iceland and his resistance to the Reformation eventually cost him his life. He was a gifted poet and the only one of any importance at that period. His production consists of five groups of religious poems and some occasional verse.

Arason is also noteworthy for having introduced printing into Iceland.

Píslargrátr (1612); *Davíðsdiktr* (1612); *Krossvísur* (1721); *Ljómur* (1869); *Jón Arasons religiøse Digte* (1918); see also *Biskupa sögur*, II (1878).

W. P. Ker, *J. A.* (1914); P. E. Ólason, *J. A.* (1919). R.G.P.

Arator (*fl.* 540), Roman lawyer and poet. He composed and recited publicly his epic on the Acts of the Apostles, which was widely read in later times.

G. L. Perugi, *Aratore* (1909); Migne, *Patr. Lat.*, 68.

A. P. McKinlay, *Arator: the Codices* (1942); J. Schrödinger, *Das Epos des A. in seinem Verhältnis zu Vergil* (1911). F.J.E.R.

Aratus (*Soli *c.* 315; 240 B.C.), Greek poet. Became a Stoic and pupil of Zeno in Athens and the court-poet first of Antigonus Gonatas and later of Antiochus of Syria. Of his poems the most important is the surviving *Phaenomena*, a hexameter treatise on the stars and weather signs: half a line from the opening 'We are also of his race' was quoted by St Paul.

E. Maass, *Arati Phaenomena* (1893); G. R. Mair, *Callimachus, Lycophron, Aratus* (1921, with tr.). T.B.L.W.

Arbes, JAKUB (*Prague 12 VI 1840; †*ibid.* 8 IV 1914), Czech novelist and critic. Arbes was a journalist of radical views who attacked political and religious conservatism in many effective if superficial studies. His novels treat contemporary themes with psychological realism. He introduced the term *romaneto* to designate short novels with sensational content.

'ROMANETTI': *Newtonův mozek* (1877); *Poslední dnové lidstva* (1895).—NOVELS: *Adamité* (1881); *Agitátor* (1893).—BIOGRAPHY: *Karel Hynek Mácha* (1886). R.A.

Arboleda, JULIO (*9 VII 1817; †(assassinated) Berruecos Mountain 12 XI 1862), Colombian poet, chiefly famed for his romantic epic *Gonzalo de Oyón*, which survives only in fragmentary form, based on an episode of the Spanish conquest of Popayán. Arboleda was influenced by the literatures of England and Italy (especially Byron) but his poem is an original and profound piece of work.

Poesías de J. A., ed. M. A. Caro (1883). E.Sa.

Arbuthnot, JOHN (*Bervie IV 1667; ∞Margaret (Wemyss ?); †London 27 II 1735), Scottish physician, satirist and pamphleteer. F.R.S. 1704; physician to Queen Anne 1705. He became a close friend of Pope and Swift and contributed largely to the satirical prose literature of his time. His five pamphlets, *The History of John Bull* (1712), included in the Pope and Swift *Miscellanies* (1727), are the origin of the English type-figure John Bull. He was the principal contributor to the *Scriblerus Memoirs* (1741), produced by the Pope-Swift coterie to ridicule false tastes in learning. A tolerant and humane writer, of wide interests, and gifted with a strong, satirical and humorous prose style.

Essay on the Usefulness of Mathematical Learning (1701); *The Art of Political Lying* (1712); *Three Hours after Marriage* (1717); *Essays* (i) *concerning Nature of Aliments* (1731), (ii) *concerning the Origin of Sciences* (1732), (iii) *concerning the Effects of Air* (1733); *Know Yourself* (a poem, 1734); *Miscellaneous Works* (1750, 1751).

G. A. Aitken, *Life and Works of J. A.* (1892); L. M. Beattie, *J. A., Mathematician and Satirist* (1935). J.K.

Archilochus, Greek poet (early 7th century B.C.). Born in Paros, lived some time in Thasos, killed in battle. Composed short poems to be sung at *symposia*, some abusing his enemies, some philosophical, some animal fables. Perhaps the son of a slave-girl, he marks a revolt against the aristocracy. His style is terse and pointed with rare forceful epithets. For us he is the first writer of iambic trimeters and trochaic tetrameters, subsequently the metres of drama.

E. Diehl, *Anthologia Lyrica Graeca* (1949); J. M. Edmonds, *Elegy and Iambus* (1931, with tr.).

F. Lasserre, *Les Epodes d'Archiloque* (1950); F. Jacoby, 'The Date of A.', in Class. Quart., XXXV. T.B.L.W.

Archimedes (*Syracuse *c.* 287; †*ibid.* 212 B.C.), Greek mathematician and engineer. He is famous in story-book history for finding the gold-content of Hiero's crown by measuring its displacement of water, and for his military engines. He made important advances in geometry, arithmetic and statics, but was unable to improve on Aristotelian theory of motion.

I. Thomas, *Greek Mathematical Works* (vol. 2, Loeb Libr., 1951); Sir Thomas Heath, *Archimedes* (1920) and *History of Greek Mathematics* II (1921). D.J.F.

Archpoet (*fl.* 1160), German poet of unknown name. Among his patrons was Rainald of Dassel, arch-chancellor of the emperor Frederick Barbarossa. His famous *Confession* contains the lines beginning *Meum est propositum in taberna mori.* He had the same weaknesses as Hugh Primas, whose poems he knew, and he had a similar gift of invective and a similar talent in the use of rhyme and rhythm, which he had probably acquired in France.

M. Manitius, *Die Gedichte des Archipoeta* (1913); B. Schmeidler, *Die Gedichte des Archipoeta* (1911). F.J.E.R.

Arendsz, Thomas (*Amsterdam 6 VI 1652; †*ibid.* 1701), Dutch imitator of Vondel and translator of French plays.

Silo (1714; play); *Mengelpoëzy* (1724; poetry).

J. te Winkel, 'T. A., toneeldichter en geschiedzanger', in Tijdschr. v. Nederl T. en Lett., 9 (1890). J.W.W.

Arène, Paul (*Sisteron 26 VI 1843; †Antibes 17 XII 1893), French journalist, story-teller, poet. Like Alphonse Daudet—with whom he collaborated in *Lettres de Mon Moulin*—he was a humorous and gentle painter of Provençal manners. He is best known for his picturesque and whimsical short stories, but he also wrote for the stage and published a considerable body of verse. He showed himself an anti-Parnassian in his parodies in *Le Parnassiculet contemporain*.

Novels and Stories: *Jean des Figues* (1868); *La gueuse parfumée* (1876); *La Chèvre d'or* (1886); *Domnine* (1894); *Le Midi bouge* (1895).—Comedies: *Pierrot héritier* (1865); *Les comédiens errants* (1873).—Various: *Paris ingénu* (1882); *Poésies* (1899).

H. Provence, *Le roman d'amour de P. A.* (1945). M.G.; J.P.R.

Arethas, Archbishop of Caesarea (*c. 850; †c. 932), Byzantine theologian and scholar, pupil of Photius. He left commentaries on the *Apocalypse*, an encomion on the emperor Leo VI and many scholia on classical and later authors.

Migne, *Patr. Gr.*, 106; G. Moravcsik, *Byzantinoturcica*, I (1942); J. Bidez, 'A. de Césarée éditeur et scholiaste', in Byzantion, 9 (1934). J.M.H.

Aretino: see Bruni, Leonardo.

Aretino, Pietro (*Arezzo 1492; †Venice 1556), Italian prose-writer and playwright. In reality the legitimate son of a shoemaker of Arezzo, Aretino preferred to have it believed that he was a bastard of noble origin. He attracted attention in Rome by his *Pasquinate*, satirical broadsheets in which he supported the candidature of Giulio de' Medici for the papacy; and by the publication of sonnets of an obscene character which were illustrated by Giulio Romano. From 1527 he lived in Venice, the object of extraordinary popularity and adulation, credited even with powers of prognostication. His *Commedie*, usually said to be characteristic of erudite renaissance comedy, have more vitality and originality than is generally inferred. His *Lettere* (1537–57) are a valuable source of information about 16th-century life. *I Ragionamenti* (first published at Amsterdam in 1600) are dialogues in which Roman prostitutes discuss the morals of various individuals well known at the time. *I Dialoghi* (1536) reflect further aspects of the corruption of Roman life. Other satirical dialogues include *Dialogo delle Corti* (1538) and *Le Carte parlanti* (1545). He tried his hand also at tragedy, *Orazia* (1546), and at the romantic epic, *Lagrime di Angelica* (1538) and *Orlandino* (1540).

I Ragionamenti, ed. D. Carraroli (1914); *Dialogo delle corti*, ed. G. Battelli (1914); *Commedie*, ed. N. Maccarrone (2 vols, 1914); *Orlandino*, in *Scelta di curiosità letterarie* (1868).

U. Fresco, *Le Commedie di P. A.* (1901); A. Foschini, *L'A.* (1931); G. Toffanin, *Il Cinquecento* (1935); M. Bontempelli, 'P. A.', in Nuova Antologia (1940, an attempt at rehabilitation); Edward Hutton, *P. A., The Scourge of Princes* (1922). B.R.

Aretino, Unico: see Accolti, Bernardo.

Argensola, Bartolomé Leonardo de (*Barbastro 1561; †Saragossa 1631), Spanish poet and historian; studied at Saragossa and Salamanca universities; became rector of Villahermosa, acted as chaplain to the empress María in 1592 and accompanied the count of Lemos to Naples when the latter was appointed viceroy in 1610. He became chronicler royal of Aragon in 1615. His poetry is urbane, classical and highly polished. He excelled in satires and epistles, but he also wrote some famous sonnets and odes. He was an excellent translator of Horace. He disapproved of the exaggerations of Góngora and of the facility of Lope de Vega. With his brother Lupercio, he stood for good taste, sobriety and classical standards of excellence, like Malherbe in France. He preferred the Italian metres to the national octosyllables. In prose he wrote a history of the Spanish conquest of the Moluccas (1610), which was the source of J. Fletcher's *Island Princess*. He also continued the *Anales* of Zurita.

Bibl. Autores Esp., XLII; Conde de la Viñaza, *Obras sueltas de Lupercio y B. L. de A.* (2 vols, 1889); *Rimas*, ed. J. M. Blecua (2 vols, 1950–51).

M. Menéndez y Pelayo, *Horacio en España* (1885). E.M.W.

Argensola, Lupercio Leonardo de (*Barbastro 1559; ∞1587 Mariana Bárbara de Albión; †Naples 1613), Spanish poet, historian and dramatist; educated at Saragossa university; secretary to the duke of Villahermosa, to the empress María and to the count of Lemos, whom he accompanied to Naples in 1610. His poetry is less polished than that of his younger brother Bartolomé, but its excellence is of much the same kind; he wrote excellent sonnets, epistles, satires and imitations (or translations) of Horace. He became chronicler royal of Aragon in 1599, and he wrote an accurate account of the disturbances in Saragossa of 1591. In his youth he wrote three Senecan tragedies (of which only *Alejandra* and *Isabela* survive) in the manner of Cueva and Virués. Later he showed himself a bitter enemy of the popular theatre; in 1598 he directed a strongly worded memorial to Philip II, which advocated the suppression of the theatre for moral reasons.

J. J. López de Sedano, in Parnaso español, VI (1772, *Alejandra* and *Isabela*); E. Cotarelo y Mori, *Bibliografía de las controversias sobre la licitud del teatro en España* (1904).

O. H. Green, *The Life and Works of Lupercio Leonardo de Argensola* (1927). E.M.W.

Arguijo, Juan de (*Seville 1565; †*ibid.* 1623), Spanish poet. He was a rich man who generously patronized other poets. His sonnets are rhetorical and classical; his *silva* on the guitar is a moving poem. He compiled an entertaining collection of anecdotes.

Bibl. Autores Esp., XXXII; *Cuentos*, ed. Paz y Melia (1902).—J. M. Asensio, *A., estudio biográfico* (1883). E.M.W.

Argyll, George John Douglas Campbell, 8th duke of (*Ardencaple 30 IV 1823; ∞1844 Lady Elizabeth Leveson-Gower, ∞1881 Amelia Claughton, ∞1895 Ina McNeill; †London 24 IV 1900), Scottish Liberal politician, philosopher and geologist.

The Reign of Law (1866); *Primeval Man* (1869); *The Unity of Nature* (1884); *The Unseen Foundations of Society* (1893); *Autobiography and Memoir* (1906). J.K.

Arias Montano, Benito (*Fregenal de la Sierra 1527; †Seville 1598), Spanish theologian and poet. He was one of the Spanish participants in the Council of Trent. His chief work was the production of the Antwerp Polyglot Bible of 1569–73. His theological works are in Latin. He also wrote an agreeable poetic paraphrase of the Song of Solomon and a copious correspondence.

J. N. Böhl de Faber, *Floresta de rimas antiguas castellanas*, III (Hamburg, 1825); *Correspondencia*, in *Colección de documentos inéditos para la historia de España*, XLI (1862).

A. F. G. Bell, *B. A. M.* (1922); L. Morales Oliver, *A. M. y la política de Felipe Segundo en Flandes* (1927). E.M.W.

Aribau, Bonaventura Carles (*Barcelona 1798; †*ibid.* 1862), Catalan poet, writer and economist; director of the mint and of the Spanish treasury. He was decorated by the prince consort for his cooperation in the industrial section of the Exhibition of 1851. But his greatest achievement was his *Oda a la Patria* (1833), usually considered the first modern poem in Catalan (though not so in fact) and therefore the starting-point of the Catalan renaissance. He was also the editor of the *Biblioteca de Autores Españoles*.

J.M.B. i R.

Arienti, Giovanni Sabadino (†1540), Italian prose writer, for a time attached to the court of Ferrara in the service of Ercole I d'Este, to whom he dedicated his short stories, *Le Porretane* (1483). He also wrote, or rather compiled, *Gynevra, de le clare donne* (1490), commemorating 32 famous Italian women.

Le Porretane, ed. G. Gambarin (1914); *Gynevra*, ed. C. Ricci and A. Bacchi della Lega (1888). B.R.

Arion, Greek lyric poet (late 7th century B.C.). Born in Lesbos, lived at court of Periander of Corinth and toured southern Italy and Sicily. Wrote dithyrambs on heroic subjects which influenced later tragic choruses. Nothing survives.

A. W. Pickard-Cambridge, *Dithyramb. . . .* (1927). T.B.L.W.

Ariosto, Ludovico (*Reggio Emilia 8 IX 1474; †Mirasole 6 VII 1533), Italian poet. Ariosto, author of the famous romantic epic, *Orlando Furioso*, was attached to the court of Ferrara and became secretary to cardinal Ippolito d'Este, brother of duke Alfonso I. In 1507 he visited Isabella d'Este at Mantua and read several cantos of his epic aloud to her. He defended his patrons loyally, both in active service and in diplomacy, and followed them into exile in 1512. In 1517 Ippolito was created bishop of Buda, and Ariosto, released from his service, transferred to that of Alfonso as director of court theatrical entertainments. In 1522 he was appointed governor of the Garfagnana. His statesmanship and administration during his three years of office have been much admired. In 1527 he retired to his home in the country and spent the rest of his life putting the final touches to the epic and to his comedies.

The *Orlando Furioso* is a sequel to the *Orlando Innamorato* by Boiardo and represents the culminating point in the development of the Italian romantic epic. The Carolingian and Arthurian stories had long been known in Italy. Boiardo first combined the material from both sources, introducing Arthurian amorousness into the Carolingian camp. Ariosto, in the *Orlando Furioso*, carried the development still further and, following certain indications already present in Boiardo's work, showed Orlando driven mad by love. Angelica, the inspiration of Orlando's passion, is not, however, the most important female character in Ariosto's work. The role of heroine is here taken by Bradamante, the warrior-woman, betrothed to Ruggiero, from whose union descends the illustrious house of Este. The creation of the character of Bradamante, especially the fusion of the masculine and feminine sides of her nature, and the growth of her love for Ruggiero with its attendant doubts and conflicts, is perhaps the most remarkable achievement of the whole work. As a narrator Ariosto is superb. He is at his best in episodes which require for their telling a blend of seriousness and irony, as for instance Astolfo's journey to the moon in search of Orlando's wits, and the love of the queenly Angelica for the humble soldier, Medoro. Though he can evoke emotion (notably in the stories of Olimpia and Bireno and of Isabella and Zerbino), detachment rather than intensity seems to be his aim. His descriptions, whether of events or of the external world, are remarkably concrete; and when he adorns his narration he does so normally by similes rather than by metaphor or imagery. A fairly constant feature of the work is its undercurrent of mockery. The military prowess and valour of the knights, the ideals of chivalry, the war itself are all gently ridiculed, but so subtly that the reader is left in doubt as to whether parody is intended or not.

Ariosto's minor works include love poetry, comedies and satires.

Orlando Furioso (1516; 2nd ed., rev. as to style, 1521; 3rd ed. rev. again as to style and with additional material, 1532), ed. S. Debenedetti (3 vols, 1928), ed. N. Zingarelli (3rd ed., 1944); *Commedie*, ed. M. Catalano (1923; 2nd ed. 1940); *Opere minori*, ed. G. Fatini (1915); *Satire*, ed. A. Marenduzzo (1933).

P. Rajna, *Le fonti dell'Orlando Furioso* (2nd ed. 1900); H. Hauvette, *L'A. et la poésie chevaleresque à Ferrare au début du 16e siècle* (1927); B. Croce, *A.* (2nd ed. 1927), *A., Shakespeare e Corneille* (1929); A. Momigliano, *Saggio su l'Orlando Furioso* (2nd ed. 1932); J. E. G. Gardner, *The King of Court Poets* (1906; a useful introduction); E. W. Edwards, *The Orlando Furioso and its predecessor* (1924). B.R.

Aristaenetus (*fl.* mid-5th-cent. A.D.), Greek epistolographer, of whose life nothing is known. Author of two books of letters on erotic themes. The motives are mainly borrowed from Alexandrian elegy, new comedy and anecdotal tradition. The treatment is often somewhat pornographic, and there is little attempt at characterization. The style is rhetorical and the language an Atticising pastiche.

R. Hercher, *Epistolographi Graeci* (1873), *The Love Epistles of Aristaenetus*, tr. N. B. Halhed and R. B. Sheridan (1771), repr. in W. K. Kelly, *Erotica* (1854).

J. Pietzko, *De Aristaeneti epistulis* (1907); T. Nissen, 'Zur Rhythmik und Sprache der Aristaenetosbriefe', Byz. Zeitsch., 40 (1940). R.B.

Aristarchus (*Samothrace *c.* 216; †Alexandria 144 B.C.), Greek grammarian, pupil of Aristophanes of Byzantium, whom he succeeded as librarian of the royal library at Alexandria. Worked mainly on Homer, of whose poems he prepared two recensions and many exegetical studies. His criticism rested on a profound knowledge of Homeric language and archaeology and marks the zenith of Alexandrian scholarship. It is preserved mainly in extracts in the scholia on Homer.

K. Lehrs, *De Aristarchi studiis Homericis* (3rd ed. 1882); A. Ludwich, *Aristarchs homerische Textkritik* (2 vols, 1884–85); M. H. A. L. H. van der Valk, *Textual Criticism of the Odyssey* (1949). R.B.

Aristarchus OF SAMOS (**c.* 300; †230 B.C.), Greek mathematician and astronomer. Ancient authorities say that he suggested that the sun and fixed stars are motionless, while the earth revolves round the sun and on its own axis; but *The sizes and distances of the sun and moon*, the only extant treatise, retains the geocentric theory.

T. Heath, *A. of Samos* (1913) and *A History of Greek Mathematics*, II (1921). D.J.F.

Aristides, AELIUS (*Asia Minor *c.* A.D. 120; †189), Greek orator, after much professional travelling, devoted himself to curing his chronic illness by oneiromancy. The story is interesting for ancient theurgic therapy and abounds in quaint situations and unconscious humour. His encomium 'To Rome' is an illuminating tribute. He writes a fine late Attic, but suffers from vanity and (generally) lack of originality.

Fifty-five discourses, ed. W. Dindorf (1829); ed. B. Keil, only vol. II, emended text of xvii to liii (1898).

A. Boulanger, *Aelius Aristide* (1923).

J.H.K.

Aristophanes (*c. 445; †c. 385 B.C.), the supreme poet of Athenian Old Comedy. His dramatic career began in 427 with the lost *Daitales* ('Banqueters'). Of 44 plays, 4 doubtfully authentic, 11 survive complete.

Aristophanic comedy is a brilliant fusion of poetry, fantasy and farce with political, literary and social criticism. Buffoonery and satirical abuse had a long tradition, visibly recalled in the grotesque padded costumes of the actors and the weird magnificence of the animal choruses; but it was Aristophanes' immediate predecessors, notably Cratinus, who laid down the main lines he was to follow. Each play is built upon a leading idea propounded, debated and carried against opposition; the latter half, in a series of farcical scenes, displays the consequences of the main action with little dramatic development. A prominent feature of the 5th-century plays is the *parabasis*, a direct address to the audience by the chorus.

Until 421 Aristophanes was mainly occupied with political comedy. He deplored Athens' treatment of her allies, detested Cleon and the other popular leaders, and campaigned vigorously for peace with Sparta. In *Acharnians* (425) an old countryman wearied of war and public policy makes a private peace and sets up a free market in imported food; in *Peace* (421) the farmers free the goddess from her imprisonment by War and proclaim plenty in the land; in both plays, as elsewhere, the feeling for the country is strong. *Knights* (424) is a bitter attack on Cleon, who is represented as a rascally slave defrauding his master Demos, the people; *Wasps* (422) is nearer to social comedy in displaying faults in the administration of justice and their exploitation by politicians. Modern education had been the theme of *Daitales*; in *Clouds* (423: the extant version is a revision) Socrates is presented as caricature of a sophist, and beneath the fun lies serious criticism of a system of education which gave its adherents power without responsibility.

The years 420–400 show a change of emphasis. Several lost plays had themes of myth and tragic burlesque. Parody of the tragedians, especially Euripides, is constant with Aristophanes, and had been prominent in *Acharnians*; now, in *Thesmophoriazousai* ('Women at the Thesmophoria': 411) and in *Frogs* (405) we see him presented as a clever and fascinating poet whose ideas, like those of the sophists, are corrupting and dangerous, and whose language is meretricious and over-subtle. Some plays seem to have dealt with the corruption of religion by foreign cults and quack soothsayers, others with the irresponsibility of youth as represented by Alcibiades; but *Birds* (414) is almost pure fantasy. Two disillusioned Athenians build 'Cloudcuckootown' among the birds, an ideal city with dominion over gods and men; the theme evoked some of Aristophanes' finest poetry. *Lysistrate* (411) is yet another plea for peace, this time brought about by a sex-strike of women, whose comic possibilities are well used.

Between *Frogs* and *Ecclesiazousai* ('Women at the Assembly': 391) lies a transition from Old to Middle Comedy. The women assume government and establish a sort of Platonic communism; the spirit of personal political attack is replaced by a wider social interest, the style is flatter, and the role of the chorus greatly diminished. In this new style the myth-burlesque play continues, and in *Ploutos* (388) the god of wealth is restored to sight so that poor but just men may prosper.

Old Comedy was perennially opposed to reigning fashions and powers, and Aristophanes, with his bias towards conservatism, is no exception; but he had usually more discernment than to make all the points on one side. He has much pure and excellent poetry and a wonderful range of wit; the plays in their very nature are good theatre rather than good drama. Their interest is the greater for the insight they give on contemporary Athenian society and thought.

Ed. J. van Leeuwen (with Prolegomena and Latin comm., 12 vols, 1896–1909); B. B. Rogers (with comm. and verse tr., 11 vols, 1875–1917; text and tr. reissued in 3 vols, Loeb Libr., 1924); V. Coulon and H. van Daele (the most satisfactory text; Fr. tr., 5 vols, 1923–30; some since revised); F. W. Hall and W. M. Geldart (2 vols, 1906–07). Among the many separate eds, see esp.: *Acharnians*, W. J. M. Starkie (1909, with prose tr.); *Knights*, R. A. Neil (1901); *Clouds*, W. J. M. Starkie (1911, with prose tr.); *Wasps*, W. J. M. Starkie (1897); *Peace*, H. Sharpley (1905); *Birds*, T. Kock and O. Schroeder (Ger. comm., 1927), tr. G. Murray (1950); *Frogs*, L. Radermacher (Ger. comm., 1922), T. G. Tucker (1906), tr. G. Murray (1915);

Lysistrate, U. von Wilamowitz-Moellendorff (1927, with Ger. comm.); *Ploutos*, K. R. von Holzinger, *Kritischexegetischer Kommentar* (Sitz.-Ber. Wien. Akad., CCXVIII, 1940); Fragments, T. Kock, *Comicorum Atticorum Fragmenta*, I (1880); J. Demiańczuk, *Supplementum Comicum* (1912).

Schmid-Stählin, *Gesch. d. gr. Lit.*, I, 4. ii (1946), 174–441 (a most valuable systematic account with full biblio.); G. Murray, *Aristophanes* (1933; the best general intro.); G. Norwood, *Greek Comedy* (1931); L. E. Lord, *Aristophanes and his influence* (1925: short popular account); A. Couat, *Aristophane et l'ancienne comédie attique* (3rd ed. 1902); M. Croiset, *Aristophane et les partis à Athènes* (1906, Eng. tr. 1909); V. Ehrenberg, *The people of Aristophanes* (2nd ed. 1951); D. Grene, 'The comic technique of Aristophanes', in Hermathena, 50 (1937); P. Mazon, *Essai sur la composition des comédies d'Aristophane* (1904); T. B. L. Webster, *Studies in Later Greek Comedy* (1953); A. W. Pickard-Cambridge, *Dithyramb, Tragedy and Comedy* (1927) and *Greek Dramatic Festivals* (1952).
E.W.H.

Aristophanes of Byzantium (*c. 257; †c. 180 B.C.), Greek grammarian. Pupil of Callimachus, Zenodotus and Eratosthenes, whom he succeeded c. 195 as librarian at Alexandria. Continuing Zenodotus' work on Homer, he also edited the lyric poets and the Attic tragedians. His work shows a wide interest in aesthetic questions and close linguistic scholarship.

A. Nauck, *Aristophanis Byzantii grammatici Alexandrini fragmenta* (1848).

P. Cauer, *Grundfragen der Homerkritik* (3rd ed. 1923); U. von Wilamowitz-Moellendorff, *Einleitung in die griech. Tragödie* (1921); J. E. Sandys, *History of Class. Scholarship*, I (3rd ed. 1921); M. H. A. L. H. van der Valk, *Textual Criticism of the Odyssey* (1949). R.B.

Aristotle (*Stagira 384; †Chalcis 322 B.C.), Greek philosopher and scientist, was the son of Nicomachus, a doctor, to whom in part he may have owed his interest in biology. He joined Plato's Academy at the age of seventeen, and remained there twenty years; when Plato died in 347, he went first to Assos, where he married Pythias, the tyrant Hermias' niece, and then to Mytilene, where he remained until he accepted an invitation from Philip of Macedon to become tutor to Alexander, then aged thirteen (343). In 335 he set up a school, which became known as the Peripatos, in the Lyceum at Athens. He left Athens after Alexander's death in 323, when anti-Macedonian feeling grew too strong.

Owing to a series of accidents, nearly everything he wrote for publication has been lost. The fragments that remain of his early dialogues show his indebtedness to Plato; but later he moved far from his master's position. The surviving works are in the form of elaborate lecture-notes, written at various times during his career, revised by himself later, and in some cases arranged by subsequent editors.

His works on logic (*Categories*, *Topics*, *Prior* and *Posterior Analytics*, *De Interpretatione*) had a particularly long lasting influence. His method of demonstration by the syllogism provided the basis for logic for some two thousand years after his death.

His cosmology, which was accepted in Europe in modified form until the time of Galileo, is explained in the *Physics* and *Metaphysics* and other special treatises. His fundamental concept is that of *dynamis*, the potentiality of things for development towards form: this potentiality remains unrealized unless there is a pre-existent form to call it into actuality. To avoid an infinite regress, he assumes the existence of a supreme form, the 'unmoved mover', which is the first cause of all change but itself remains absolutely unchanged. It operates 'as the object of love', first on the spheres which contain the heavenly bodies, and then by a series of intermediaries on the sublunary world at the centre of the universe.

Aristotle's biological studies are based on teleology: the purpose of each member of a species is to attain to the full and perfect form of the species, and its various parts and functions are as if designed to that end. They are not, in fact, designed, since there is no designer: God, the 'unmoved mover', has no thought for the effects he produces.

The most important of Aristotle's more humanistic studies is the *Nicomachean Ethics*, which gives an analysis of human behaviour and of ethical terminology. Its aim is practical—to teach men how to guide their lives correctly. The teaching is for the most part based on experience rather than on ethical ideals derived from metaphysical speculations.

The *Politics* is a discussion of the nature, aim and methods of the city-state: in spite of the signs that the age of the city-state was passing (and no one did more to hasten its passing than his pupil Alexander), Aristotle still regarded it as the only political unit worth talking about.

Aristotle also produced a collection of essays on the constitutions of 158 Greek states: all of these are now lost, except the *Constitution of Athens*, of which a papyrus was found in Egypt in 1890.

In the *Rhetoric* and *Poetics* he turns his attention to the arts. The *Rhetoric* gives practical advice on persuasive oratory. The surviving fragment of the *Poetics* discusses tragedy and epic poetry: the analysis is brilliant and original.

Aristotle's method is tentative, undogmatic and amazingly conscientious; his passion for precision leads him to difficult and perhaps unpalatable conclusions, but nothing is sacrificed to sentiment or prejudice. The result is a coherent and compelling view of the world which explained the observations then made and 'saved the appearances'. His school was perhaps unfortunate in having so great a master: his successor Theophrastus was a considerable scholar, but none of the rest of his followers were worthy of their inheritance until the great commentator Alexander of Aphrodisias. From that time onwards Aristotle was increasingly read and understood, and profoundly influenced the course of medieval philosophy and science. No Greek can claim greater importance in the history of European thought.

Texts with comm.: *De Anima*, ed. and tr. R. D. Hicks (1907); H. H. Joachim, *A. on Coming-to-be and Passing-away* (1922); *Metaphysics*, ed. W. D. Ross (2 vols, 1924); *Nicomachean Ethics*, ed. J. Burnet (1890); J. A. Stewart, *Notes on the N.E.* (2 vols, 1892); H. H. Joachim, *Notes on the N.E.* (1950); *Physics*, ed. W. D. Ross (1936); *Poetics*, ed. and tr. I. Bywater (1909), ed. A. Gudeman (2nd ed. 1948); *Politics*, ed. W. L. Newman (4 vols, 1887–1902), tr. E. Barker (1946); *Prior and Posterior Analytics*, ed. W. D. Ross (1949); *Rhetoric*, ed. E. M. Cope and J. E. Sandys (3 vols, 1887); *Constitution of Athens*, ed. F. G. Kenyon (1920).

The Oxford Translation of Aristotle, ed. J. A. Smith and W. D. Ross (1908–31); text and tr. in Loeb Classical Libr.; *Commentaria in Aristotelem Graeca* (23 vols, Berlin, 1882–1909); *Supplementum Aristotelicum* (3 vols, Berlin, 1882–1903).

W. D. Ross, *A.* (1923; best general work in English); P. Duhem, *Le Système du Monde*, I (1913); A. E. Taylor, *A.* (1919); W. Jaeger, *A.* (2nd ed. 1948); J. M. Le Blond, *Logique et Méthode chez Aristote* (1939); H. Weiss, *Kausalität und Zufall in der Philosophie des Aristoteles* (1942); A. Mansion, *Introduction à la Physique Aristotélicienne* (1946); F. Nuyens, *L'Évolution de la Psychologie d'Aristote* (1948); L. Leonard, *Le Bonheur chez Aristote* (1948); Sir Thomas Heath, *Mathematics in A.* (1949); P. Wilpert, *Zwei Aristotelische Frühschriften über die Ideenlehre* (1949); J. Łukasiewicz, *A.'s Syllogistic* (1951). D.J.F.

Aristoxenus (*Tarentum *c.* 370 B.C.), Greek philosopher and musical theorist. Lived at Mantinea and Corinth before coming to Athens where he joined the school of Aristotle. Three books of his *Harmonics* survive and part of his *Elements of Rhythm*. Wrote also about tragic dancing and lives of philosophers, etc.

R. Westphal, *A.* (1893); H. S. Macran, *A.* (1902, with tr. and comm.); F. Wehrli, *A.* (1945, with comm.). T.B.L.W.

Ariwara NO NARIHIRA (*825; †9 VII 880), Japanese poet. A court noble, known for his amorous adventures, he composed poems remarkable for their unrestrained emotionalism and skilful technique. The traditional ascription to him of the composition of the *Ise monogatari* (q.v.) is uncertain.

A. Miyamori, *Masterpieces of Japanese Poetry* (1936). E.B.C.

Arjona y de Cubas, MANUEL DE (*Osuna 1771; †Madrid 1820), Spanish poet; canon of Seville and co-founder of the Sevillian *Academia de Buenas Letras*. Most of his work is characteristic of Spanish neoclassicism, as the celebrated, though oratorical *Las Ruinas de Roma* (1808). *La diosa del bosque*, however, with its interesting metrical novelties, is an example of early romanticism.

Bibl. Autores Esp., 63; Rev. de Ciencias Lit. y Artes, 3 and 4. R.M.N.

Arjun, or ARJAN MAL (*A.D. 1581; †1606), fifth Sikh Guru or pontiff, compiled the *Adi Granth*, the original bible of the Sikhs, by collecting extracts from the hymns of his four predecessors and other saints, Hindu and Moslem. He was put to death by the Mogul emperor Jahāngīr for complicity in the rebellion of prince Khusrū.

M. A. Macauliffe, *The Sikh Religion* (6 vols, 1909). H.G.R.

Armand, pseud. of STRUBBERG, FRIEDRICH ARMAND.

Armin, ROBERT (*Kings Lynn *c.* 1568; †London XI 1615), English comic actor, dramatist, writer of verse, pamphlets and ballads. His jest-book, *Fool upon Fool* (1600), was enlarged as *A Nest of Ninnies* (1608).

Works, ed. Grosart (1880). B.L.J.

Armstrong, JOHN (*Castleton *c.* 1709; †London 7 IX 1779), Scottish physician and poet. Practised in London; army physician in Germany, 1760–63. An intimate friend of James Thomson, and the painter Fuseli, with whom he toured the continent in 1771. His chief literary work is a didactic poem, *The Art of Preserving Health* (1744), a remarkable example of the Augustan talent for raising prosaic and technical themes to ornate poetry.

The Œconomy of Love (1736); *Sketches or Essays on various Subjects, by Launcelot Temple* (1758); *Miscellanies* (1770). J.K.

Árnason, JÓN (*Hof, Skagaströnd 17 VIII 1819; ∞1866 Katrín þorvaldsdóttir; †4 IX 1888), Icelandic folklorist. The son of a parson, Árnason became a teacher and later a librarian. He was active in literary work of all kinds and was co-founder (with Sigurður Guðmundsson) of the Icelandic antiquarian collection (Íslenzkt forngripasafn) and began in this way his work as a collector of folk-tales.

Íslenzk æfintýri (1852); *Íslenzkar þjóðsögur og æfintýri* (1862–64; *Icelandic Legends*, tr. G. E. J. Powell and E. Magnússon, 2 vols, 1864); *Íslenzkar gátur, skemtanir, vikivakar og þulur* (4 vols, with Ó. Daviðsson, 1887–1903). R.G.P.

Arnauld, ANTOINE, called 'Le Grand' (*Paris 8 II 1612; †Brussels 7 VIII 1694), French theologian. A leading member of a distinguished family of theologians and polemists, Antoine (III) Arnauld was an early convert to Jansenism and championed that doctrine against the Jesuits throughout his life. His influence at Port-Royal, of which his sister Angélique was the abbess, was considerable both as theologian and educator. He took refuge in the Netherlands in 1679 and died in exile.

De la fréquente communion (1643); *Logique de Port-Royal* (1661, with Nicole); *Apologie du clergé de France et des catholiques d'Angleterre* (1681); *Réflexions sur la Nature et la Grâce* (1685–86).—*Œuvres complètes* (43 vols, 1775–83).

A. Gazier, *Histoire générale du mouvement janseniste* (2 vols, 1922); J. Laporte, *La doctrine de Port-Royal*, II (1923). G.B.

Arnaut Daniel (*c.* 1180–1210), Provençal troubadour; nobleman from Ribérac (Dordogne). His 16 *cansos* and the *sestina* (probably his own invention) are evidence of consummate formal skill. As in Dante love is transmuted into poetic form: lines of delicate workmanship, rich rhymes. The paradoxy of his poetry, his faculty for resolving mental conflict by treating it as a problem of poetic form made him in the eyes of Dante and Petrarch the undisputed master of the love song; a modern surrealist, Aragon, has taken him as model. According to the medieval biographer, Arnaut addressed his songs to the wife of Guilhem de Bouvilla and finally became a monk.

U. A. Canello, *La vita e le opere del trovatore Arnaldo Daniello* (1883); R. Lavaud, *Les poésies d'A. D.* (1910).—H. J. Chaytor, *The troubadours of Dante* (1902); F. A. Davidson, 'The origin of the sestina', in Mod. Lang. Notes, 25 (1910): A. Jeanroy, 'La "sestina doppia" de Dante et les origines de la sextine', in Romania, 42 (1913). R.R.B.

Arnaut de Mareuil (*fl.* 1180), Provençal troubadour from the Périgord; of humble origin, but learned. His songs are addressed particularly to the countess of Blacatz who later abandoned him for a jealous and more powerful rival. His poems, about 30 *cansos* and five *saluts d'amor*, are the work of a sensitive poet, sensuously languishing and longing; in smooth and graceful lines he describes the beauty, charm and refinement of the lady for whom he longed so passionately.

C. Chabaneau, 'Poésies inédites d'A. de M.', in Rev. des langues romanes, 20–21 (1880–82); A. Pätzold, *Die individuellen Eigentümlichkeiten einiger hervorragender Trobadors im Minneliede* (1897); W. Friedmann, *Einleitung zu einer kritischen Ausgabe der Gedichte des Troubadours A. de M.* (1910); R. C. Johnston, *Les poésies lyriques du troubadour A. de M.* (1935). R.R.B.

Arndt, ERNST MORITZ (*Schoritz, Rügen 26 XII 1769; ∞ (2) Bonn, 1817 Hanna Maria Schleiermacher; †Bonn, 29 I 1860), German poet and professor of history. His forceful utterance, stirring patriotic songs, and power of crystallizing popular feelings into a telling phrase ('Der Rhein, Deutschlands Strom, nicht Deutschlands Grenze') rendered him a leading national figure in the wars of liberation and much revered in old age.

Versuch einer Geschichte der Leibeigenschaft in Pommern und Rügen (1803); *Fragmente über die Menschenbildung* (3 vols, 1805, 1819); *Geist der Zeit* (4 vols, 1806, 1809, 1813, 1818; tr. *Arndt's Spirit of the Times*, 1808); *Lieder für Teutsche* (1813; ed. F. M. Kircheisen, 1913); *Erinnerungen aus dem äusseren Leben* (1840; ed. F. M. Kircheisen, 1917); *Wanderungen und Wandelungen mit dem Reichsfreiherrn vom Stein*, ed. Ricarda Huch (1925).—Selections, ed. H. Rosch and H. Meisner (7 vols, 1892–1903), ed. H. Meisner and R. Geerds (16 vols, 1908); *Lebensbild in Briefen*, ed. H. Meisner and R. Geerds (1898).

H. Polag, *Arndts Weg zum Deutschen, 1769–1812* (1936); E. Stapelfeld, *Die Kultur- und Religionsphilosophie Arndts* (1939); A. C. Pundt, *Arndt and the nationalist awakening in Germany* (1935); J. Kulp, *Arndt als christlich-völkischer Dichter* (1937). H.A.P.

Arnim, BETTINA (ELISABETH) VON, née Brentano (*Frankfurt am Main 4 IV 1785; ∞11 III 1811 Achim von Arnim; †Berlin 20 I 1859), sister of Clemens Brentano, daughter of Goethe's early love Maximiliane de la Roche. Wayward and brilliant, she pursued Goethe with reverent adoration. Great men were her passion. Wrote on social-political matters, but her semi-fictitious memoirs best show her warmth and charm.

Goethes Briefwechsel mit einem Kinde (1835; *G.'s correspondence with a child*, 1837); *Die Günderode* (1840; tr. 1861); *Dies Buch gehört dem König* (1843); *Clemens Brentanos Frühlingskranz* (1844); *Briefwechsel mit Arnim*, ed. R. Steig (1913); *Briefwechsel mit Goethe*, ed. F. Bergemann (1927).—*Sämtliche Schriften* (11 vols, 1853), ed. W. Oehlke (7 vols, 1920–22).

Hilde Wyss, *Bettinas Stellung zwischen der Romantik und dem Jungen Deutschland* (1935); A. Germain, *Goethe et Bettina* (1939). H.A.P.

Arnim, LUDWIG JOACHIM (ACHIM) VON, (*Berlin 26 I 1781; ∞11 III 1811 Bettina Brentano; †Wiepersdorf 21 I 1831), German poet. Studied at Halle and Göttingen, where he formed a life-long friendship with Brentano. After travels through Europe he produced *Des Knaben Wunderhorn* with Brentano in Heidelberg (1806) and a continuation in 1808, when they formed the centre of a group of the younger Romantics and edited 'Zeitung für Einsiedler'. His importance as a poet lies not so much in his own verse as in his collection of folk songs, which, by directing attention to the riches of popular tradition, had untold influence. Otherwise his reputation rests upon his historical novel *Die Kronenwächter* (2 vols, 1817, 1854) and a few Novellen.

Des Knaben Wunderhorn (1806–08; tr. sel. M. Munsterberg, 1913); *Hollins Liebeleben* (1802); *Ariels Offenbarungen* (1804); *Armut, Reichtum, Schuld und Busse der Gräfin Dolores* (1810); *Der tolle Invalide auf dem Fort Ratonneau* (1818); *Isabella von Ägypten* (1812; tr. G. F. Schreiber, 1927); *Die Majoratsherren* (1820); Collected works (21 vols, 1839–57); *Arnim und die ihm nahestanden: Briefwechsel mit C. und B. Brentano und mit den Brüdern Grimm*, ed. R. Steig (3 vols, 1894–1913); Herma Becker, *Arnim in den wiss. und politischen Strömungen seiner Zeit* (1912); H. R. Liedtke, *Literary criticism and romantic theory in the work of Arnim* (1937). H.A.P.

Arnobius (*fl. c.* 300), Christian writer of a polemical work *Adversus Gentes* in seven books, exposing the folly and obscenity of pagan beliefs and rites. The work was highly esteemed in the Renaissance. The style is lively, but otherwise has little merit.

Ed. J. C. Orelli (1816–17); Migne, *Patr. Lat.*, 5; A. Reifferscheid (1875; Corp. Script. Eccl. Lat. 4).

E. Löfstedt, *Arnobiana, Textkritische und sprachliche Studien* (Lund, 1917); F. Gabarrou, *Arnobe, son œuvre* and *Le Latin d'Arnobe* (1920). J.A.W.

Arnold, SIR EDWIN (*Gravesend 10 VI 1832; ∞1897 Tama Kurokawa; †London 24 III 1904), English poet and journalist, whose oriental studies bore fruit in his epic *Light of Asia* (1879) and the foreign policy of the Daily Telegraph under his editorship.

India Revisited (1886); *The Light of the World* (1891). R.M.H.

Arnold, GOTTFRIED (*Annaberg 5 IX 1666; †Perleberg 30 V 1714), German mystic, ecclesiastical historian and poet. He was one of the pioneers of pietism and the author of numerous devotional and historical works which had a wide influence in the 18th century in Germany and America. Some of his hymns have found a place in English hymnals. His *Ketzerhistorie* assures him of a place in German historiography; it influenced Frederick the Great and Goethe.

VERSE: *Göttliche Liebesfunken aus dem grossen Feuer der Liebe Gottes in Christo Jesu entsprungen* (2 vols, 1698–1701); *Poetische Lob- und Liebessprüche* (1700).

PROSE: *Die erste Liebe . . . das ist Wahre Abbildung der ersten Christen* (1696); *Unpartheyische Kirchen- und Ketzerhistorie* (3 vols, 1699–1715); *Das Geheimnis der göttlichen Sophia* (1700); selected works, ed. E. Seeberg (1934).

F. Dibelius, *G. A.* (1873); W. von Schröder, *Studien zu den deutschen Mystikern des 17. Jh., I* (1917); E. Seeberg, *G. A.* (1923); F. Gundolf, *Anfänge deutscher Geschichtschreibung* (1938); J. Julian, *Dictionary of Hymnology* (1892). L.W.F.

Arnold, MATTHEW (*Laleham 24 XII 1822; ∞1851 Frances Lucy Wightman; †Liverpool 15 IV 1888), English poet and critic. Arnold's mind was formed in the bracing moral atmosphere of Rugby, where his father was headmaster, and the gracious serenity of Oxford. From 1851 to 1886 he was an inspector of schools. Much of his life was spent in the pedestrian and chilling round of its duties, but he was also professor of poetry at Oxford (1857–67) and his study of education abroad brought him in contact with continental thinkers, notably Sainte-Beuve who influenced him profoundly. Education in its widest sense was the mainspring of Arnold's thought: his official reports remain valuable, constructive contributions in their own sphere, but his larger concern was with the cultural state of the nation as a whole. Cosmopolitan and humanistic in outlook, he castigated contemporary society for its provinciality and materialism under the famous classification, 'Barbarians, Philistines and Populace'. His literary criticism has deeply affected modern thought in its insistence upon the absolute value of great literature, and his central ideas—the best as the touchstone of excellence, Hebraism and Hellenism, sweetness and light—are still operative in the phrases his lucid, persuasive prose coined for them. Arnold's poetry is distinguished by a reflective quality which makes it directly what he wished it to be, 'a criticism of life'. The pressure of spiritual desolation in an age of dissolving faiths is poignantly expressed in language deliberately plain and muted; and many specifically poetic gifts are at the service of this sober content—exquisite lyrical sense, metrical skill, natural description, and the power of personal affirmation.

VERSE: *The Strayed Reveller and Other Poems*, by 'A' (1849); *Empedocles on Etna and Other Poems*, by 'A' (1852); *Poems. A New Edition* (2 vols, 1853); *Poems. Second Series* (1855); *Merope. A Tragedy* (1858); *New Poems* (1867); *Collected Poems* (2 vols, 1869); *Poetical Works*, ed. C. B. Tinker and H. F. Lowry (1950).—PROSE: *On Translating Homer* (1861); *A French Eton* (1864); *Essays in Criticism, 1st Series* (1865); *On the Study of Celtic Literature* (1867); *Culture and Anarchy* (1869; ed. J. Dover Wilson, 1931); *St Paul and Protestantism* (1870); *Friendship's Garland* (1871); *Literature and Dogma* (1873); *God and the Bible* (1875); *Last Essays on Church and Religion* (1877); *Mixed Essays* (1879); *Irish Essays* (1882); *Essays in Criticism, 2nd Series* (1888); *Reports on Elementary Schools 1852–1888*, ed. F. S. Marvin (1908); *Letters 1848–1888*, ed. G. W. E. Russell (2 vols, 1895); *Letters to Arthur Hugh Clough*, ed. H. F. Lowry (1932); *Notebooks* (1902).—*The Works of M. A.* (15 vols, 1903–04).

G. Saintsbury, *M. A.* (1902); L. Trilling, *M. A.* (1939); C. B. Tinker and H. F. Lowry, *The Poetry of M. A., A Commentary* (1940); E. K. Chambers, *M. A., A Study* (1947); W. Raleigh, *Some Authors* (1923); W. P. Ker, *The Art of Poetry* (1923); H. W. Garrod, *Poetry and the Criticism of Life* (1931); G. Tillotson, *Criticism and the 19th Century* (1951). R.F.

Arnold, THOMAS (*Isle of Wight 13 VI 1795; ∞1820 Mary Penrose; †Rugby 12 VI 1842), distinguished English schoolmaster and scholar, whose headship of Rugby transformed public school education. While preserving traditional framework he introduced mathematics, modern languages and history. Of inspiring personality, he achieved his aim of character-building by personal contact with his pupils.

Principles of Church Reform (1833); *Miscellaneous Works*, ed. A. P. Stanley (1845); *Travelling Journals* (1852).

A. P. Stanley, *Life and Correspondence* (2 vols, 1844). R.M.H.

Arnoldus Geilhoven, or GHEILOVEN (*Rotterdam; †Groenendaal nr Brussels 31 VIII 1442), Dutch canonist, studied at Bologna, Padua and Vienna. Later he entered the monastery of the canons regular at Groenendaal. Here he wrote several works on ecclesiastical law, including *Gnotosolitos sive speculum conscientiae*, the only one that was printed (Brussels 1476), *Remissorium juris utriusque* or *Concordantia juris* (1417, revised in 1429), an authoritative work in its time, and *Sompnium Doctrinale*, the first Dutch work in which the names of Dante, Petrarch and Boccaccio were mentioned.

A. Rivier in Zeitsch. f. Rechtsgesch, XI (1873); *Nieuw Nederl. Biogr. Wdb.*, III; C. Ypes, *Petrarca in de Nederl. Letterkunde* (1934). J.J.M.

Arnold von Immessen (*fl.* 2nd half 15th century), Low German playwright from Alfeld or Einbeck. He is the learned author of the Miracle play on Fall and Redemption, which begins with the revolt of the angels and contains as its centre piece the impressive assembly of the prophets at Solomon's. Vivid references to contemporary events do not detract from the solemnity of the whole.

Arnold Immessen, Der Sündenfall, ed. Friedrich Krage (1913); W. Hohnbaum, *Untersuchungen zum Wolfenbütteler Sündenfall* (Diss. Marburg, 1912); G. Rosenhagen, Niederdt. Stud. (1932). G.C.

Arnulf of Lisieux (†31 VII 1184), French ecclesiastic, educated at Seez and Rome. He supported Innocent II against the anti-pope, and Henry II against Thomas Becket. He became bishop of Lisieux in 1141 and later accompanied Louis VII on crusade. In his voluminous correspondence with distinguished personages he pleaded for ecclesiastical reform. His occasional verse is both secular and religious and includes satires.

Migne, *Patr. Lat.*, 201; *Letters*, ed. F. Barlow (1939); *Invectica in Girardum Engolismensem episcopum*, ed. J. Dieterich, in *Mon. Germ. Hist., Libelli de Lite*, 3 (1897). R.R.R.

Arolas, JUAN (*Barcelona 1805; †Valencia 1849), Spanish poet. In 1821 he joined the Escolapios order. His sensual, amorous nature was ill-suited to his religious state, and he died in an asylum. Strongly influenced by French and English romanticism, his poetry abounds in medieval and oriental themes, superficially treated though full of colour. More interesting are his delicate, amorous poems.

Poesías (3 vols, 1840–43); *Poesías religiosas, caballerescas, amatorias y orientales* (1860); *Poesías escogidas*, ed. Luis L. Roselló y José Olea (1921).—J. Lomba Pedraja, *El P. A.* (1898). R.M.N.

Arp, Jan van, 17th-cent. Dutch writer of farces, member of the chamber 'In liefde bloeiende', later of the 'Muziekkamer'; his work is of little value.

Singende Klucht van droncke Goosen (1639); *Boertighe Klucht van Claes Klick.*

J. van Vloten, *Het Nederlandsche Kluchtspel*, II (2nd ed. 1877); J. Bolte, *Die Singspiele der Englischen Komödianten* (1893). A.M.B.W.

Arrais, Amador (*Beja 1530?; †Coimbra 1 VIII 1600), Portuguese moralist. Having studied theology at Coimbra he entered the Carmelite monastery in Lisbon. He became court preacher to King Sebastian (†1578) and later bishop of Portalegre. His *Diálogos* consist of ten conversations between a melancholy, romantic character (Antíoco) and various people who visit him. The work, which treats of moral, political and religious subjects, is a model of classical Portuguese prose.

Dialogos de Dom Frei Amador Arraiz (1589; rev. and augmented ed. 1604; selection, ed. F. de Figueiredo, 1944). T.P.W.

Arrebo, Anders Christensen (*Ærøskøbing 2 I 1587; ∞1611 Else Jørgensdatter; †Vordingborg 12 III 1637), Danish poet. He became bishop of Trondheim at the age of thirty-one. Because of his frivolous behaviour he was expelled, but got a humble post as rector at Vordingborg. Most important are his translations of the Psalms and his long religious poem in alexandrines, entitled *Hexaëmeron*. Although based on a poem by du Bartas, it possesses originality and is one of the main works of the Danish renaissance.

K. Davids Psalter (1623); *Hexaëmeron rhytmico-danicum* (1661).

H. F. Rørdam, *Mester Arrebos Levnet og Skrifter* (2 vols, 1857). E.B.

Arrian (Flavius Arrianus) (*c. 95; †c. 175), Greek writer. Roman by birth, imperial legate of Cappadocia 131–37. He spent his retirement in Athens, where, modelling himself superficially on Xenophon, he published the philosophical lectures of his master Epictetus from shorthand notes, and wrote several historical and geographical works, of which the principal is his *Anabasis Alexandri*, a sober account of Alexander the Great's eastern campaigns.

H. Schenkl, *Epicteti Dissertationes ab Arriano digestae* (2nd ed. 1916); A. G. Roos, *Flavii Arriani quae exstant omnia* (2 vols, 1907–28); E. I. Robson, *Arrian* (Loeb Libr., 2 vols, 1921–33).—Tr.: T. Falconer, *Arrian's Voyage round the Euxine Sea* (1805); W. Dansey, *Arian on Coursing* (1831); J. W. McCrindle, *The Voyage of Nearkhos* (1879); E. J. Chinnock, *Arrian's Anabasis* (1893). R.B.

Arriaza y Superviela, Juan Bautista (*Madrid 1770; †*ibid.* 1837), Spanish poet. After serving in the navy he became a diplomat in Paris and London. His facile, pre-romantic poetry abounds in patriotic, amorous and satirical themes. His best known poem, *Terpsícore*, is an interesting poetical-rhythmical description of the dance. He translated in verse (1807) Boileau's *Art Poétique*.

Bibl. Autores Esp., 67; *Terpsícore o las gracias del baile* (1936), 'The Vain Resolution', in *Poets and Poetry of Europe* (N. Y., 1888).

M. Menéndez y Pelayo, *Historia de las ideas estéticas en España*, 3 (1947). R.M.N.

Arteaga, Esteban de (Moraleja de Coca, Segovia 1747; †Paris 1799), Spanish critic and scholar. Expelled as a Jesuit in 1767, he left the Order in 1769 and lived mainly in Italy. His treatises on beauty and on music make him one of the most original Spanish thinkers on aesthetics. He wrote in Spanish and Italian and was well known in France and Germany.

Investigaciones filosóficas sobre la belleza ideal, considerada como el objeto de todas las artes de imitación (1789), ed. S. J. Miguel Batllori (1943); *Le Rivoluzioni del Teatro Musicale Italiano dalla sua origine fino al presente* (2 vols, 1783); *Memorias para servir a la Historia de la Música 'española* (1789); *Della influenza degli Arabi sull' origine della poesia moderna in Europa* (1791).

M. Menéndez y Pelayo, *Historia de las ideas estéticas*, 3, 5 (1947); V. Cian, in Mem. R. Acc. Scienze, Torino (1895). R.M.N.

Arvers, Alexis Félix (*Paris 23 VII 1806; †*ibid.* 7 XI 1850), French writer. Arvers is best known for the celebrated sonnet—inspired by Marie Nodier—which begins —'Mon âme a son secret, ma vie a son mystère'. He was also a dandy, a man of the world, and a dramatist.

Mes heures perdues (1833); *En attendant* (1835); *Deux maîtresses* (1836); *Ces dames patronesses* (1837); *Rose et Blanche* (1837).
Ch. Glinel, *Le poète F. A.* (1897).
M.G.; J.P.R.

Āryasūra (*c.* A.D. 500), Sanskrit author of the *Jātaka Mālā* ('Garland of Buddhist birth stories'). H.G.R.

Asadi, Ali ibn-i Ahmad-i Tusi, 11th-century Persian poet and lexicographer. He is the author of *Garshasb-Nama* (ed. J. Yaqmai, 1938), an epic poem of 10,000 verses on the model of Firdowsi's *Shah-Nameh.* His *Luqat-i Furs* (ed. P. Horn, Göttingen, 1897), the oldest Persian dictionary, has special literary importance for its quotations from 76 old Persian poets. E.Y.

Asai Ryōi (*Edo (=Tokyo) 1610? or before; †Kyoto 1690), Japanese author. Before he was twenty, he entered Buddhistic orders, living firstly in Edo, and, after 1657, in Kyoto. He was a prolific writer on many subjects: biographies, fairy-stories, moral tales, travel guides, novels etc. Some scholars have held that there were two writers of the same name (the other *1640; †29 X 1709), whose writings are confused.

Tōkaidō meishoki (1660); *Edo meishoki* (1662); *Kōkō monogatari* (1660); *Otogi bōko* (1666). E.B.C.

Asaki, Gheorghe (*Hertza 1788; †Iassy 1869 or 71), Moldavian poet, playwright and novelist. With no great literary talent, Asaki deserves to be remembered as the publisher of the first Rumanian newspapers: Albina Românească (1829–49); Gazeta de Moldova (1850–59) and several in both French and Rumanian. With Catargiu and Alecsandri he founded the dramatic society 'Conservatorul filarmonic dramatic'. He translated much of his own work into French, Italian and German.

Culegere de poezii (1854); *Anul nou 1857 in Moldova* (1857; his own Fr. tr. of this poem is included in N. Iorga's *Anthologie de la littérature roumaine,* 1920); *Fabule* (1862); *Le dernier jour du Municipium Iassiorum* (1867).
E. Lovinescu, *A.* (1927). A.V.W.

Asbjørnsen, Peter Christen (*Kristiania 15 I 1812; †*ibid.* 5 I 1885), Norwegian folklorist. Asbjørnsen, together with Jørgen Moe, collected and gave written form to the numerous folk-tales which have since made their names household words in Norway. Moe's sense of style and Asbjørnsen's instinct for oral tradition provided a happy combination. Their successful compromise between the dialect of the folk-tales and the current Dano-Norwegian language rendered great service to the development of an independent Norwegian *riksmål.*

Norske Folkeeventyr (1842–44, 1852, 1871, with J. E. Moe; Eng. tr. in *Popular Tales from the Norse,* G. W. Dasent, 1859; *Tales from the Fjeld,* tr. G. W. Dasent, 1874; *Round the Yule Log,* tr. H. L. Brækstad, 1881; *Norwegian Fairy Tales,* tr. A. Heywood, 1895; *Fairy Tales from the Far North,* tr. H. L. Brækstad, 1897; *Norwegian Fairy Tales,* tr. H. and J. Gade, 1924); *Norske Huldreeventyr og Folkesagn* (1845–48); *Samlede eventyr* (3 vols, 1944).
A. Sinding-Larsen, *P. C. A., En litterærbiografisk skisse* (1872); K. Liestøl, *P. C. A. Mannen og livsverket* (1947). R.G.P.

Ascásubi, Hilario (*Fraile Muerto (now Belle-Ville) 1807; †1875), an originator of *gaucho* literature (q.v.). Escaping from Rosas, he fled to Montevideo in 1839. During the siege he published, in ballad and other popular verse forms, political propaganda against Rosas, written from the *gaucho* point of view. He continued this device after his return to Buenos Aires in 1852, and his success encouraged him to write an epic on an 18th-century *gaucho,* Santos Vega, who had already become a legend.

The Montevideo series collected by the author: *Paulino Lucero o los gauchos del Río de la Plata cantando o combatiendo contra los tiranos de las Republicas Argentina y Oriental del Uruguay* (1839–1851); the Buenos Aires series repub. in selection: *Aniceto el Gallo, gacetero y prosista y gauchi-poeta argentino*; the epic *Santos Vega o los mellizos de la Flor*; the whole in 3 vols (Paris, 1872). E.Sa.

Ascham, Roger (*Kirby Wiske *c.* 1515; ∞1 VI 1554 Margaret Howe; †XII 1568), English scholar and educationalist. A magnificent Greek scholar, tutor—later Latin secretary—to Queen Elizabeth, Ascham is best known for his English works, *Toxophilus* and *The Scholemaster.* His English letters written abroad in 1553 are balanced and conversational. B.L.J.

Toxophilus, the schole of shootinge (1545; ed. E. Arber, 1895); *The Scholemaster* (1570; ed. E. Arber, 1895); *The English Works,* ed. W. A. Wright (1904).
A. Katterfeld, *R. A.* (1879); C. Benndorf, *Die englische Pädagogik im 16. Jh.* (1905); A. Weidemann, *R. A. als Pädagog* (1900); L. B. Radford, 'R. A.', in Quart. Rev. (1931); S. A. and D. R. Tannenbaum, *R. A.* (1946; biblio.).
J.R.B.

Asclepiades of Samos (early 3rd century B.C.), also called Sicelidas and mentioned under that name by Theocritus. Forty-five epigrams survive, mostly erotic.

H. Stadtmüller, *Anthologia Graeca* (1894); W. R. Paton, *Anthologia Graeca* (1916, with tr.); J. W. Mackail, *Select Epigrams from the Greek Anthology* (1911, with tr. and comm.). T.B.L.W.

Ascoli, GUIDO ISAIA (*1829; †1902), Italian philologist and founder of the *Archivio glottologico italiano.*

F. G. Pulle, *G. A.* (1907). B.R.

Asconius Pedianus (*9 B.C.; † A.D. 76), Roman grammarian, wrote a commentary on Cicero's speeches, extant only in part (*In Pisonem*, *pro Scauro*, *pro Milone*, *pro Cornelio*, *in Toga candida*). Asconius shows knowledge of all Cicero's works except the letters to Atticus.

Ed. A. C. Clark (1907); T. Stangl, *Scholiastae Ciceronis Orationum* (1912); C. Giarratano (1920); J. N. Madvig, *De Asconii Pediani Commentariis* (1828). J.A.W.

Asenjo Barbieri: see BARBIERI, F.

Asgill, JOHN (*Worcs. 25 III 1659; †London XI 1738), English pamphleteer, nicknamed 'translated Asgill' by contemporaries for his eccentric but pithily written pamphlet proving Christians need not die.

The Metamorphosis of Man by the Death and Resurrection of Jesus Christ from the Dead (1727).
D. Gregg, *Asgill's Argument* (1875, with memoirs and notes). R.M.H.

Ásgrímsson, EYSTEINN (*1310 ?; †1361), Icelandic poet. An ecclesiastic famed for his lay *Lilja*, praising the Virgin Mary. It is full of religious symbolism, and is most interesting as an expression of the religious aspirations and conceptions of the late middle ages in Iceland. It stands high as a work of art and with its free and simple style marks the culmination of the development away from the artificial style of the Scalds (q.v.).

Lilja (*The Lily*; original and Eng. tr., ed. E. Magnússon, 1870).
F. Paasche, 'Lilja', in Edda, XXI (1924). R.G.P.

AL-**A'sha** (6th–7th century), Arabic poet, excels in the description of wine. As the numerous foreign, especially Persian, words in his poetry show, he had contact with outward civilization; it is even probable that he was a Christian. He witnessed the rise of Islam and according to tradition even composed a poem in praise of Mohammed—without, however, accepting the new faith.

Ch. Lyall, 'The Mu'allaqa of Maimun al-A'sha, rendered into English in the metre of the original', in *Oriental Studies presented to E. G. Browne* (1922). S.M.S.

Asher ben Yeḥiel, or **Asheri,** 'ROSH' (*Germany *c.* 1250; †Toledo 31 X 1327), Spanish Hebrew religious writer. For a while principal rabbi of Germany, he emigrated 1304 to Spain, where he became rabbi of Toledo and head of all Spanish Jewish communities. One of the greatest of the 'decisors' of Jewish law, he took an active part in the controversy over the *Guide* of Maimonides. He wrote comments on many parts of the Talmud, and over 1,000 *responsa* (replies to legal questions).

Responsa (Venice 1520–23); *Pisqe ha-Rosh* (Constantinople 1517).
A. Freimann, 'Ascher ben Jechiel', in Jahrb. Jüd. Lit. Ges., XII (1919). C.R.

Ashi (*352; †Sura 427), Iraqi Hebrew-Aramaic religious writer, was from 375 to 427 head of the Talmudical academy at Sura and close to the court of Yezdegerd I, king of Persia. He was the final redactor of the *Babylonian Talmud*. This is a summary of legal discussions held in the Babylonian schools on the basis of the *Mishnah* (see JUDAH the Prince) between A.D. 250 and 400. The text of the discussions is in Aramaic, the traditional material on which it is based is in Hebrew, the whole in a very abbreviated style, with many digressions, homilies and legends interspersed. The share of Ashi as redactor is very real and many remarks by him appear. It was later worked over by a group of scholars called Saboraeans, and given general recognition throughout Jewry through the efforts of the Geonim, heads of the Babylonian schools until Hai Gaon (†1038).

Babylonian Talmud (1st complete ed. Venice 1520–23; *Der Babylonische Talmud*, Ger. tr. L. Goldschmidt, 9 vols, 1933–35; *The Babylonian Talmud*, tr. I. Epstein, 34 vols, 1933–48); S. Levy, *Treasures of the Talmud* (1925); A. Cohen, *Everyman's Talmud* (1932); L. Auerbach, *The Babylonian Talmud in Selection* (1946).
H. L. Strack, *Introduction to Talmud and Midrash* (1931); D. Wright, *The Talmud* (1932); R. T. Herford, *Talmud and Apocrypha* (1933); A. L. Williams, *Talmudic Judaism* (1933); S. Funk, *Die Juden in Babylonien 200–500* (2 vols, 1902–08); N. N. Glatzer, *Geschichte der talmudischen Zeit* (1937). C.R.

Ashiq of Isfahan, Aqa Muhammad (†1767–68), Persian lyric poet.

Divan (Tehran, 1939). E.Y.

Ashkenazi, Jacob ben Yitzchok (*Yanof ? Poland *c.* 1550; †Prague 1628), Yiddish writer.

Tseena Ou-reena (tr. of the Bible, incorporating post-biblical legends and commentaries. First pub. 1590; 3rd ed. Basle, 1622; Latin tr. John Siebert, Helmstedt, 1660; French tr., 1846; Ger. tr. 1911 ff.); *Hamagid* (Prague, 1576); *Meilitz Yosher* (Amsterdam, 1699). J.S.

Ashmole, Elias (*Lichfield 23 V 1617; †18 V 1692), English antiquarian: founder of the Ashmolean Museum, Oxford (1683). Ashmole's treatise on the Order of the Garter is exhaustive. His *Memoirs* contain useful historical material.

The Institutions, Laws, and Ceremonies of the Order of the Garter (1672); *Memoirs* (1717; crit. ed. R. T. Gunther, 1927).
A. L. Humphreys, *A.* (1925). W.A.A.

Asinius Pollio: see Pollio.

Asjadi, Abu Nazar abd al-Aziz (*Marv, 11th century), Persian court-poet of the Qaznavid period. E.Y.

Askelöf, Johan Christoffer (*Ingelatorp 13 II 1787; †Stockholm 12 VII 1848), Swedish journalist, editor of several periodicals, literary and political, above all (1830–48) Svenska Minerva, an anti-liberal, pro-government, paper of some celebrity. Askelöf travelled widely (England, Italy) and was a notably good prose-writer, commended as such by Tegnér.

Ett och annat ur tidningen Svenska Minerva (1834).
N. Erdmann, *Svenska Minerva* (1915). B.M.E.M.; A.H.J.K.

Asnyk, Adam Prot (*Kalisz 11 IX 1838; †Cracow 2 VIII 1897), Polish poet, playwright and short-story writer. After the unsuccessful 1863 rising he left for Italy and Germany, where he studied philosophy. From 1870 he lived at Cracow. His lyrics express his various moods and deep philosophical reflexions. Though he belonged to the positivist movement of his generation, at the end of his creative period he listened to the heart. With M. Konopnicka he is the best Polish lyricist in the second half of the 19th century. His historical and social plays lack dramatic strength though not formal beauty.

Verse: *Poezje* (4 series, 1869–94; some tr. L. Gumplowicz, in *Ausgewählte Gedichte*, 1887).—Plays: *Cola Rienzi* (1874); *Zyd* (1875; *Im Banne des Vorurtheils*, tr. J. Meixner, 1882); *Kiejstut* (1878; Ger. tr. M. von Reden, 1879).—*Pisma* (5 vols, 1898).
K. Woycicki, *Adam Asnyk wśród prądów epoki* (1931; with biblio.). S.S.

Asselijn, Thomas (*Dieppe 1620; †Amsterdam VII 1701), Dutch playwright, bookbinder and artisan, disciple of Jan Vos. His dramas were unsuccessful, but his Jan-Klaasz comedies remained popular for a century. They caused a scandal and for a time were banned, since the Mennonites felt themselves to be derided in them. They are cleverly built comedies, realistic, full of coy humour.

Op- en ondergang van Mas Anjello (1668); *Jan Klaasz of de gewaande Dienstmaagd* (1682); *Kraembedt of Kandeelmaal van Saartje Jans* (1684); *Echtscheiding van Jan Klaasz en Saartje Jans* (1685); *De Stiefmoeder* (1684); *De Stiefvaer* (1690); *De Kwakzalver* (1692); *Gusman de Alfarache* (1693).
A. de Jager, *A.'s Werken,* I (1878); J. A. Worp, 'T. A.', in Tijdschr. v. Nederl. T. en Lett. 4, 5; J. J. Soons, 'De tendens van de Ned. Tartuffe-bewerkingen', in Nieuwe Taalgids, 31; J. van Vloten, *Het Nederlandsche Kluchtspel,* III (2nd ed. 1877). A.M.B.W.

Assenede, Diederic van, 13th-century Dutch poet. His *Floris ende Blancefloer*, adapted from the French romance *Floire et Blancheflor*, later became a chapbook which was reprinted until the 19th century

Ed. P. Leendertz Jr. (1912); chapbook ed. H. C. Rogge (1871), modernized version by J. A. Alberdingk Thijm in *Karolingische Verhalen* (1851). J.J.M.

Asser (†909?), Welsh monk of St David's, later bishop of Sherborne, biographer (*c.* 893) and scholarly assistant of King Ælfred.

Asser's Life of King Alfred, ed. W. H. Stevenson (1904; Eng. tr. A. S. Cook, 1906). For doubts of genuineness of Asser, see V. H. Galbraith, *Historical Research in Medieval England* (1951). R.W.B.

Assouci, Charles Coypeau d' (*Paris 16 X 1605; †Paris 1679), French poet, self-styled 'emperor of burlesque'. His disorderly life and his broad parodies of Latin authors belong to the minority revolt against classical taste within the 17th century.

Le jugement de Pâris en vers burlesques (1648); *Ovide en belle humeur* (1650); *Le ravissement de Proserpine* (1653); *Œuvres* (1668); *Aventures* (1677), ed. E. Colombey (1858).
E. Henriot, *Les livres du second rayon* (1926). G.B.

Asteropherus, Magnus Olai (†19 IX 1647), Swedish schoolmaster and cleric.

Asteropherus, who lived for a time at Arboga, is notable for having written, in 1609 or 1610, one of the earliest dramas in Swedish literature, viz. *Tisbe*, a curious, lively, learned play, provided with a happy ending.

Tisbe, ed. E. Meyer (1909).
G. E. Klemming, *Sveriges dramatiska litteratur intill 1875* (1863–79).
B.M.E.M.; A.H.J.K.

Astydamas, name of two Athenian tragic poets, father and son. The more famous son was a pupil of Isocrates and won his first victory 372 B.C. His victory of 340 was celebrated by a statue in the theatre.

A Nauck, *Tragicorum Graecorum Fragmenta* (1926); A. E. Haigh, *Tragic Drama of the Greeks* (1896). M.L.C.; T.B.L.W.

Asvaghosha, the greatest of the Mahāyāna Buddhist teachers, was born at Saketa in Oudh. He was the preceptor of the Kushān emperor Kanishka (A.D. 120–62), whom he helped to draw up the Mahāyāna canon. He was the author of the earliest known Indian drama, the *Sāriputraprakarana*, and of numerous philosophical works and poems, the most famous being the *Buddha Charita* (tr. E. B. Cowell, *Sacred Books of the East*, XLIX, 1894), which was used by Sir Edwin Arnold in his *Light of Asia* (1879). H.G.R.

Ata Malik-i Juvayni, ALA' AL-DIN (*1226; †Arran, Azerbāijān 6 III 1283), Persian historian, statesman and man of letters. As a youth he entered the service of the Mongol rulers of Persia and twice visited Mongolia, accompanying Argūn, the Mongol king. In 1262 he was appointed governor of Bagdad. Finally he incurred the displeasure of the Mongol monarch, and died from an apoplectic stroke, after all his property had been confiscated.

His *Tarikh-i Jahan-Gusha* ('the History of the World-Conqueror', i.e. Genghis Khan, 1260) is indispensable for the history of the Mongols, the Assassins and Khorezmshāhids. His literary style has greatly influenced eastern historical tradition.

Tarikh-i Jahan-Gusha, ed. M. M. Qazvini (3 vols, intro. E. G. Browne, 1912–37). E.Y.

Atanacković, BOGOBOJ (*Baja 10 VI 1826; †Novi Sad 28 VIII 1858), Serbian writer and one of the most fervent supporters of Vuk Karadžić and his linguistic reforms. He wrote poems, books of travel, short stories and novels, the latter two genres proving his most successful work.

SHORT STORIES: *Bunjevka* (1851); *Darak Srpkinji* (2 vols, 1845–46).—NOVEL: *Dva Idola* (1852).—*Sabrana Djela* (1928). S.C.

Athanasius (*Egypt *c.* 295/300; †373), Greek ecclesiastical writer. Athanasius was probably of Egyptian rather than Greek extraction; he seems to have spoken and written Coptic. He accompanied the patriarch Alexander of Alexandria to the council of Nicaea in 325, and was in 328 elected his successor. The eastern church was divided at this time by a christological dispute, the Nicene party maintaining that the nature of the Father and the Son was the same, the Arians that the Son was inferior to and created by the Father. Athanasius was a courageous and uncompromising defender of the Nicene faith, resisting bishops and emperors alike. He was five times deposed from his see and spent 17 years in exile or in hiding. Only after 366 did he have unchallenged tenure of his patriarchate.

Most of his writings—which present many problems of authenticity—are polemical and topical. He shows mastery of debate, superb skill in the handling of evidence, and scrupulous pursuit of his purpose. The principal of these are the 'Apology against the Arians', the 'Apology to Constantius', and the 'Apology on his flight'. In his dogmatic writings against the Arians, of which the principal are three 'Speeches against the Arians', he is less successful. His letters include many long polemical treatises in epistolary form, such as the 'Letter to the Monks concerning the History of the Arians', and the series of festal letters which survive only in a Syriac translation. Also in letter form is his 'Life of St Antony', the founder of Egyptian monasticism. This strange mixture of popular Christian piety and philosophic pagan asceticism enjoyed immense success and set the pattern for Christian hagiography.

As was natural with one who wrote in haste and often in anger, Athanasius took little thought for literary form. His works are valuable as sources for the history of his times, but have to be used with great care because of their tendentious presentation—or suppression—of the facts.

Migne, *Patr. Gr.*, 25–28; *Athanasius' Werke*, ed. H. G. Opitz (3 vols, 1934–36); W. Cureton, *The Festal Letters of A.* (1848); W. Bright, *A., the Orations against the Arians* (1873) and *The Historical Writings of A.* (1881); E. Fialon, *Athanasii pros ton Basilea Konstantion apologia* (2nd ed. 1892); W. Riedl and W. E. Crum, *The Canons of A. of A.*, the Arabic and Coptic versions (1904); G. Ludwig, *Athanasii Epistula ad Epictetum* *episcopum Corinthi* (1911); F. C. Cross, *A., Oratio de incarnatione Verbi* (1939).—Translations: J. B. McLaughlin, *The Life of St Anthony the Hermit*; A. Robertson, *Discourse on the Incarnation* (2nd ed. 1891); A. Robertson, *Select Writings and Letters of A.* (1892); J. H. Newman, *Select Treatises of A.* (2 vols, 2nd ed. 1900), C. R. B. Shapland, *The Letters of St A. concerning the Holy Spirit* (1951).

E. Schwartz, 'Zur Geschichte des Athanasius', in Göttinger Nachrichten (1904, 1905, 1908, 1911); F. Lauchert, *Das Leben des heiligen A.* (1911); N. W. Sharpe, 'A. the Copt and his Times', Biblia Sacra, 72 (1915); H. I. Bell, 'Athanasius', Congreg. Qu., 2 (1925); G. Bardy, *Saint Athanase* (2nd ed. 1925); J. List, *Das Antoniusleben des heiligen A.* (1930); H. G. Opitz, *Untersuchungen zur Ueberlieferung der Schriften des A.* (1935); J. A. Möhler, *A. der Grosse* (2nd ed. 1944); F. L. Cross, *The Study of A.* (1945).— G. Müller, *Lexicon Athanasianum* (1944 ff.).
R.B.

Athenaeus, Greek writer from Naucratis (*fl.* A.D. 200). His *Deipnosophistai* represents a *Banquet of Sophists*. Of the original 30 books we have 15 and an abridgement. The conversations are a disguised encyclopaedia, which has preserved for us a great many quotations from classical authors and a store of information about everyday life.

G. Kaibel, *Athenaei Deipnosophistai* (1887); C. B. Gulick, *Athenaeus: Dipnosophists* (1927, with tr.).—S. P. Peppink, *Observationes* (1936).
T.B.L.W.

Atherstone, Edwin (*17 IV 1788; †Bath 29 I 1872), English versifier and prose-writer, whose copious and grandiose epics and romances, inspired by the painter John Martin, won ephemeral applause.

Epics: *Israel in Egypt* (1861); *The Fall of Nineveh* (30 bks, 1868).—Romance: *The Handwriting on the Wall* (1858). R.M.H.

Attar, Farid al-Din abu Hamid, Shaykh (*Nishabur, 1119?; †*ibid.* 1230), Persian poet, writer and mystic. A physician by profession, he travelled extensively and apparently visited Egypt, Damascus, Mecca, India and Turkistan. Finally he settled in his native town, where he is said to have been killed during the Mongol invasion.

Attar is regarded as one of the three main Persian mystic poets, the other two being Sanai and Mawlavi. His works are almost entirely consecrated to the cause of Sufism. His copious poetical output, including odes, sonnets and quatrains, comprises mainly poems in couplet form. His *Tazkirat al-Awliya* ('Memoirs of the Saints', ed. R. A. Nicholson, 2 vols, Leyden and London, 1905–07), written in prose and outstanding in sensitiveness and purity of style, is one of the main works on Sufism.

Pand-Nameh, ed. and Fr. tr. Silvestre de Sacy (1819); *Mantiq al-Tayr* (1857; *Le Langage des Oiseaux*, Fr. tr. Garcin de Tassy, 1863; Eng. abr. tr. R. P. Masani, 1924); *Elahi-Nameh*, ed. H. Ritter (Istanbul, 1940); *Divan-i Attar* (Tehran, 1940); *Kulliyat-i Attar* (Lucknow, 1877).

M. Smith, *Attar* (1932); S. Naficy, *Ahval va Āsār-i Attar* (Tehran, 1941); see also Muhammad-i Qazvini's intro. to the above ed. of *Tazkirat al-Awliya.* E.Y.

Atterbom, Per Daniel Amadeus (*Åsbo 19 I 1790; †Stockholm 21 VII 1855), Swedish poet and critic. Atterbom was the leader of the 'Fosforister', a group of romantic innovators banded together in the society known as 'Aurora', who took their name from their periodical Phosphorus. Atterbom, an introspective and diffident man, son of a clergyman, and later professor at Uppsala, indulged less in polemics than did the majority of the group, but more than any of them he exemplified the new romanticism in his own works. In the prologue to Phosphorus (1810) he stated the new romantic ideas and ideals, calling especially for a revival of 'true' or 'pure' poetry. He was much influenced by the nature-philosophy of Schelling as is shown, for example, in *Blommorna* (1812–37). His most important works are two (undramatic and unactable) poetic dramas, the fragment *Fågel Blå*, and *Lycksalighetens Ö* (1824–27), in which he expresses his later, maturer, belief that men can win truth and happiness only through unselfishness and suffering. The ideas are expressed by a symbolism that is often obscure, but the conclusion, a resigned renunciation of earthly joy, is plain. Both works contain poetry of a very high order.

Samlade dikter (6 vols, 1854–63); *Samlade skrifter i obunden stil* (7 vols, 1859–70); *Valda skrifter*, ed. F. Böök (6 vols, 1927–29): 'Brev till Schelling', ed. R. G. Berg, in Samlaren, 1918.

F. Vetterlund, *Fågel Blå* (1900–02) and *Lycksalighetens Ö* (1924); C. Santesson, *A.s ungdomsdiktning* (1920) and *Atterbomstudier* (1932); A. Nilsson, *Svensk Romantik* (1916); H. Frykenstedt, *A.s Lycksalighetens Ö* (1951).
B.M.E.M.; A.H.J.K.

Atterbury, Francis, bishop of Rochester (*Milton Keynes 6 III 1662; ∞1696 Katherine Osborn; †France 15 II 1732), English divine, a religious and political controversialist, who ably vindicated High Church principles and privileges, dying in exile.

An Answer to some Considerations on the Spirit of Martin Luther, and the Originals of the Reformation (1687); *Rights and Privileges of an English Convocation stated and vindicated* (1700); *Miscellaneous Works*, ed. J. Nichols (5 vols, 1789–98).

R. F. Williams, *Memoirs and Correspondence of A.* (2 vols, 1869); H. C. Beeching, *F. A.* (1909). R.M.H.

Atticus, Titus Pomponius (*109; †32 b.c.), the friend of Cicero; took no part in politics, but was friendly with all the leading men of Rome. His large household of slaves was devoted largely to publishing books, including most of Cicero's works. Cicero's correspondence with him is of the greatest value: his own letters have perished.

G. Boissier, *Cicero and his Friends* (1897, with Eng. tr.); life by Cornelius Nepos tr. J. C. Rolfe (Loeb Libr., 1929). J.A.W.

Aubanel, Théodore (*Avignon 26 III 1829; †*ibid.* 31 X 1886), Provençal poet and writer. Aubanel was the son of a printer in Avignon and worked at his father's trade. He was the friend of Mistral and of Roumanille and one of the founders of the *Félibrige* (the group responsible for the 19th-century Provençal literary renaissance). He wrote, in Provençal, a number of fine lyrics, in which Christian feeling is combined with a pagan sensuality. They bear witness to a deep and painful experience of love.

Verse: *La miougrano entreduberto* (1860); *Li fiho d'Avignoun* (1885); *Lou reire-souleu* (1899).—Play: *Lou pan dòu pecat* (1878).

E. Ripert, *La Renaissance provençale* (1918); J. Vincent, *T. A.*, (1924); C. Maurras, *T. A.* (1928); A. H. Chastain, *T. A.* (1929). M.G.; J.P.R.

Aubignac, François Hédelin, Abbé d' (*Paris 4 VIII 1604; †Nemours 25 VII 1676), French critic and dramatist; a nephew of Richelieu. His writings on the theory of tragedy invoked the authority of Aristotle and were important in establishing the doctrine of the unities. His *Histoire du temps ou relation du royaume de Coquetterie* (1654) contains the first printed example of the word *précieuse*.

Plays: *Cyminde* (1642); *Zénobie* (1647); *Le martyre de Ste Catherine* (1650).—Criticism: *Térence justifié* (1656); *La pratique du théâtre* (4 vols, 1657), crit. ed. P. Martino (Algiers, 1927); *Conjectures académiques* (1715), ed. V. Magnien (1925).

C. Arnaud, *L'abbé d'A.* (1887); R. Bray, *La formation de la doctrine classique* (1927). G.B.

Aubigné, Théodore Agrippa d' (*Pons, Saintonge 8 II 1551; †Geneva 9 IV 1630), French poet. Brought up by his father as a classical scholar and militant Protestant, d'Aubigné spent many years of active soldiering in the wars of religion. He became the outspoken comrade-in-arms of Henry of Navarre and spent his last years (1620–30) as an honoured citizen of Geneva. He was the grandfather of Mme de Maintenon.

He left unpublished his earliest poetry, *Le Printemps*, love-poems in Ronsard's Petrarchan vein inspired by Diane Salviati, the niece of Ronsard's 'Cassandre'. *Les Tragiques*, which makes him France's greatest Protestant poet and one of her greatest religious poets, was nearly 40 years in the writing (1577–1616). This long poem of religious and political inspiration in 7 books reveals the fanaticism and misery of the wars of religion, a mind steeped in the Bible, and rises to passages of apocalyptic grandeur. D'Aubigné's prose *Histoire universelle* traces the Protestant struggle from 1553 on. He left also pamphlets and *Mémoires* for the edification of his children.

Les Tragiques (1616, 1619), crit. ed. A. Garnier and J. Plattard (4 vols, 1933); *L'Histoire universelle* (3 vols, 1616–20), ed. A. de Ruble and J. Plattard (11 vols, 1886–1925); *Mémoires* (*Sa vie à ses enfants*) (1729), pub. Gallimard (1928).—*Œuvres*, ed. E. Réaume and F. de Caussade (6 vols, 1877–92).

A. Garnier, *D'A. et le parti protestant* (3 vols, 1928) and 'Le Texte des *Tragiques*', in Rev. du 16e siècle (1930); S. Rocheblave, *A. d'A.* (1931); J. Plattard, *A. d'A.* (1935). G.B.

Aubrey, John (*Easton Piers 12 III 1626; †Oxford VI 1697), English antiquarian and biographer. Aubrey was an accurate but unsystematic investigator whose shrewd biographical notes have proved more valuable than his ambitious antiquarian surveys of Wiltshire and Surrey.

The Natural History and Antiquities of the County of Surrey (1719); *Wiltshire. The Topographical Collections of John Aubrey*, ed. J. E. Jackson (1862); *Brief Lives*, ed. A. Clark (1898; still the standard ed.); *Aubrey's Brief Lives*, ed. O. L. Dick (1949).

J. Britton, *Memoir of A.* (1845); A. Powell, *A. and his Friends* (1948). W.A.A.

Audefroi le Bastart (*fl.* Arras? early 13th cent.), French lyric poet. He addressed lyrics to Jean II of Nesle (see Blondel) and Michel III de Harnes (†1231). Of his extant poems, 10 are conventional courtly *chansons*, the other 6 are imitations of the 12th-century *chansons de toile* (lyrico-narrative poems built round a sentimental crisis seen from the heroine's standpoint and related in a style and metre similar to that of the *chansons de geste*). Although clever *pastiches*, Audefroi's poems are more elaborate than their originals, are in rhyme instead of in assonance, are slower in movement, and show the obvious influence of courtly poetry.

Ed. A. Cullmann (1914); H. Petersen Dyggve, *Trouvères et Protecteurs* (1942). F.W.

Audelay or **Awdelay,** JOHN (*fl.* 15th century), English writer of a number of didactic and religious poems in the West Midland dialect.

Poems, ed. E. K. Whiting (1931). R.W.B.

Auerbach, BERTHOLD (*Nordstetten 28 II 1812; †Cannes 8 II 1882), German novelist. Auerbach was intended for a rabbi, but in 1836 arrest for supposed revolutionary student activities changed the direction of his career. He translated Spinoza and his first novels treated Jewish themes, but his reputation rests upon his *Dorfgeschichten*, which fluently paint a somewhat idealized picture of peasant life in the Black Forest. He was among the first to exploit what was to become a fruitful field. The combined sentimental, progressive and moralizing flavour of his work was in tune with his age and brought it wide popularity.

Das Ghetto: Spinoza (1837; tr. E. Nicholson 1882); *Dichter und Kaufmann* (1839; tr. C. T. Brooks, 1877); *Schwarzwälder Dorfgeschichten* (4 vols, 1843–54; tr. C. Goepp, *Black Forest Village Stories*, 1869); *Volkskalender: Der Gevattersmann* (1845–46); *Barfüssele* (1856; *Little Barefoot*, tr. H. W. Dulcken, 1873); *Auf der Höhe* (1885; tr. F. E. Bunnett, *On the Heights*, 1867); *Gesammelte Schriften* (22 vols, 1863–64).

A. Bettelheim, *Berthold Auerbach* (1907), *Biographenwege* (1913); M. G. Zwick, *Auerbachs sozialpolitischer und ethischer Liberalismus* (1933). H.A.P.

Auersperg, GRAF: see GRÜN, ANASTASIUS.

Augier, GUILLAUME VICTOR ÉMILE (*Valence 17 IX 1820; †Croissy 25 X 1889), French dramatist. Augier, combining the technical brilliance of Scribe with the 'play of ideas', is a precursor of Dumas *fils* in the field of social drama, and representative of the school of *bon sens* in the theatre. His plays, even those in verse, are anti-romantic in spirit and deal with such problems as divorce (*Madame Carverlet*, 1876), illegitimacy (*Les Fourchambault*, 1878), class distinction (*Le Gendre de M. Poirier*, his masterpiece, written in collaboration with Jules Sandeau, 1854), prostitution (*Lions et Renards*, 1869) and the social significance of the courtesan (*Le Mariage d'Olympe*, 1855).

La Ciguë (1844); *L'Aventurière* (1848); *Gabrielle* (1849); *Le Fils de Giboyer* (1862); *Jean de Thommeray* (1874); *Théâtre complet* (7 vols, 1889).

P. Morillot, *E. A.* (1901); H. Gaillard, *E. A. et la comédie sociale* (1910); J. Marsan, *Théâtre d'hier et d'aujourd'hui* (1926). T.W.

Augustijnken van Dordt, 14th-century Dutch poet, at the court of Jan of Bloys, Count of Beaumont, author of allegorical poems in the courtly style and some mystical poems.

Ph. Blommaert, *Oudvlaemsche Gedichten*, III; J. v. Vloten, in Dietsche Warande, VII. J.J.M.

Augustinus, AURELIUS, SAINT (*Tagaste, Numidia 354; †430). Son of a pagan father and Christian mother, educated in northern Africa, he left Carthage for Rome in 383. While holding the chair of rhetoric at Milan (384–87), he was converted to Christianity. He returned to Africa in 388, was ordained in 391 and later became bishop of Hippo. His voluminous writings include dogmatic, theological, exegetic and educational treatises, sermons, letters and autobiographical work. Among the most important are the *Confessiones* in 13 books, of which the first ten deal with his own life; *De Civitate Dei* in 22 books, which is undoubtedly the finest of his works for its learning and eloquence; *De Doctrina Christiana* in four books; *De Trinitate*, a notable dogmatic treatise. He was a great preacher and a man of attractive personality, to whose intellectual power later Christian thought was heavily indebted.

Migne, *Patr. Lat.*, 32–47; some works in *Corpus Script. Eccl. Lat.* (Vienna, 1887 onwards); *Confessiones*, tr. W. Watts (1631), repr. Loeb Libr. (2 vols, 1912), with Fr. tr. P. de Labriolle (1925–26); *De Civitate Dei*, ed. B. Dombart, A. Kalb (2 vols, 1928–29), tr. J. Healey (1610, rev. ed. 1620, repr. with good intro. by E. Barker, 1931); *Select Letters*, tr. J. H. Baxter (Loeb Libr., 1930). J.F.L.

Aulnoy, MARIE-CATHERINE, BARONNE D', née le Jumel de Barneville (*Barneville 1650 or 1651; ∞1666 François de La Motte d'Aulnoy; †Paris 14 I 1705), French writer, a pioneer of modern fairy-tales, as *The Blue Bird*. Her once celebrated memoirs on France, Spain and England are now considered as compilations at second-hand. Abetted by her mother, she attempted to get rid of her husband by accusing him of high treason, but he survived until his natural death in 1700.

NOVEL: *Hippolyte, comte de Douglas* (1690).—FAIRY-TALES: *Les illustres fées* (1698); *Les contes nouveaux ou les fées à la mode* (3 vols, 1698–1711).—Coll. ed. Jouaust (1881); *The Fairy Tales of Madame d'Aulnoy*, tr. with intro. Lady Thackeray Ritchie (1892).—Memoirs in *Choix de mémoires des femmes françaises aux 17e, 18e et 19e siècles* (1902).

L. F. Faure-Goyau, *La vie et la mort des fées* (1910); A. Lautère, *Mme d'A. et sa mère* (1947). G.B.

Aurelius, MARCUS (*121; †180), Roman emperor and Stoic philosopher. He succeeded his father (by adoption), Antoninus Pius, in 161. After preliminary training in rhetoric, he devoted himself to Stoicism and wrote, in Greek, twelve books of *Meditations*; his theme is human conduct, and the necessity of rising above worldly things. He shows himself full of sincerity, honesty and feeling, but lacks originality as a philosopher.

C. R. Haines (Loeb Libr.); A. S. L. Farquharson, *The Meditations of the Emperor Marcus Antoninus* (1944).

E. V. Arnold, *Roman Stoicism* (1911); H. D. Sedgwick, *M. A.* (1921). D.J.F.

Aurelius Victor, Roman historian, wrote *c.* 360 a history of the emperors down to Constantine, based on good sources, but without literary merit. Under his name we have also an *Epitome* (imperial history down to Theodosius the Great, 395), a work *De Origine Gentis Romanae* (an inept compilation of Roman prehistory) and a *De Viris Illustribus* (condensed republican biographies). The authorship of these three works is uncertain.

Ed. F. Schröter (1829–31); F. Pichlmayr (1911). J.A.W.

Aurispa, GIOVANNI, originally G. Pichumerio (*1375?; †Ferrara 1459), Italian humanist. He was one of the earliest to collect Greek MSS, which he picked up in his travels to Chios and Constantinople. For a time he was secretary to the emperor John Paleologus, with whom he travelled back to Italy, laden with valuable MSS, which he later sold. He taught Greek at Bologna, Florence and Ferrara. Lorenzo Valla was one of his pupils.

R. Sabbadini, *Carteggio di G. A.* (1931). B.R.

Ausonius, DECIMUS MAGNUS (**c.* 310; †*c.* 395), Latin rhetorician and poet. A teacher of grammar and rhetoric, he was appointed tutor at Trier to Gratian, son of the emperor Valentinian. His tenure of the consulate (379) occasioned the composition of the only considerable extant specimen of his prose, the *Gratiarum Actio*. After the murder of Gratian (383) he retired to his native Bordeaux. Ausonius' poetical works are multitudinous and written in various metres. They range from verse-catalogues praising his relatives and ancestors, the professors of Bordeaux, the Caesars etc., and epigrams, scholarly trifles and Virgilian centos to Christian prayers. All these have an interest more historic than poetic. More successful are the *Idyllia*, of which the most famous is the *Mosella*, a delightful poem in hexameters which describes, with many interesting digressions, a journey up that river.

Ed. K. Schenkl, in *Mon. Germ. Hist.*, 5.2 (1883); ed. R. Peiper (1886); H. G. Evelyn-White (Loeb Libr., 2 vols, 1919–21); *Mosella*, ed. C. Hosius (3rd ed. 1926).

M. J. Byrne, *Prolegomena to an edition of . . . Ausonius* (1916); R. Pichon, in *Les derniers écrivains profanes* (1906); E. K. Rand, 'Decimus Magnus Ausonius, the first French poet', in Proc. Class. Ass. (1927). A.J.D.

Austen, JANE (*Steventon 16 XII 1775; †Winchester 18 VII 1817), English novelist. Daughter of a country clergyman, Jane Austen passed her uneventful life in the circle of her large family and friends in the south of England. That the scope of her novels is confined to this limited sphere is, however, mainly due to her conscious preferences as an artist. In her early work, the burlesque stories and plays written for family amusement and the two novels first completed for publication, *Northanger Abbey* and *Sense and Sensibility*, she ridicules the absurdities and extravagances of contemporary literary fashion, notably those of Mrs Radcliffe, and establishes her own art upon the basic principles of nature and probability. Her mature novels apply this criticism to social life, setting falsity, vulgarity and pretentiousness against clearly defined standards of human behaviour. Her plots trace a love-story through everyday incidents to a happy issue; her characters are ordinary rather than exceptional. Yet from this apparently slight material she builds up a rich and varied world in which the smallest details of action acquire deep significance. Her psychological penetration, her subtle sense of comedy and lively wit, her meticulous craftsmanship perfected by long consideration and revision, all contribute to the enduring appeal of her work. Her last novel, *Persuasion*, published posthumously, creates a gentler, more mellowed impression: the sharp satirical brilliance of *Pride and Prejudice* and *Emma* is diminished, and sympathy replaces criticism.

Novels: *Sense and Sensibility* (1811); *Pride and Prejudice* (1813); *Mansfield Park* (1814); *Emma* (1816); *Northanger Abbey* and *Persuasion* (1818); *The Novels of J. A.* (standard ed. R. W. Chapman, 5 vols, 1923).—Juvenilia and Fragments: *Love and Freindship* (i.e. 'Volume the Second', 1922); *Lady Susan* (1925); *Sanditon* (1925); *The Watsons* (1927); *Volume the First* (1933); *Volume the Third* (1951). *Letters*, ed. R. W. Chapman (2 vols, 1932).

G. Keynes, *J. A., A Bibliography* (1929).—J. E. Austen-Leigh, *A Memoir of J. A.* (1870; repr. 1871 with parts of J. A.'s unfinished work); C. Hill, *J. A., Her Home and her Friends* (1902); W. and R. A. Austen-Leigh, *J. A., Her Life and Letters* (1913); C. L. Thomson, *J. A.* (1929); M. Lascelles, *J. A. and her Art* (best and most scholarly crit. study, 1939); R. W. Chapman, *J. A., Facts and Problems* (1948).

W. Scott, rev. of *Emma*, in Quart. Rev. xiv (1816); A. C. Bradley, 'J. A.', in *Essays and Studies of the English Association*, II (1911); V. Woolf, 'J. A.', in *The Common Reader* (1925); Lord D. Cecil, *J. A.* (Leslie Stephen Lecture, 1935); E. M. Forster, 'J. A.: 1. The Six Novels. 2. Sanditon. 3. The Letters', in *Abinger Harvest* (1936). R.F.

Austin, Henry (*fl.* 1613), English verse writer, accused of plagiarism by Thomas Heywood.

The Scourge of Venus, or The Wanton Lady (1613; 1614; 1620; ed. Grosart, 1876). B.L.J.

Austin, John (*Creeting Mill, Suffolk 3 III 1790; ∞1820 Sarah Taylor; †Weybridge XII 1859), English jurist. He brought definition to English jurisprudence. His analytical approach caused him to favour codification and undervalue historical method.

Province of Jurisprudence Determined (1832); *Lectures*, ed. S. Austin (2 vols, 1863). B.H.

Austin, William (*1584; †London 16 I 1634), English barrister and miscellaneous writer, learned in patristics.

Verse: *Devotionis Augustinianae Flammae* (1635; 1637); tr. *Cato Major* (2nd ed. 1671; 3rd 1684). B.L.J.

Austin, William (*fl.* 1662; ▯Southwark), English writer of verse and prose, classical scholar, of interest to readers of Defoe.

The Anatomy of the Pestilence (1665); *Prognosticks and most effectual meanes of Safety* (1666). B.L.J.

Auton, Jean d' (*c. 1465; †1528), French chronicler. Abbot of Angle (Poitou) and friend of Jean Bouchet and Jean Lemaire. He is chiefly known for his prose *Chronique du roy Loys XIIe* (1500), a meritorious eye-witness account of the Italian campaign. His poetry in no way stands out from that of the later *rhétoriqueurs*.

Complaincte de Gennes (1505) in *Das Spinola de Genes*, ed. H. Kühnholtz (1852); *Chronique de Louis XII*, ed. R. de Maulde la Clavière (4 vols, 1889–95).

C. Knuth, *Beiträge zur Kritik des Geschichtschreibers J. d'A.* (1889); H. Guy, *Histoire de la Poésie Française au 16e siècle*, I (1910). M.Y.

Autran, Joseph (*Marseilles 20 VI 1813; †*ibid.* 6 III 1877), French poet and dramatist. Autran spent his life in Provence where he wrote poems dealing with the sea and the countryside, modelled on the verse of classical antiquity. His pseudo-Greek tragedy, *La Fille d'Eschyle* (1848), brought him considerable success. He was in the main current of the 'art for art's sake' movement.

Les Poèmes de la Mer (1850); *Ludibria Ventis* (1838); *Laboureurs et Soldats*, repr. under the title *La Flûte et le Tambour* (1854); *La Vie Rurale* (1858); *Epîtres Rustiques* (1861); *La Légende des Paladins* (1875).

G. Ancey and E. A. Eustache, *J. A. sa vie et ses œuvres* (1906). M.G.; J.P.R.

Auvergne, Martial d' (*Paris 1430?; †13 V 1508), French author and poet. Legal officer of the *Parlement* of Paris. His *Arrêts d'amour* (1460–65), amusing short stories on the vicissitudes of love treated according to the rules of legal procedure, are interesting documents on the customs of the day. His verse, in a more serious vein, includes an historical poem, *Les Vigiles de Charles VII*, and the *Louanges de la Vierge Marie*. He was strongly influenced by A. Chartier.

Arrêts d'amour, ed. L. Götz (1932); W. Söderhjelm, *La Nouvelle française au XVe siècle* (1910); V. Puttonen, *Études sur M. d'A.* (1943). A.H.D.

Ava (*fl.* 1130), earliest German poetess in the vernacular known by name; lived as a recluse near the monastery of Melk on the Danube. Wrote a poem (*c.* 2,500 lines) on Christ, Antichrist and the Last Judgment. A section on the seven gifts of the Holy Spirit shows acquaintance with the works of Hugo of St Victor.

Ed. F. Piper, Zs. f. dt. Ph., XIX (1888).

R. Kienast, 'Ava-Studien', in Zs. f. dt. Alt., 74 and 77 (1937, 1940). F.P.P.

Avancini, Nicolaus von (*Brez nr Trento 1612; †Rome 1686), Austrian Latin dramatist. He entered the Society of

Jesus and wrote some 40 plays, of which 27, all in Latin, are preserved. He ably exploited the latest advances in stage technique and developed the Jesuit drama in the direction of opera.

Poesis dramatica (2 vols, 1675); *Pietas Victrix seu Constantinus Magnus*, ed. W. Flemming in *Das Ordensdrama* (1930; *Deutsche Lit. in Entwicklungsreihen*).
N. Scheid, *A. als Dramatiker* (1913).
L.W.F.

Avellaneda, Alonso Fernández de, Spanish novelist. The name of the author of the sham second part of *Don Quixote* (pub. Tarragona, 1614) is probably a pseudonym. Many fruitless attempts have been made to identify him. His sequel cannot compare with Cervantes', but it is lively although coarse.

Segundo tomo del ingenioso hidalgo Don Quijote; A Continuation of the Comical History of the most Ingenious Knight, Don Quixote de la Mancha, tr. Capt. J. Stevens (1705).
M. Menéndez y Pelayo, 'El *Quijote* de Avellaneda', in *Estudios de crítica literaria*, IV (1907); E. Cotarelo y Mori, *Sobre el Quijote de A.* (1934).
E.M.W.

Avellaneda, Gertrudis Gomez de: see Gomez de Avellaneda, G.

Avempace: see Ibn-Bājja.

Aventinus, Johannes (*Abensberg 4 VII 1477; †Regensburg 9 I 1534), German humanist and historian, the 'Bavarian Herodotus'. Real name Turmair, latinized name from birthplace. Appointed 1517 official Bavarian historian. A founder of modern historiography, he wrote a highly readable history of Bavaria up to 1460, notable for learning and critical insight. Used by many poets as a source, and praised by Goethe.

Annales Boiorum libri VII (final ed. 1580); *Bayerische Chronik* (1533, pub. 1566), abr. G. Leidinger (1926); works, ed. S. Riezler and M. Lexer (1880–86).
E. v. Oefele, *Aventin und seine Zeit* (1877); F. v. Wegele, *Joh. Aventin* (1890). D.G.D.

Averroes: see Ibn-Rushd.

Avianus (*fl. c.* A.D. 400), Latin fabulist whose work is based mainly on the Greek of Babrius. Avianus' elegiac metre is for the most part correctly Ovidian, but his diction over-elaborate. Used extensively in medieval schools.

Aviani Fabulae, ed. R. Ellis (1887); J. W. and A. M. Duff, *Minor Latin Poets* (Loeb Libr., 1934).
A.J.D.

Avicebron: see Gabirol.

Avicenna: see Ibn-Sina.

Avienus, Rufius Festus (4th century A.D.) of Vulsinii in Etruria, Latin poet. His didactic poems in hexameters and iambic metre, written in an attractive style, are mainly translations of the geographical works of Dionysius Periegetes and of the *Prognostica* and *Phaenomena* of Aratus.

Ed. A. Holder (1887). *Descriptio Orbis Terrae* in *Geographi Graeci Minores*, vol. 2, ed. C. Müller (1861); *Ora Maritima*, ed. A. Schulten-P. Bosch-Gimpera (1922); A. Berthelot (1934); *Aratea*, ed. A. Breysig (1882).
A.J.D.

Ávila, Blessed Juan de (*Almodóvar del Campo 1500; †Montilla 1569), Spanish religious writer; studied at the universities of Salamanca and Alcalá, took orders and spent his life preaching in Andalusia. He was imprisoned for suspected heresy in 1532 by the Inquisition but no serious charge was brought against him. His *magnum opus*, *Audi filia* (1556–57) is based on Psalm xlv, 10–11; in it he preached an ascetic Christianity in which mysticism had only occasional expression, the main emphasis being on the vanity of earthly things and the despising of self. He corresponded with Ignatius Loyola, St Teresa and Fray Luis de Granada. The collection of 140 letters is full of advice for all sorts of spiritual difficulties and is among the most famous in Spanish. His prose is economical and effective; from time to time he used very vigorous images. He was beatified in 1894.

Epistolario espiritual, Biblioteca Autores Esp., XIII; selection by G. de Diego (1912); *Obras*, ed. J. Fernández Montaña (4 vols, 1901); *The audi filia or a rich cabinet full of spirituall iewells* (tr. Sir T. Matthew, St Omer, 1620); *Certain selected epistles* (tr. Rouen, 1639); *The cure of discomfort* (tr. 1632).
P. Gerardo de San Juan, *Vida del Maestro J. de A.* (1915).
E.M.W.

Avseyenko, Vasily Grigoryevich (*1842; †1913), Russian author. He belonged to the group of reactionary writers of the period.

Mlechny put' (1875); *Skrezhet zubovny* (1875–78); *Zloy dukh* (1881); *Sobranie sochineniy* (12 vols, 1904–05).
J.L.

Avvakum (Petrovich), protopope or archpriest (*Grigorovo 1620; †Moscow 14 IV 1682), was the author of the autobiography *Zhitie protopopa Avvakuma im samim napisannoye* (1672–73) and of a number of polemical epistles and sermons. As leader of the so-called old believers or *raskolniki* who resisted the ritual reforms introduced by

Patriarch Nikon, he seceded from the official church and spent years in exile, first in Siberia, then in the arctic north, but remained undaunted and defiant, until he was put to death at the stake. Most of his experiences, as well as his pride and faith, have found a striking expression in his autobiography which he wrote not in the literary Church-Slavonic but in the racy spoken Russian of the 17th century.

Sochineniya Avvakuma Petrova (1916); *Zhitie Avvakuma im samim napisannoye* (1916); *Kniga besed protopopa Avvakuma* (1917); *Zhitie prot. Avvakuma i drugie ego sochineniya* (intro. and commentaries by N. K. Gudzy, 1934); *The Life of the Archpriest Avvakum, by Himself*, tr. J. Harrison and H. Mirrlees (1924).
A. K. Borozdin, *Protopope Avvakum* (1900); S. P. Melgunov, *Velikiy podvizhnik Protopop Avvakum* (1907); P. Pascal, *Avvakum et les débuts du raskol* (1938); N. K. Gudzy, *History of Early Russian Literature* (1949). J.L.

Awdeley, John (*fl.* 1559–77), English printer and miscellaneous writer of popular literature.

The Fraternitye of Vagabondes (?1561; 1567; ed. Viles and Furnivall, 1869). B.L.J.

Awfi, Muhammad, 13th-century Persian writer and biographer. Awfi spent his early life in Persia, but the Mongol invasion drove him to India, where he wrote his two main works: *Lubab al-Albab* (1203–27), the oldest known biography of Persian poets, and *Javāmi‘ al-Hikāyāt*, a collection of stories.

Lubab al-Albab (2 vols, with intro. by M. Muhammed Qazvini, London, 1903–06); *Muntakhab-i javāmi‘ al-Hekāyāt* (sel. M. Bahar, Tehran, 1942). E.Y.

Ayala: see López de Ayala.

Aylett, Robert (**c.* 1583; †1655 ?), English religious writer of prose and verse, a member of Trinity Hall, Cambridge.

Divine and Moral Speculations (1654). B.L.J.

Aylmer, Isabella (*England 1837 ?; †1908), novelist. Although she was probably never in New Zealand she wrote what is probably the first New Zealand novel, *Distant Homes* (1862), based on family letters. D.M.D.

Ayrenhoff, Kornelius Hermann von (*Vienna 28 V 1733; †*ibid.* 15 VIII 1819), Austrian dramatist. An army officer, he fought in the Seven Years' War, subsequently rising to field marshal. His German tragedies in the French manner are without distinction. His comedy *Der Postzug* (1769) was a favourite with Frederick the Great.

Tragedies: *Aurelius* (1766); *Hermann und Thusnelda* (1768); *Irene* (1781); *Alceste* (1782); *Kleopatra und Antonius* (1783).—Comedy: *Die gelehrte Frau* (1775).—*Sämtliche Werke* (1789).
W. Montag, *C. von A.* (1908). H.B.G.

Ayres, Philip (*Cottingham 1638; †Agmondesham 1 XII 1712), English miscellaneous writer and translator of prose and verse, including Góngora. B.L.J.

Emblems of Love (1693, ed. G. E. B. Saintsbury in *Minor poets of the Caroline period*, II, 1906); *Lyric Poems, made in imitation of the Italians* (1687); *A Short account of the life and death of Pope Alexander VII* (1667, repr. in Somers Tracts, VIII, 1812).
A. Thomas, 'The Emblemata Amatoria', in The Library (1910); G. E. B. Saintsbury, 'P. A.', in The Bibliographer (1913). J.R.B.

Ayrer, Jakob (*Nuremberg? 1543; †*ibid.* 26 III 1605), German dramatist. Nearly 70 comedies, tragedies and Shrovetide plays by him written mostly after 1595 are extant, some 40 are lost. Important historically, they are influenced both by the Hans Sachs tradition and the English Comedians, and, though often coarse, are readable and entertaining. *Sidea* and *Phaenicia* resemble Shakespeare's *Tempest* and *Much Ado about Nothing*, the *König in Cypern* and the *Griechischer Kaiser zu Constantinopel* treat the same subjects as Machin's *Dumb Knight* and Kyd's *Spanish Tragedy*.

Opus Theatricum (6 vols, 1618); plays ed. A. v. Keller (5 vols, 1864–65); *Phaenicia* and *Sidea*, repr. in A. Cohn, *Shakespeare in Germany* (1865).
W. Wodick, *A.'s Dramen* (1912); G. Höfer, *Bildung J. A.'s* (1930). D.G.D.

Aytoun, Sir Robert (*St Andrews 1570; †London II 1637/8), Scottish court poet. Graduated St Andrews 1588, and went abroad. Invited to court by James VI, knighted 1612, and remained in the royal service until his death. 'Acquainted with all the wits of his time in England', Aytoun is one of the earliest Scots poets to write in English, and a love lyrist of stateliness and beauty.

Poems, ed. C. Rogers (1871). J.K.

Aytoun, William Edmonstoune (*Edinburgh 21 VI 1813; ∞1849 Jane Emily Wilson; †Elgin 4 VIII 1865), Scottish man of letters. Called to the Scottish bar 1840; contributor to Blackwood's Magazine from 1836; professor of rhetoric and belles-lettres, Edinburgh, 1845. **Translator,**

critic, and the author of much fine ballad poetry and light verse.

Poland, Homer, and other Poems (1832); *Lays of the Scottish Cavaliers* (1849); *Bon Gaultier Ballads*, with T. Martin (1845); *Firmilian: A Spasmodic Tragedy* (1854); *Bothwell* (1856); *Poems of Goethe*, with T. Martin (1859); *Ballads of Scotland* (1870); *Poems* (1921).
T. Martin, *Life of A.* (1867). J.K.

Aza, VITAL (*Pola de Lena 1851; †Madrid 1912), Spanish poet and dramatist. A medical practitioner, he later abandoned his profession in favour of a literary career. He is remembered less for his festival poems than for his witty plays on popular types and customs. With their quick, comic movement they are nearer to the one-act *sainete* than to the comedy play.

¡Adiós, Madrid! (1895); *¡Basta de matemáticas!* (1874); *El señor cura* (1890); *Aprobados y suspensos* (1876); *La rebotica* (6th ed. 1911).—*Zaragueta*, tr. C. Stratton (Chicago, n.d). and in *Poet Lore*, 33 (1922). R.M.N

Azeglio, MASSIMO D': see D'AZEGLIO.

Azevedo, ALUIZIO DE (*Maranhão 14 IV 1857; †Buenos Aires 21 I 1913), Brazilian novelist. He initiated the trend towards naturalism, the appearance of which is usually dated 1881, when his *O mulato* appeared. He dealt with social problems and his chief characters are drawn mostly from the lower classes. He is a mordant critic and occasionally extreme in his realist description. He also wrote for the theatre.

Memorias de um condemnado (or: *A condessa Vesper*, 1882); *Mysterio da Tijuca* (or: *Girandola de Amores*, 1882, in serial form); *Casa de pensão* (1883, in serial form); *A coruja* (1889); *O cortiço* (1890; *A Brazilian Tenement*, tr. H. W. Brown, 1926); *Livro de uma sogra* (1895). E.Sa.

Azumamaro: see KADA AZUMAMARO.

Azurara: see ZURARA.

Ba'al Shem Tov, ISRAEL; abbr. BESHT (*Okopy *c.* 1700; †Miedzhybozh *c.* 1760), Russian Hebrew mystic. Of poor origins and without education, he worked for some time as *Ba'al Shem* ('possessor of the Divine Name'), i.e. miracle worker and exorcist; then, at Miedzhybozh, became the focus of the revivalist Hassidic movement. This is a mixture of popularized Cabbalah and heretical Jewish elements, related to Christian pietist and revivalist movements of the time. It produced an emotional and popular form of the Jewish religion, as opposed to the arid intellectualism then in vogue. After some struggle with official Judaism, the movement became a recognized part of Jewish life, but rapidly degenerated into a cult of miracle workers and an obscurantist force, the chief opponent of *Haskalah* 'enlightenment' in the 19th century. Its ideals and forms of life have left deep traces in modern Hebrew literature. The teaching of the Ba'al Shem Tov was oral: his numerous sayings were recorded by his followers.

Tr. collections of sayings by M. Buber: *Des Baal-Schem-Tov Unterweisung im Umgang mit Gott* (1927); *Hundert Chassidische Geschichten* (1935); *Jewish Mysticism and the Legends of Baalshem* (1931); *The Way of Man according to the Teachings of Hasidism* (1950); *Die Chassidischen Bücher* (1928); L. I. Newman, *The Hasidic Anthology* (1934).
S. Schechter, *Studies in Judaism*, I (1896); J. S. Minkin, *The Romance of Hassidism* (1935); S. A. Horodezky, *Leaders of Hasidism* (1928); A. Z. Aeshcoly-Weintraub, *Le Hassidisme, Essai Critique* (1928); S. Dubnow, *Geschichte des Hassidismus* (2 vols, 1931); G. G. Scholem, *Major Trends in Jewish Mysticism* (1946); M. Buber, *Hasidism* (1948). C.R.

Bååth, ALBERT ULRIK (*Malmö 13 VII 1853; †Gottskär 2 VIII 1912), Swedish poet, of an originally Danish family. He taught in the Folk High School at Hvilan (1875–79) and later was curator in the ethnographical museum at Gothenburg. The best of his poems are genre pictures of the Skåne landscape and South Swedish life.

Dikter (1879); *Vid Allfarsväg* (1884); *Svenska toner* (1893); *Dikter i urval* (1910).
E. Bendz, *A. U. B. och hans krets* (1926); F. Böök, 'Åttiotalslyrik', in *Från Åttiotalet* (1926). B.M.E.M.; A.H.J.K.

Bab, SIYYID ALI MUHAMMAD (*Shiraz 20 X 1819; †Tabriz 9 VII 1850), Persian prophet, founder of Babism. He declared himself 'divine messenger' (22 V 1844), was imprisoned (1847) and finally shot. His followers increased and suffered dire persecution.

Bayan-i Farsi (*Le Bayan Persan*, tr. A. L. M. Nicolas, 4 vols, 1911–14); *Bayan-i Arabi* (*Le Béyân Arabe*, tr. A. L. M. Nicolas, 1905); *Dal'a'il-i-Sab'ih* (*Le Livre des Sept Preuves*, tr. A. L. M. Nicolas, 1902).
C. Huart, *La Religion de Bab* (1889); *Maqala-yi Shakhsi Sayyah* (*A Traveller's Narrative*, text and tr. E. G. Browne, 1891); A. L. M. Nicolas, *Seyyed Ali Mohammed dit le Bâb* (1905); E. G. Browne, *Materials for the Study of the Babi Religion* (1918). H.M.B.

Baba Tahir-i Hamadani, nicknamed URYAN, 11th-century Persian poet and mystic. Little is known of his life. His quatrains, the only work extant, are composed in semi-dialect Persian and reveal the longings and sorrows of a passionate soul, with a rustic, yet highly moving, simplicity.

Ruba'iyyat-i Baba Tahir (1857); *The Laments of Baba Tahir* (Persian text and Eng. prose tr. by E. Heron-Allen, metrical tr. by E. C. Brenton, 1902); *Poems of a Persian Sufi* (metrical tr. by A. J. Arberry, 1937). E.Y.

Babrius, Greek writer of fables on the model of Aesop in verse; probably a hellenized Roman of the 2nd century A.D. Less than two of the original ten books survive.

Ed. O. Crusius (1897); W. G. Rutherford (1883, with comm.). T.B.L.W.

Babst, DIEDERICH GEORG (*Schwerin 24 VII 1741; †Rostock 21 VI 1800), Low German poet, was town clerk in Rostock. He followed in the wake of Gellert's homely bourgeois lyrics without approaching him. Goethe kindly reviewed Babst's poems in the preface to *Deutscher Gil Blas* (1822) and called him the model of a 'nature poet', i.e. a regional writer. His vocabulary is important for the history of the Low German language.

Allerhant schnaaksche Saken tun Tietverdriew (1788–90); *Uhterlesene pladdütsche Gedichte* (1812).
W. Stammler, Niederdt, Jahrb. XLIV (1918); A. Böhmer, Teuthonista, 1 (1924–25). G.C.

Babur, ZAHIRUDDIN MUHAMMED (*Fargana 14 II 1483; †Agra 26 XII 1530), Turkish author. A descendant of Timur and Genghis Khan, he succeeded his father, when 11, as ruler of Fargana. He conquered Afghanistan and northern India and founded the great Mogul empire. His memoirs which relate his life rich in adventure and exploits, in a most vivid and colourful style, are the masterpiece of Eastern Turkish prose. They reveal him not only as a great statesman and soldier, but also as a connoisseur of the fine arts and a musician, and form a reliable source for history. In his poems his strong personality, spontaneous thoughts and feelings pierce through the conventional clichés of classical 'art poétique'. They are written in the polished style of Ali Şir.

VERSE: Only parts of MSS publ. by Sir D. Ross, 'A Collection of Poems by the Emperor Babur', in Jour. As. Soc. of Bengal (Extra No. 1910) and A. Samoilovich, *Mecmua-i Eş'ar-i Baber Padişah* (1917).—MEMOIRS: *The Babur-nâma*, ed. A. S. Beveridge (1905); A. S. Beveridge, *The Babur-nâma in English* (1922); A. P. de Courteille, *Mémoires de Baber* (2 vols, 1871).
S. Lane Poole, *Babar* (1899); L. F. R. Williams, *An Empire builder of the 16th century, Babur* (1918); S. M. Edwards, *Babur* (1926); F. Grenard, *Baber* (1930). F.I.

Bacchylides (*Ceos *c.* 522 B.C.), Greek lyric poet, nephew of Simonides. Celebrated athletic victories for Hiero of Syracuse and others; wrote dithyrambs etc. A brilliant narrator in the Homeric style.

B. Snell, *B.* (1949); J. M. Edmonds, *Lyra Graeca* (1922, with tr.); R. C. Jebb, *B.* (1906, with tr. and commentary). Tr. A. S. Way (1929).—A. Severyns, *B.* (1934). T.B.L.W.

Bachi, AMURATH-EFFENDI HEKIM: see WOENSEL, PIETER VAN.

Bachofen, JOHANN JACOB (*Basel 22 XII 1815; †*ibid.* 25 XI 1887), professor of Roman law at Basel. A pioneer in the comparative study of ancient law, custom and ritual, carried on in a speculative manner and in the romantic tradition.

Das Mutterrecht, eine Untersuchung über die Gynäkokratie der alten Welt nach ihrer religiösen und rechtlichen Natur (1861); *Versuch über die Gräbersymbolik der Alten* (1859); *Römische Grablampen nebst andern Grabdenkmälern* (1881); *Kritische Gesamtausgabe*, ed. K. Meuli (1948 ff.).
C. A. Bernoulli, *J. J. Bachofen und das Natursymbol* (1924); M. Burkhardt, *J. J. Bachofen und die Politik* (1943); K. Kerenyi, *Bachofen* (1945). H.A.P.

Bachur, ELIJAH, variously known also as LEVITA, TISHBI or GERMANUS (*Neustadt 1468; †Venice 1549), was a Hebrew teacher and one of the earliest Yiddish writers. He translated into that language the Psalms (1545) and the Prayer Book (1562).

Bovo-Bukh (1540); 'Paris and Vienna' (Bern, 1594). J.S.

Bäckström, PER JOHAN EDVARD (*Stockholm 27 X 1841; †*ibid.* 12 II 1886), Swedish poet, dramatist and critic. Became member of the literary society Namnlösa Sällskapet while studying at Uppsala; later civil servant, then from 1877 until his death editor of Post- och Inrikes Tidningar. His romantically coloured, melancholy, poetry reached its height in *Elegier* (1877). He was an ambitious, but unsuccessful, historical dramatist. He translated, with considerable skill, from the French (Hugo's *Hernani*, etc.).

VERSE: *Skaldeförsök* (1860); *Sånger och berättelser* (1876).—PLAYS: *Fången på Kallö* (1870); *Dagward Frey* (written 1869, pub.

1876).—*Samlade skrifter*, ed. H. Wieselgren (3 vols, 1889–90).

S. Torsslow, *E. B. och hans dramatiska diktning* (1947). B.M.E.M.; A.H.J.K.

Bacon, Francis, Baron Verulam, Viscount St Albans (*London 22 I 1561; ∞*ibid.* 10 V 1606 Alice Barnham; †*ibid.* 9 IV 1626), English philosopher, essayist, lawyer, statesman, who wrote much in Latin and translated the Psalms. In 1589 he was elected Reader at Gray's Inn. He first pleaded in court in January 1593/4, and was a counsel for the crown against Essex in February 1600/1, drawing up the *Declaration of the Practises and Treasons* charged against him. In 1601 Bacon became M.P. for Ipswich and St Albans, having already sat for four other towns successively. He was knighted by James I in 1603, was appointed king's counsel (1604) and became solicitor-general (1608), attorney-general (1613), privy councillor (1616), lord keeper (1617) and lord chancellor (Jan. 1617/8). Bacon was created Baron Verulam (1618) and Viscount St Albans (27 I 1620/1). Two months later he was accused of bribery which brought him imprisonment, a fine of £40,000 and exclusion from parliament. Released in June, he retired to Gorhambury, but was later allowed to live at Bedford House. The rest of his life was occupied with writing and experiment.

Bacon was competent in every form of writing which he undertook, in legal studies in *Rules and Maxims of the Common Lawes* (1607), as an historian in *The History of Henry VII* (1622). His *Essays* illustrate his reaction against Ciceronianism, and though the later editions are more expansive, all have the force of a witty, aphoristic style. Bacon's philosophical writings have been acclaimed justly as an inspiration to later scientists, rationalist and materialist; yet he stems from the traditional Christian humanism of Lydgate, Vives, Erasmus and Milton. Sharing their confident rejection of assertions of the vanity of human learning, he owes much to the tradition that religion preached the duty of trying to regain the vast knowledge forfeited by Adam. Regarding the Fall as an historical event, Bacon surveys its consequences, considers the kinds of knowledge attainable, the respective human faculties involved, describing defects, causes and remedies. Of the Liberal Arts, much has been recovered; but burdened by the authority of Aristotle, natural philosophy languishes in the state from which divine philosophy emerged with the Reformation. He has little to say of anything not defective, and therefore does not dwell on religion, but asserts that the soul can know more of the ultimate knowledge of God than can be reached by empirical inquiry. Nevertheless, God has supported scriptural revelation with a book in nature, which man neglects, although endowed with senses, imagination and reason to learn from it. To remedy this, Bacon explains how natural philosophy dominated by reason can progress from observing superficial details, through a knowledge of underlying transitory phenomena to an understanding of the permanent fundamentals: with this attained he is not sure of further progress. For him, history, dependent on memory, is a record of phenomena to which inductive reasoning can be applied as to those of nature. Concerned with the working of the soul and senses, as then understood, he truly appreciates poetry, having the normal renaissance understanding of it as an imaginative creating out of the elements of knowledge, involving aesthetic pleasure, and with its own truth independent of scientific evidence. B.L.J.

Opera Omnia, ed. J. Blackbourne (4 vols, 1730); *Works*, ed. J. Spedding, R. L. Ellis and D. D. Meath (14 vols, 1857–74); *Philosophical works*, ed. J. M. Robertson (1905); *Essays*, ed. W. A. Wright (1892).

E. A. Abbott, *F. B.* (1885); R. W. Church, *B.* (1884); C. D. Broad, *The Philosophy of F. B.* (1926); F. H. Anderson, *The Philosophy of F. B.* (1948); R. W. Gibson, *F. B., a bibliography to 1750* (1950); D. G. James, *The Dream of Learning* (1951). J.R.B.

Bacon, Roger (*Ilchester *c.* 1214; †*c.* 1292), English philosopher and scientist, was educated at Oxford and Paris where he lectured for many years. During this period he produced his *Quaestiones* on Aristotle's *Physics* and on the pseudo-Aristotelian *De Vegetabilibus*. In 1247 Bacon resigned his lectureship in order to devote himself to experimental science. Returning to Oxford about 1251, he came into contact with Robert Grosseteste who exerted a major influence on his intellectual development. Soon after his entry into the Franciscan order (*c.* 1257) he returned to France. There he wrote the *Computus Naturalium* and probably *De Spectaculis* and *De Mirabili Potestate Artis et Naturae*. On the suggestion of Pope Clement II (†1268) he embarked upon a comprehensive encylopaedia of learning. After completing the *Communia Naturalium* and the *Communia Mathematica*, he realized he had attempted too much; he therefore wrote the *Tractatus Praeambulus*, called the *Opus Maius*, the *Opus Minus* and the *Opus Tertium*. About 1268 he composed a treatise on alchemy and then returned to Oxford where his glosses on the *Secreta Secretorum* were prepared. He also wrote a Greek and a Hebrew grammar, and the *Compendium Studii Philosophiae*. In 1292 he composed his last work, the *Compendium Studii Theologiae*.

He was an ardent champion of experimental science and made valuable contributions to the science of optics. He pressed for the study of ancient languages and called for a revised edition of the Bible. He deprecated the excessive reliance upon authority, but maintained that all knowledge was to be found in the Scriptures.

Opus Maius, ed. J. H. Bridges (1900); *Opus Minus, Opus Tertium* and the *Compendium Studii Philosophiae*, ed. J. S. Brewer, in *Rogeri Bacon Opera Quaedam hactenus inedita* (1859); *Opera hactenus inedita Rogeri Bacon*, ed. R. Steele and others (16 vols, 1905–47); A. Pelzer, *Textes inédits et autres textes de Roger Bacon* (1948).

A. G. Little, *Roger Bacon: Essays* (1914; with full biblio.); P. Glorieux, *Répertoire des maîtres en Théologie de Paris*, II (1934); A. G. Little, *Roger Bacon* (1928); T. Crowley, *Roger Bacon* (1950). R.R.R.

Baculard d'Arnaud, François-Thomas de (*Paris 8 IX 1718; †*ibid.* 8 XI 1805), French writer. His reputation as a poet caused Frederick II to invite him to the Prussian court (1750), where he quarrelled with Voltaire. He was a pioneer of 'horror' melodramas. His *Le Comte de Comminge* foreshadows the Grand Guignol with its macabre scenes enacted in the burial-vault of a Trappist monastery.

Plays: *Coligny* (1740); *Le Comte de Comminge* (1764); *Euphémie* (1768).—Novels: *Les Épreuves du sentiment* (1772–81); *Les Délassements de l'homme sensible* (1783–93).—*Œuvres* (1803).

F. Gaiffe, *Le drame en France au 18e siècle* (1910); B. de La Villehervé, *F.-T. de B. d'A.* (1920). G.B.

Badalić, Hugo (*Slavonski Brod 18 IX 1851; †Zagreb 4 V 1900), Croat poet and educationalist. He tried, with only partial success, to compose poems in classical style. His most useful work was his translations of Shakespeare and Goethe and the composition of the libretto for the popular patriotic opera *Zrinski*.

Izabrane Pjesme (1896). S.C.

Badāoni, Abdul Kādir (*1540), Indian author. His *Tārīkh-ī-Badāoni*, a history of the Mogul period, written by an orthodox Mohammedan, acts as an invaluable check on the panegyrics of the emperor Akbar composed by his latitudinarian riva Abu'l Fazl.

Tārīkh-ī-Badāoni, I, tr. G. S. A. Ranking (Calcutta, 1898); II, tr. W. H. Lowe (Calcutta, 1884); III, tr. Sir W. Haig (Calcutta, 1897–1925). H.G.R.

Bade ('Ascensius'), Josse (*Asshe nr Brussels 1462; †Paris 1535), printer, after studying in Italy, established himself in Paris (1499). His press was noted for scrupulous editions of the classics and he did much to further humanism in France.

P. Renouard, *Biblio. des impressions et des œuvres de J. B. A.* (3 vols, 1908); A. Renaudet, *Préréforme et humanisme à Paris, 1494–1517* (1916). D.H.

Baena, Juan Alfonso de (early 15th century), Spanish poet and anthologist. His verses are mediocre and only of archaeological interest. He compiled an anthology of 576 poems, the *Cancionero de Baena*, for John II of Castile. It includes works by Imperial, Villasandino, Ferrandes de Jerena, Sánchez Calavera and Páez de Ribera, of the late 14th and early 15th centuries, and was prepared in 1445. It is a courtly anthology, the first considerable one in Castilian, though some Galician poems are included. The general level is rather monotonous, but the whole work is a landmark in Spanish literary history.

Cancionero de Baena, ed. P. J. Pidal (1851; Leipzig, 1860); fac. ed. H. R. Lang (New York, 1926). E.M.W.

Baerle, Caspar van (*Antwerp 12 II 1584; ∞1610 Barbara Sayon; †Amsterdam 14 I 1648), Dutch and neo-Latin poet; Remonstrant parson, professor at Leiden in 1617, dismissed in 1619 because of his faith; professor at the Athenaeum Illustre at Amsterdam in 1632. As a high-flown orator and poet in Latin (occasional verse) he was famous in his time (see Muiderkring).

Poëmata (1630); *Medicea Hospes* (1639); *Rerum per Octeunium in Brasilia et alibi nuper gestarum sub praefectura I. Mauricii Nassoviae Comitis* (1647); *Verscheyde Nederduitsche gedichten* (1651–53).

P. S. Schull, *Poezy van C. v. B.* (1835); J. A. Worp, Oud-Holland, 3–7 (1885–89). A.M.B.W.

Baermann, Jürgen Niklas (*Hamburg 19 V 1785; †*ibid.* 1 III 1850), Low German playwright and popularizer. He represents the north German 'Biedermeier' in his civic patriotism as in *Bürgertreue* (1828, in which appears the subsequent national anthem of Hamburg 'Stadt Hamburg an der Elbe Auen') and in the rhymed moralizing plays dealing with peasant life, of which *Kwatern* (1821) is the best.

H. Teske, in Zs. Ver. Hamburg. Gesch., 38 (1939). G.C.

Bage, ROBERT (*Darley, Derby 29 II 1728; ∞1751; †Tamworth 1 IX 1801), English novelist influenced by Rousseau whose works, later edited by Walter Scott, show vigour, extensive knowledge and original opinions.

Mount Henneth (1781); *Man as he is* (1792); *Hermsprong, or Man as he is not* (1796).
R.M.H.

Bagehot, WALTER (*Langport 3 II 1826; ∞1858 Eliza Wilson; †*ibid.* 24 III 1877), English critic and political theorist. Bagehot studied mathematics and law and was banker, shipowner and journalist. A stimulating talker and original thinker, he applied evolutionary theory to politics and excelled in literary criticism, being historian, aesthetician and technical analyst. Among his best studies are those of Scott, Dickens and Tennyson.

Literary Studies (2 vols, 1879); *Biographical Studies*, ed. R. H. Hutton (1881); *The English Constitution* (1867); *Physics and Politics* (1872); *Lombard Street* (1873); *Economic Studies*, ed. R. H. Hutton (1880).—*The Works and Life of W. B.*, ed. Mrs R. Barrington (10 vols, 1915); *The Love-Letters of W. B. and Eliza Wilson*, ed. E. I. Barrington (1933).
W. Irvine, *W. B.* (1939). B.H.

Bagger, CARL CHRISTIAN (*Copenhagen 11 V 1807; ∞1837 Thora Alvilda Fiedler; †Odense 25 X 1846), Danish poet and novelist. Of his poems only a few are now remembered, such as *Den engelske Kaptajn*, and some poems for children. His only novel, *Min Broders Levnet* (1835) was attacked for its crudity, but is now regarded as a pioneer work of Danish realism.

Smaadigte (1834); *Digtninger, gamle og nye* (1836); *Samlede Værker* (2 vols, 1866–67); *Udvalgte Skrifter* (1928).
H. Schwanenflügel, *C. B.* (1907). E.B.

Baggesen, JENS (IMMANUEL) (*Korsør 15 II 1764; ∞1790 Sophie von Haller; ∞1799 Françoise (Fanny) Magdelaine Reybaz; †Hamburg 3 X 1826), Danish poet. In Copenhagen he soon gained great popularity, particularly with the German nobility, and several volumes of his poetry are written in German. His admiration of Kant made him adopt the name Immanuel. He travelled extensively and settled in France for some years. In 1806 he came back to Denmark where he fell in love with Oehlenschläger's sister, who converted him to romanticism, but when the spell was broken he embarked on a long and futile feud with Oehlenschläger and his supporters. His last years were clouded by sorrows and poverty. Baggesen's poetry ranges from humorous narratives to sentimental, nostalgic and elegiac poems. His charming travel book *Labyrinthen*, an impressionistic arabesque in the style of Sterne, is of lasting value.

VERSE: *Comiske Fortællinger* (1785); *Ungdomsarbeider* (2 vols, 1791); *Gedichte* (2 vols, 1802); *Parthenaïs* (1803); *Skiemtsomme Riimbreve* (1806); *Giengangeren og han selv* (1807); *Nye blandede Digte* (1807); *Heideblumen* (1808); *Poetiske Epistler* (1814).—*Danske Værker* (12 vols, 1827–32); *Poetische Werke* (5 vols, 1836); *Poetiske Skrifter* (5 vols, 1889–1903).—PROSE: *Labyrinthen* (2 vols, 1792–93; new ed. 1909).
A. Baggesen, *B. Biografi* (4 vols, 1843–56); K. Arentzen, *B. og Oehlenschläger* (8 vols, 1870–78); J. Clausen, *J. B.* (1895); Richard Petersen, *B. og Sofie v. Haller* (1902); C. E. Hesse, *B. und die deutsche Philosophie* (1914); E. Reumert, *Elskovs Labyrinther* (1926).
E.B.

Bagno, PANNUCCIO DEL (*Pisa? *c.* 1250; †*c.* 1300), Tuscan poet; a follower of Guittone d'Arezzo. Besides some 'provençalese' love-poetry there survives of his a *canzone* lamenting the Ghibelline ascendancy in Pisa (1285).

Rimatori siculi-toscani del Dugento. Serie I a, ed. G. Zaccagnini and A. Parducci (1915).
G. Bertoni, *Il Duecento* (2nd ed. 1930).
K.F.

Bahādur Shah II (*1837; †1858), the last Mogul emperor, a prolific writer of Persian lyrical poetry. H.G.R.

Bahá'u'lláh, MIRZA HUSAIN ALI (*Tehran 12 XI 1817; †Bahjí, Acre 29 V 1892), Persian prophet and founder of Bahaism.

Son of a minister of the crown, he embraced the proscribed Bábí faith, and whilst imprisoned (1852) became conscious of his mission. Successively exiled to Bagdad, Constantinople and Adrianople, he was finally consigned to the prison-city of Acre (1868). Prior to his second exile, Bahá'u'lláh declared himself (22 IV 1863) the 'deliverer promised to all faiths', which he later proclaimed in letters to sovereign authorities. He wrote in Arabic and Persian. H.M.B.

Kitab-i Agdas (1890, 1899); *Kitab-i Igan* (1893; *The Book of Certitude*, tr. Shoughi Effendi, 1944); *Alwāh-i Baha Ullah* (1890); *Les Préceptes du Béhaisme* (incl. *Tarazat*, *Ishragat*, etc., tr. H. Dreyfus, 1906); *Haft Vadi*, *Chahar Vadi* (*The Seven Valleys and The Four Valleys*, tr. Ali-Juli Khan, 1936); *Kalimat-i Maknunch* (Paris 1905; *The Hidden Words*, tr. Shoughi Effendi, 1944).

E. G. Browne, *Materials for the Study of the Babi Religion* (1918); H. Dreyfus, *Essai sur le Béhaisme* (1909); J. E. Esslemont, *Bahaullāh and the New Era* (1923). E.Y.

Baḥya Ibn Paquda, or BAḤYA BEN JOSEPH (†Saragossa? *c.* 1080), Spanish Hebrew poet and Arabic philosopher. Nothing is known of his life except that he was a religious judge. His *Hidāyah ilā farā'iḍ al-qulūb* (Hebrew: *Ḥovoth ha-Levavoth*), a treatise on personal religion containing scholastic and neo-platonist elements, has enjoyed lasting popularity. He is a minor liturgical poet.

Hidāyah (Arab. orig. ed. A. S. Yahuda, 1912; *Duties of the Heart*, tr. M. Hyamson, I, 1925; *Introduction aux devoirs des cœurs*, tr. A. Chouraqui, 1950).

I. Husik, *History of mediaeval Jewish Philos.* (1946); J. M. Millás Vallicrosa, *La poesía sagrada hebraicoespañola* (1940); G. Vajda, *La théologie ascétique de B. ibn P.* (1947). C.R.

Baía, JERÓNIMO, 17th-century Portuguese poet, one of the most accomplished of those included in the *Fénix Renascida*. In conformity with contemporary taste his verse is characterized by conceits and word-play, at times used to excess but often with great brilliance.

H. Cidade, *A poesia lírica cultista e conceptista* (1942). T.P.W.

Baïf, JEAN-ANTOINE DE (*Venice 19 II 1532; †Paris X 1589), French poet and humanist, son of L. de Baïf. A pupil of Dorat, he became one of the most active members of Ronsard's group and was a tireless experimentalist, particularly interested in the musical qualities of poetry. He was one of the first users of the alexandrine (before Ronsard), wrote quantitative verse in French, invented a 15-syllable line, the *baïfin*, and a system of phonetic spelling, which he used in his *Etrénes de poézie fransoêze an vers mezurés*. His poetic gift was inferior to his fertile mind.

Le Brave (1567, comedy, adaptation of Plautus's *Miles gloriosus*); *Euvres en rime* (1572–73); *Mimes, enseignements et proverbes* (1576–97).—*Œuvres complètes*, ed. C. Marty-Laveaux (5 vols, 1881–90); *Poésies choisies*, ed. L. Becq de Fouquières (1874).

M. Augé-Chiquet, *J.-A. de B.* (1909). G.B.

Baïf, LAZARE DE (*La Flèche *c.* 1496; †Paris 1547), French humanist and translator. He made the first French translation of Sophocles (*Electre*, 1537) and translated, before Amyot, certain of Plutarch's *Lives*, still unpublished.

L. Pinvert, *L. de B.* (1900). G.B.

Bailey, PHILIP JAMES (*Nottingham 22 IV 1816; ∞1863 Anne Carey; †*ibid.* 6 IX 1902), English poet who, inspired by Goethe's *Faust*, wrote *Festus* (1839).

The Angel World, and other Poems (1850); *The Universal Hymn* (1867).

E. Gosse, in Fortnightly Rev. (1902). R.M.H.

Baillie, LADY GRIZEL (*Redbraes Castle, Berwickshire 1665; ∞1692 George Baillie; †6 XII 1746), Scottish poet. A lady of heroic character, who assisted her father, Sir Patrick Hume, to escape abroad after his intrigues against James, Duke of York in 1685, and shared his exile. The author of two fine pathetic love ballads.

G. Eyre-Todd, *Scottish Poetry of the XVIIIth Century*, I (1892). J.K.

Baillie, JOANNA (*Bothwell 11 IX 1762; †Hampstead 23 II 1851), Scottish poet and dramatist, a close friend of Scott and admired in her day. Her *Plays on the Passions* (1798–1812) are occasionally impressive in style but very untheatrical. A pleasing writer of ballads in Scots.

Miscellaneous Plays (1836); *Metrical Legends* (1821); *Poetic Miscellanies* (1823). J.K.

Bain, ALEXANDER (*Aberdeen, 11 VI 1818; ∞1855 Frances Wilkinson; ∞1893 Barbara Forbes; †*ibid.* 18 IX 1903), Scottish philosopher. Professor of logic at Aberdeen 1860–81, assisted J. S. Mill in some of his work. Bain was one of the first exponents of a psychology which takes account of physiology, and exercised a powerful influence on Scottish philosophical thought. Founded the periodical Mind (1876).

The Senses and the Intellect (1855); *The Emotions and the Will* (1859); *Mental and Moral Science* (1868); *Logic* (1870); *Mind and Body* (1873); *Autobiography* (1904).

W. L. Davidson, 'B.'s Philosophy', in Mind (1904). J.K.

Bajza, JOZEF IGNÁC (*Predmier 5 III 1755; †Bratislava 1 XII 1836), Slovak novelist and poet. Wrote the first novel in Slovak, 'The Adventures and Experiences of the Young Man René'; it combined exotic scenes with description and criticism of conditions in Slovakia.

René mládenca príhodi a skúsenosti (1783–85).

I. Kotvan, 'J. I. B. a slovenská reč', in Linguistica Slovaca, III (1941). R.A.

Baker, SIR RICHARD (*1568; †18 II 1644/5), English miscellaneous writer and translator. A devotee of the drama, his defence of the stage against Prynne remained unpublished till 1662.

Chronicle of the Kings of England (1643); *Theatrum Redivivum, or the Theatre Vindicated* (1662; as *Theatrum Triumphans*, 1670).
B.L.J.

Baker, THOMAS (*Lanchester, Co. Durham 14 IX 1656; †Cambridge 2 VII 1740), English author and antiquarian, educated at St. John's College, Cambridge. A Fellow (1680–90), he resigned as a nonjuror. A friend of men like Strype and Rawlinson, Baker's vast MSS collections have been utilized by later historians of the University of Cambridge. His *Reflections on Learning* denigrate 17th-century science.

MSS in Harleïan collection (British Museum) and in Cambridge University Library.
B.L.J.

Bakhuizen van den Brink, REINIER CORNELIS (*Amsterdam 28 II 1810; ∞1848 Julie Simon, ∞1858 Johanna Boerrigter; †The Hague 15 VII 1865), Dutch historian and critic. His literary studies gave, together with Potgieter, a lead to a romantic movement, inspired by the 17th century. His studies in archives provided material for his life's work: short historical essays in a grand style. After 1850 he reorganized the Dutch archives.

Cartons voor de geschied. van de Nederl. vrijheidsoorlog, I (1846); *Studiën en Schetsen* (5 vols, 1869–1913; with biblio.); *Briefwisseling*, ed. S. Muller Fzn. (1906).

M. and C. Scharten Antink, *Julie Simon* (1914); E. T. Potgieter, *Leven van B. v. d. Br.* (1870); G. Colmjon, *B. v. d. Br.* (1950); J. M. Romein, in Bibl. der Nederl. Letteren, XL (1951); C. Busken Huet, 'B. v. d. Br.', in *Litt. Fant. en Krit.*, III; C. G. N. de Vooys, 'Nietherdrukte letterk. kritieken van B. v. d. Br.', in Nieuwe Taalgids, XXXIX (1946); A. Verwey, 'Briefwisseling van B. v. d. Br.', in *Proza*, V, and 'De liefde van B.' in *Proza*, II. J.W.W.

Bakî, MAHMUD ABDÜLBAKÎ (*Istanbul 1526; †*ibid.* 1600), Turkish poet. The son of a muezzin, he was apprenticed to a saddler, then studied law, frequented literary circles and was introduced to Süleyman the Magnificent. A master of form, the 'king of poets' skilfully assimilated the Arabo-Persian prosody into Turkish. His lyrics are more polished than deep in feeling. Nevertheless, his elegy on the death of Süleyman is a masterpiece, matching majesty of style to a sincere expression of profound sorrow.

Divan (1860), *Bakî's Divan, Ghazalijjat*, ed. R. Dvorak (1908); *Bakî Divani*, ed. S. N. Ergun (1935); selections in E. J. W. Gibb, *A History of Ottoman Poetry* (Vol. 3, 1904) and M. F. Köprülü, *Divan Edebiyati Antolojısi* (1934).

J. Rypka, *Bakî als Ghazeldichter* (1926); J. Rypka, 'Sieben Ghazele aus Bakîs Divan', in Annali Inst. Orient. di Napoli (1940).
F.I.

Bakin (also KYOKUTEI BAKIN), pseud. of TAKIZAWA OKIKUNI, later known as Takizawa Tokuru (*Edo (=Tokyo) 4 VII 1767; ∞1793; †Edo 1 XII 1848), Japanese novelist. From an early age he showed literary talent but had a restless and intolerant nature. Leaving home when thirteen, he turned from one occupation to another but was unable to settle in any; in ten years he studied *haiku* poetry (see BASHŌ), Chinese learning, Confucianism and medicine under a succession of scholars, but when, in 1790 the novelist Santō Kyōden took him into his home he finally determined to be a novelist. *Tsukai hatashite nibu kyōgen* (1790) was the beginning of a steady flow of books which established his fame as one of Japan's greatest novelists. He produced over 300 separate works, many of them being of considerable length. Apart from two adaptations (*Suikoden* and *Saiyūki*) of famous Chinese stories, his best known works are *Chinsetsu Yumiharizuki* (1805–10, thought by some to be his best), *Sanshichi zenden Nanka no yume* (1807, a story of fairyland), *Musōbyōe kochō monogatari* (1808–10, an allegorical novel in a humorous, satirical style), *Shichiya no kura* and *Nansō Satomi hakkenden* (1814–41), a story of eight dogs representing the eight virtues, which (like many of his books) was published in instalments: its composition lasted over almost thirty years, and he went blind before he finished it. His fiction, based on the model of Santō Kyōden, is sensational in the extravagances and improbabilities of the plots, but is romantic or idealistic in tone, offering a contrast to the degenerate tendencies of contemporary light literature which led to a government ban in 1842. He relied extensively on Chinese and Japanese legends, history and folklore and wrote in a clear and elegant style, composed in a rhythmical form.

Suikoden (the Chinese *Shui-hu-ch'uan*; 1805); *Chinsetsu Yumiharizuki*, summary in W. G. Aston, *A History of Japanese Literature* (1907); *Saiyūki* (the Chinese *Hsi-yu-chi*; 1806); *Sanshichi zenden Nanka no yume*, summary and partial tr. in K. Florenz, *Geschichte der Japanischen Litteratur* (1906); *Kumo no taema amayo no tsuki* (1808; Eng. tr. E. Greey, *The Captive of Love*, Boston, 1886); *Musōbyōe kochō monogatari* (*Dream story of Musōbyōe*, Eng. tr. L. Mordwin, Yokohama, 1881); *Shichiya no kura* (1810); *Nansō Satomi hakkenden*, summarized Eng. tr. in Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature* (1948). E.B.C.

Bakunin, Mikhail Alexandrovich (*Tver district 18 V 1814; †Ascona 1 VII 1876), Russian anarchist. In 1840 he emigrated but in 1849 was arrested in Germany and handed over to the Russian authorities. In 1861 he escaped from Siberia to London where he joined the staff of Herzen's Russian periodical Kolokol. In his writings he preached the abolition of the state. He opposed Marx's idea of a proletarian dictatorship and advocated a free, anarchic federalism of the masses instead. His ideas found a considerable following in France (where his *Œuvres* appeared in 6 vols, 1895–1913), Italy and Spain. A good edition of Bakunin's works and letters, *Sobranie sochineniy i pisem*, was published in Moscow in 1934–35 (4 vols).

God and State (orig. written in French; Eng. tr. B. R. Tucker, 1894).
F. Brupbacher, *Marx und B.* (1922); *Materialy dlya biografii Bakunina* (3 vols, 1923–33); L. Grossman, *Spor o Bakunine i Dostoyevskom* (1923); N. Rosselli, *Mazzini e Bakounine* (1927); Y. M. Steklov, *M. A. Bakunin* (1927); E. H. Carr, *M. B.* (1937); E. Halpérine-Kaminsky, *Michel Bakounine* (1938); J. Vozka, *Michál Bakunin, věčný revolucionář* (1947). J.L.

Balaguer, Victor (*1832; †1901), Catalan poet, playwright, novelist, historian and politician, four times a cabinet minister. He made a great contribution to the Catalan renaissance. While in exile in France (1867) he made personal friendships with the Provençal poets and helped to forge the close ties which have since existed between the Catalans and Provençals. He published *Poesies Catalanes* (2 vols, 1868), two collections of tragedies (1876, 1878) of romantic inspiration, and a *Historia de Cataluña* (5 vols, 1860). J.M.B. i R.

Bal'ami, Muhammad, Abu Ali (†27 III 974 ?), Persian historian and statesman. He was vizir to several Samanid rulers, and wrote the Persian version of Tabari's *History of the World*, the oldest historical work in Persian and of remarkable linguistic and stylistic interest.

Tarikh-i Bal'ami (Lucknow, 1874; *Chronique de Abu Djafar . . . Tabari*, tr. H. Zotenberg, 4 vols, Paris 1867–74).
W. Barthold, *Turkestan down to the Mongol Invasion* (1928). E.Y.

Balassi (Balassa), Bálint, Baron (*Zólyom 9 X 1554; ∞1584 Krisztina Dobó; †Esztergom 26 V 1594), Hungarian poet. The greatest lyric poet of his age, Balassi was a product of contemporary humanism. His verse consisted of sacred poetry, war-songs and love lyrics reflecting his unhappy love affairs. His new verse-forms were largely copied by succeeding poets.

B. B. minden munkái, ed. Dézsi (2 vols, 1923).
A. Szilády, *B. B. költeményei* (1879); S. Eckhardt, *Az ismeretlen B. B.* (1941). G.F.C.

Balbi, Gerolamo (*Venice ? mid-15th-cent.; †*c.* 1535), Italian humanist. A wandering scholar, he settled in Paris *c.* 1485 which he was compelled to leave under suspicion of heresy in 1496 after a literary-religious polemic with Tardif and Angelini. An exile in Britain, he eventually joined the church, became a diplomatist and bishop of Pressburg. A successful promoter of humanism and Italian culture beyond the Alps, he left two volumes of *Opera poetica oratoria ac politico-moralia* (Vienna, 1791–92). P.T.

Balbín, Bohuslav (*Hradec Králové 3 XII 1621; †Prague 29 XI 1688), Czech historian and poet. Balbín was a Jesuit who furthered the interests of the Counter-Reformation in Bohemia by missionary and educational work. His writings, all in Latin, are remarkable for the warmth of their national feeling and had considerable influence in the Czech national revival of the late 18th century.

Epitome rerum bohemicarum . . . (1677); *De regni Bohemiae felici quondam nunc calamitoso statu . . .* (1672–73; ed. F. M. Pelcl as *Dissertatio apologetica pro lingua slavica, praecipue bohemica*, 1775).
W. Bobek, *B.* (1932). R.A.

Balbo, Cesare (*Turin 27 XI 1789; †*ibid.* 3 VI 1853), Italian historian. His first historical work, *Delle Speranze d'Italia* (Paris, 1843) was dedicated to Vincenzo Gioberti, the author of *Del primato morale e civile degli Italiani* and champion of neo-Guelf ideology. Balbo did not, however, subscribe to all Gioberti's ideas, e.g. his anti-French sentiments, and he considered it inadvisable to look to the papacy for Italian political regeneration. He predicted that Italy would form an alliance with France and foresaw the possibility of the Crimean war and the part that Piedmont might take in it. His predictions were held by some to be extravagant and his book was mockingly re-named *Le* *disperanze d'Italia.* Nevertheless it proved influential during the Risorgimento, particularly in Piedmont. Balbo's masterpiece is his *Sommario della Storia d'Italia* (first written as an article for an encyclopaedia and reprinted separately in 1846). In 1848 he was appointed president of the first constitutional ministry of Piedmont, of which he was also minister for war.

Balbo was also the author of a *Vita di Dante* (1839), which is inexact in detail and interprets Dante's works in terms of 19th-century aspirations.

Opere (1854–60); *Sommario della Storia d'Italia,* ed. A. Solmi (1927); *Le speranze d'Italia,* ed. F. Landogna (1930).
E. Passamonti, *C. B. e i suoi tempi* (1923); S. De Simone, *C. B.* (1932). B.R.

Balbuena, BERNARDO DE (*Valdepeñas 1568; †Puerto Rico 1627), Spanish poet. He went to Mexico as a youth, studied there and at Sigüenza (Spain); and later became an abbot in Jamaica (1608) and bishop of Puerto Rico (1620). His literary works were all written in Mexico. His *Grandeza mexicana* (1604) is a spirited description in tercets of life in the capital; his *Siglo de oro* (1607) is a pastoral novel with some good eclogues in it. His epic *El Bernardo* (1624) is an imitation of Ariosto; the hero, Bernardo del Carpio, defeats Charlemagne's army at Roncevaux. With its many digressions and allegories the poem is a confused but interesting work.

Siglo de oro (1821); *El Bernardo,* Bibl. Autores Esp., XVII; *La grandeza mexicana,* ed. Van Horne (1930).
M. J. Quintana, *Sobre la poesía épica castellana* (1833); M. Fernández Junco, *Don B. de B., obispo de Puerto Rico* (1884): J. Van Horne, *El Bernardo of B. de B.* (1927) and *B. de B., biografía y crítica* (1940); F. Pierce, 'L'Allégorie poétique au XVIe siècle', in Bull. Hispanique, 52 (1950). E.M.W.

Balcescu, NECULAI (*Bucharest 29 VI 1819; †Palermo 16 XI 1852), Rumanian historian and patriot. With A. T. Laurian he brought out the periodical Magazin istoric pentru Dacia (1845–47). Exiled by the Turks for having taken part in the 1848 revolution he went to live in France. In 1852 his health compelled him to retire to Palermo, where he died of tuberculosis.

Puterea armata la Români (1844); *Questions économiques des Principautés danubiennes* (1850); *Istoria Românilor sub Mihai Vodă Viteazul* (5 vols, 1851–52); *Cântarea Romaniei* (Paris 1851; a poem in prose which Balcescu pretended he had found in an old monastery in Rumania, but which undoubtedly is his own work).
G. G. Tocilescu, *B., Vieța, timpul și operele sale* (1876); I. Ghica, *Amințiri din pribegie după* 1848 (1887); N. Iorga, 'B., biografia', in Revista Noua, IV (1891); P. P. Panaitescu, *Contribuție la o biografie lui B.* (1922). A.V.W.

Balde, JAKOB (*Ensisheim 4 I 1604; †Neuburg a. Donau 9 VIII 1668), German Latin poet. He was the foremost Jesuit poet of his day after Sarbievius, with a European reputation as the 'German Horace'. He excels in the religious, secular and festal lyric and ode, though he also wrote a drama, *Jephthias* (1654). Gryphius adapted a number of his poems and Herder called attention to him. His influence was felt in Bavaria until the beginning of the present century.

Lyrica (1643–46, Ger. tr. J. B. Neubig 1828–43 and J. Aigner 1831); *Silvae* (1643); *Opera* (8 vols, 1660).
G. Westermayer, *J. B.* (1868); L. Spach, Mélanges de critique littéraire, 5me série (1870); Josef Bach, *J. B.* (1904); A. Henrich, *Die lyrischen Dichtungen J. B.'s* (1915); K. Viëtor, *Geschichte der deutschen Ode* (1923). L.W.F.

Baldi, BERNARDINO (*Urbino 1553; †1617), Italian scholar and poet. His principal work is *La Nautica* (1590), a didactic poem, dedicated to Ferrante Gonzaga, on the subject of ship-building, navigation and sea-commerce.

La Nautica, ed. G. Bonifacio (2 vols, 1919).
G. Zaccagnini, *B. B. nella vita e nelle opere* (2 vols, 1908–18). B.R.

Baldwin, WILLIAM (*fl.* 1547–60), English poet and printer, whose prose *Treatise of Morall Philosophie* (1547) was popular for a century. As corrector of press to Edward Whitchurch, Baldwin superintended the first edition of *A Myrroure for Magistrates* (1559), to which he contributed. His *Canticles or Balades of Salomon* (1549) show great metrical variety. B.L.J.

A Myrroure for Magistrates, ed. William Baldwin (1559), ed. L. B. Campbell (1938).
E. I. Feasey, 'W. Baldwin', in Mod. Lang. Rev. (1925). J.R.B.

Bale, JOHN, bishop of Ossory (*Cove, nr Dunwich 21 XI 1495; ∞Dorothy ?; †XI 1563), English playwright, of uncompromising, often irascible temper, who asserted his reformed beliefs in his marriage, in objection to consecration in his see by the Romish rite (1553), in his controversial writings and in the production of plays at Kilkenny market-cross on Sunday afternoons. His *King John* and *God's Promises* show talent and powerful feeling. His catalogue anticipates a later generation of scholars.

Dramatic Writings, ed. J. Farmer (1907).—

Controversial Writings: A Selection, ed. H. Christmas (1849).—*Index Britanniae Scriptorum*, ed. R. L. Poole and M. Bateson (1902).
B.L.J.

Ballantyne, Robert Michael (*Edinburgh 24 IV 1825; †Rome 8 II 1894), voluminous Scottish author of boys' tales. Many of these derive an unusual force and vividness from their reflection of the author's personal experience; he spent six years in the Hudson Bay territories. His best known work is *The Coral Island* (1858). See also *Personal Recollections* (1893).
J.K.

Balmes Urpía, Jaime (*Vich, Barcelona 1810; †*ibid.* 1848), Spanish writer. He took religious orders, became professor of mathematics and after 1840 took an active part in the political and literary world. The most important Spanish thinker of his time, he aimed at restoring philosophical studies in Spain (*Filosofía fundamental*). His *El protestantismo comparado con el catolicismo* (1844), in answer to Guizot's *History of European Civilization*, is an interesting philosophical-historical defence of Roman Catholicism. Tolerant by nature with an eclectic common-sense attitude, he strove to reconcile the political and ideological forces dividing Spain.

Obras Completas (2 vols, 1948).—*The Inquisition*, tr. anon. (1841).

M. Menéndez y Pelayo, *Dos palabras sobre el centenario de B.* (1910); A. Pidal, 'B. y Donoso Cortés', in *La España del Siglo XIX*, 3.
R.M.N.

Bałucki, Michał, pseud. Elpidon (*Cracow 29 IX 1837; †suicide *ibid.* 17 X 1901), Polish playwright, novelist and short-story writer. At first a poet, he distinguished himself in bourgeois comedies of great vivacity. In his novels he combines humour with satire.

Plays: *Radcy pana radcy* (1872); *Dom otwarty* (1883); *Grube ryby* (1885).—Novel: *Błyszczace nedze* (1870).—Short Stories: *Nowele i obrazki* (1885).—*Pisma* (14 vols, 1885–93).

K. Bartoszewicz, *M. B.* (1902). S.S.

Balzac, Honoré de (*Tours 20 V 1799; ∞ 1850 Éveline, Countess Hanska; †Paris 21 VIII 1850), French novelist. His life is a strange story of incredible industry, wild financial speculations, poverty and ostentation, great emotional and material disasters, which recalls the careers of some of the characters in the *Comédie humaine*. His childhood was unhappy. His mother openly preferred her illegitimate son Henri to Honoré whom she described as 'the fruit of duty and chance' and whom she onl visited once during the six years that h was at school at Vendôme. In spite o this his home-life had a considerable influence on his work. His parents wer both interested in religion and ideas. Hi father had a taste for the thinkers of th Enlightenment, his mother for 'illuminists like Swedenborg and Saint-Martin. Thi explains the novelist's interest in supernatural phenomena and the occult which i apparent in the philosophical section of th *Comédie humaine*. His early unhappiness also accounts for some of his emotional entanglements. When he was twenty-three, he embarked upon a liaison with Mme Berny, known as 'la Dilecta', who was part mother-figure and part mistress. Although she was almost twice his age, her influence on the man and the writer was undoubtedly beneficial. This was followed in 1832 by an unhappy affair with the Marquise de Castries whom he pilloried in the *Duchesse de Langeais*. The same year he received an anonymous 'fan letter' from Mme Hanska, the wife of a Polish nobleman whom he called 'l'Étrangère', who was his mistress for many years and whom he married after the death of her husband.

Balzac's parents intended him to become a lawyer and from 1816 to 1819 he worked first in a barrister's then in a solicitor's office where he acquired his extensive knowledge of criminal and bankruptcy law. In 1825 he engaged in the first of his unfortunate business ventures as printer-publisher which two years later led to bankruptcy proceedings and the partial ruin of his family. He stood unsuccessfully for parliament as a neo-legitimist in 1832. He was also an unsuccessful candidate for the French Academy in 1848 and 1849.

The formative influences among contemporary writers were Sir Walter Scott, Fenimore Cooper and Mrs Radcliffe. He began his literary career as the anonymous author of adventure stories of which *Sténie* and *Argow le pirate* are the best known. The idea of the *Comédie humaine* came to him in a flash of inspiration after the publication of *Le Médecin de campagne* in 1833. In the famous foreword, written in 1842, he outlined his theory of human species corresponding to zoological species and declared that his ambition was to 'faire concurrence à l'état civil'. It was probably this theory which induced some of his earlier critics to claim him as a realist; but though the *Comédie humaine* is a panorama of French life from the

Revolution to the end of the reign of Louis-Philippe, later critics accept the view of Balzac as a 'visionary' which was first advanced by Baudelaire in his essay on Théophile Gautier. His genius lies in his power of creating a world which is essentially his own and in his immense vitality.

La Comédie humaine: A. ÉTUDES DE MŒURS. 1. Scènes de la vie privée: *La Maison du chat-qui-pelote, Le Bal de sceaux, La Vendetta, Une Double famille, La Paix de ménage, Étude de femme, Gobseck* (1830); *Une Fille d'Ève* (1830–39); *La Femme de trente ans* (1831–44); *La Bourse, Madame Firmiani, Le Message, La Femme abandonnée, Le Colonel Chabert* [*La Grenadière*] (1832); *Le Père Goriot* (1834–35; *Old Goriot*, tr. M. A. Crawford, 1951); *Le Contrat de mariage* (1835); *L'Interdiction, La Messe de l'athée* (1836); *Béatrix* (1839); *La Fausse maîtresse* (1841); *Mémoires de deux jeunes mariées* (1841–42; *The Two Young Brides*, tr. H. James, 1902); *Albert Savarus, Un Début dans la vie, Autre étude de femme* (1842); *Honorine* (1843); *Modeste Mignon* (1844). 2. Scènes de la Vie de Province: *Le Curé de Tours* (1832); *L'Illustre Gaudissart, Eugénie Grandet* (1833); *Le Cabinet des Antiques* (1836–38, 1839); *La Vieille fille* (1837); *Les Illusions perdues* (1837–39, 1843; *Lost Illusions*, tr. K. Raine, 1951); *Pierrette* (1840); *Ursule Mirouët* (1841); *La Rabouilleuse* (1841–42); *La Muse du département* (1843). 3. Scènes de la Vie Parisienne: *Sarrasine* (1831); *Histoire des treize: Ferragus* (1833), *La Duchesse de Langeais* (1833–34), *La Fille aux yeux d'or* (1834–35); *Facino Cane* (1836); *Les Employés, Histoire de la grandeur et de la décadence de César Birotteau* (1837; *César Birotteau*, tr. J. H. Simpson, 1928); *La Maison Nucingen* (1838); *Les Secrets de la Princesse de Cadignan* (1839); *Splendeurs et misères des courtisanes* (1839–47); *Pierre Grassou, Un Prince de la Bohême* (1840); *L'Envers de l'histoire contemporaine* (1842–46); *Gaudissart II* (1844); *Un Homme d'affaires* (1845); *Les Comédiens sans le savoir, La Cousine Bette* (1846; *Cousin Bette*, tr. K. Raine, 1948); *Le Cousin Pons* (1847; *Cousin Pons*, tr. N. Cameron, 1950); *Les Petits bourgeois* (1854). 4. Scènes de la Vie Politique: *Les Chouans* (1829); *Un Épisode sous la Terreur, Une Passion dans le désert* (1830); *Z. Marcas* (1840); *Une Ténébreuse affaire* (1841); *Le Député d'Arcis* (1847). 5. Scènes de la Vie de Campagne: *Le Médecin de campagne* (1833); *Le Lys dans la vallée* (1835); *Le Curé de village* (1838–39); *Les Paysans* (1844). B. ÉTUDES PHILOSOPHIQUES: *Adieu, El Verdugo, L'Élixir de la longue vie* (1830); *La Peau de chagrin* (*The Fatal Skin*, tr. C. Paul, 1949), *Jésus Christ en Flandre, Le Chef-d'œuvre inconnu, Le Réquisitionnaire, Maître Cornélius, L'Auberge rouge, Les Proscrits* (1831); *L'Enfant maudit* (1831–36); *Sur Catherine de Médicis* (1831–41); *Le Marana* (1832); *Louis Lambert* (1832–33); *La Recherche de l'absolu* (1834); *Melmoth réconcilié, Un Drame au bord de la mer, Séraphîta* (1835); *Gambara* (1837); *Massimilla Doni* (1839). C. ÉTUDES ANALYTIQUES: *Physiologie du mariage* (1829; *The Physiology of Marriage*, tr. F. Macnamara, 1925); *Petites misères de la vie conjugale* (1830, 1840, 1845).—*La Comédie humaine* (tr. C. Bell, E. Marriage, R. S. Scott, J. Waring, ed. G. Saintsbury, 40 vols, 1895–98, should be used with circumspection). MISCELLANEOUS: *Lettres à l'Étrangère* (3 vols, 1899, 1906, 1933); *Lettres à sa famille* 1809–1850 (*Letters to his Family*, tr. W. S. Hastings, 1934; French text, 1950); *Œuvres complètes*, ed. M. Bouteron and H. Longnon (40 vols, 1912–40).

H. James, *French Poets and Novelists* (1875), *Notes on Novelists* (1914); E. R. Curtius, *B.* (1923 in Ger.; French tr. 1933); E. Preston, *Recherches sur la technique de B.* (1926); M. Bardèche, *B. romancier* (1940, 1947); G. Mayer, *La Qualification affective dans les romans de B.* (1940); P. Bertault, *B. l'homme et l'œuvre* (1946; excellent manual); S. Zweig, *B.* (tr. W. and D. Rose, 1947). M.T.

Balzac, JEAN-LOUIS GUEZ DE (*Angoulême 1597; †Balzac, Charente 1654), French essayist and letter-writer. His polished and elegant correspondence, particularly with habitués of the Hôtel de Rambouillet and with fellow-members of the French Academy of which he was one of the original 'forty', was influential in the development of French prose.

Premières Lettres (1618–37), crit. ed. H. Bibas and K. T. Butler (2 vols, 1933); *Œuvres complètes* (2 vols, 1665); *Œuvres choisies*, ed. M. Moreau (1854).

G. Guillaumie, *J.-L. G. de B. et la prose française* (1927). G.B.

Ban, MATIJA (*Ragusa 4 XII 1818; †Belgrade 1 III 1903), Serbian poet, dramatist and politician. He became tutor in the Serbian royal family and later professor of French at Belgrade university, diplomatic envoy and head of the government press bureau. In addition to political writings he composed numerous poems, though his lyrical gifts were not great. His best works are his plays, of which he wrote more than a dozen on patriotic and historical themes.

POEMS: *Različne pjesme* (2 vols, 1853, 1861).—PLAYS: *Mjerima* (1849); *Smrt Kneza Dobroslava* (1851); *Kralj Vulkašin* (1857).—*Sabrana Djela* (1889). S.C.

Bāna, Sanskrit author of the *Harsha Charita* ('Life of Harsha', tr. E. B. Cowell and F. W. Thomas, 1897) and *Kādambarī* (tr. C. Ridding, 1896), a romance set in the court of the emperor Harsha of Kanauj (A.D. 606–47). H.G.R.

Bances Candamo, FRANCISCO ANTONIO DE (*Sabugo, Avilés 1662?; †Lezuza 1709?), Spanish dramatist, poet and critic. He studied in Seville. He wrote a very interesting work on the theatre. His plays owed much to Calderón, his verse to Góngora, but he contrived to produce plays and poems that are not entirely derivative. His work is unjustly neglected.

Obras líricas (1720; ed. F. Gutiérrez, 1949); *Obras cómicas* (2 vols, 1722); Bibl. Autores Esp., 49 and 58; 'Teatro de los teatros', in Revista de Arch., Bibl. y Mus. (1901–02).
C. Cuervo Arango, *Don F. A. de B. C., estudio biográfico y crítico* (1916). E.M.W.

Bancroft, GEORGE (*Worcester, Mass. 3 X 1800; ∞1827 Sarah Dwight, ∞1838 Mrs Elizabeth Bliss; †Washington, D.C. 17 I 1891), American historian. Education at Harvard and abroad gave him perspective for his massive *History of the United States* (6 vols, 1883–85), valuable now for its expression of the democratic spirit of his times.

Poems (1823); *A Plea for the Constitution of the United States* (1886).
M. A. De W. Howe, *The Life and Letters of B.* (2 vols, 1908); R. B. Nye, *B.: Brahmin Rebel* (1944). H.L.C.

Bancroft, JOHN (†London 1696), English surgeon who wrote *The Tragedy of Sertorius*, played at Drury Lane 1679. To Bancroft are attributed *King Edward III* (1691) and *Henry II, King of England* (1693) in *Six Plays by Mr Mountfort* (1720). B.L.J.

Bancroft, THOMAS (*Swarston; ∞1626 Rebecca Errington; †Bradley 5 IX 1658), English poet with smooth competent style. He celebrates many contemporary writers in *Two Books of Epigrammes and Epitaphs* (1639).

The Glutton's Feaver (1633; repr. Roxburghe Club 1817); *The Heroical Lover, or Antheon and Fidelta* (1658). B.L.J.

Bandello, MATTEO (*Castelnuovo Scrivia 1485; †Bassens, Garonne 1561), Italian prose-writer and poet. His masterpiece is his collection of short stories, (*Le Novelle*, written between 1510 and 1560), one of which, *Giulietta e Romeo*, is the origin of Shakespeare's *Romeo and Juliet*. He also wrote lyric poetry (*Il Canzoniere*, 1544) in the style of the imitators of Petrarch.

Le Novelle, crit. ed. G. Brognoligo (4 vols, 1910), ed. G. Balsamo Crivelli (1910–11; with biblio.); *Il Canzoniere*, ed. F. Picco (1923); *Tutte le opere*, ed. F. Flora (2 vols, 1934–35; with important preface).
G. Brognoligo, *M. B.* (1932); L. di Francia, *Novellistica*, II (1924–25; critical evaluation of the short stories). B.R.

Bang, HERMAN JOACHIM (*Adserballe 20 IV 1857; †Ogden, Utah 29 I 1912), Danish novelist and short-story writer. After a vain effort to become an actor, Bang began to write, but in his private life he never ceased acting, and there is much affectation also in some of his works. As a writer he cultivated the small things: insignificant people, the grey, lonely, miserable men and women who are normally overlooked. In his 'tragic idylls' he identified himself with these *Silent Beings*, who lived *Under the Yoke*. His impressionistic style is influenced by Hans Andersen and Jonas Lie. His best novels, such as *Ved Vejen*, *Tine* (1889) and *Ludvigsbakke* (1896, = *Ida Brandt*) are sensitive masterpieces of Danish realism; others are ambitious failures, full of a degenerate *fin de siècle* atmosphere.

Realisme og Realister (1879); *Kritiske Studier og Udkast* (1880); *Haabløse Slægter* (1880); *Herhjemme og derude* (1881); *Fædra* (1883); *Stille Eksistenser* (1886); *Stuk* (1887); *Under Aaget* (1890); *Ti Aar* (1891); *Det hvide Hus* (1898); *Det graa Hus* (1901); *Mikael* (1904); *De uden Fædreland* (1906; Eng. tr. *Denied a Country*, 1927); *Sælsomme Fortællinger* (1907); *Masker og Mennesker* (1910; Eng. tr. *A Play and some Poems*, 1943); *Ida Brandt* (Eng. tr. 1928); *Værker i Mindeudgave* (6 vols, 1920–21). —*B.'s Vandreaar fortalt i Breve til P. Nansen* (1918).
P. A. Rosenberg, *H. B.* (1912); A. Levin, *Fra Bang's Journalistaar* (1932). E.B.

Banim, JOHN (*Kilkenny 3 IV 1798; †*ibid.* 13 VIII 1844), Irish novelist, dramatist, poet. With his brother, Michael, he wrote *The O'Hara Tales* (1825), vigorous, realistic sketches of the Irish peasantry, modelled upon Scott, and a number of novels of uneven merit. His tragedy *Damon and Pythias* was performed at Covent Garden 28 V 1821.

P. J. Murray, *Life of J. B.* (1857). R.McH.

Banim, MICHAEL (*Kilkenny 5 VIII 1796; †Booterstown, Dublin 30 VIII 1874), Irish novelist; brother of John Banim and his collaborator in novels and stories of Irish life, which the brothers designed to treat with greater accuracy and understanding. R.Mc.H.

Banville, THÉODORE DE (*Moulins 14 III 1823; †Paris 13 III 1891), French poet. Banville first came under the influence of the romantics (Hugo, Gautier) and must be regarded as their disciple. He later became one of the leaders of the Parnassian school. He was a journalist, a writer of some pleasant fiction and a 'columnist' with a lively wit. It is through his poems, however, especially his *ballades*, that he has survived. He is an outstanding example of that virtuosity which equates art with the overcoming of difficulties. His technique, dependent on verbal acrobatics, is set forth in his *Petit Traité de Versification Française* (1872).

VERSE: *Les Cariatides* (1842); *Les Stalactites* (1846; crit. ed. E. M. Souffrin, 1942); *Odes Funambulesques* (1857).—PLAYS: *Le Beau Léandre* (1856); *Gringoire* (1866); *Deidamia* (1876); *Le Baiser* (1888); *Aesope* (1893).—NOVEL: *Marcel Rabe* (1891).—SHORT STORIES: *Esquisses Parisiennes* (1859); *Contes Féeriques* (1882); *Contes Héroïques* (1884); *Contes Bourgeois* (1885).—VARIOUS: *Histoire du Romantisme* (1874); *Mes Souvenirs* (1882); *Ballads*, tr. A. T. Strong (1913).

M. Fuchs, *T. de B.* (1912); J. Carpentier, *T. de B.* (1925). M.G.; J.P.R.

Banzan: see KUMAZAWA BANZAN.

Baour Lormian, PIERRE MARIE (*Toulouse 24 III 1770; †Paris 10 XII 1854), French writer. A declared champion of the 'classicism' of the first empire, and a relentless enemy of the romantics (who called him *balourd-dormant* or 'drowsy oaf'). He had no great gift of originality, and most of his work consists of epic poems inspired by the literature of foreign countries, such as his *Poésies Galliques* (1801), an adaptation of Ossian. He was also a dramatic author, and wrote the libretto of one opera, *La Jérusalem délivrée* (1812).

VERSE: *La Jérusalem délivrée* (1795); *L'Atlantide* (1818); *Le livre de Job* (1847).—PLAYS: *Omasis* (1806); *Mahomet II* (1810).

L. Séché, *Le Cénacle de la Muse Française* (1903). M.G.; J.P.R.

Barahona de Soto, LUIS (*Lucena 1547; †Antequera 1595), Spanish poet. After studying in Granada, Osuna and Seville, he practised medicine in Antequera. He was in touch with Herrera, Silvestre and Acuña. He wrote an imitation of Ariosto and two classical fables as well as satires, eclogues and odes of considerable elegance. Some dialogues on hunting are also attributed to him.

F. Rodríguez Marín, *L. B. de S.* (1903); *Las lágrimas de Angélica* (facs. repr., New York, 1904); *Diálogos de la montería*, ed. F. R. de Uhagón (1890). E.M.W.

Baraković, JURAJ (*Plemić, nr Zara 1549; †Rome 1628), Dalmatian priest and poet, known mainly for his *Jarula* (1618), comprising rhymed translations from the Bible, and *Vila Slovinka* (1614), a long poem celebrating the origin, history and contemporary events of the city of Zara, which is uneven in style and content but a landmark in Yugoslav literary development. S.C.

Baranauskas (also BARONAS), ANTANAS (*Anykščiai 17 I 1835; †Seinai 26 XI 1902), Lithuanian poet and scholar. Having learnt Polish and Russian in childhood, he studied at theological academies in Varniai and St Petersburg, subsequently became a professor and from 1884 to 1897 was assistant bishop of Samogitia. As a poet Baranauskas is known chiefly by 'Anykščiai Grove', a symbolic descriptive poem which laments the Lithuanian scene in terms of a stripped grove. Many of his Lithuanian songs, sacred and secular, enjoyed popularity. Some of his verse is in Polish. In the 1860s he turned increasingly to dialectology and mathematics.

Anykščių šilelis (1858–59); *Pasikalbėjimas giesmininko su Lietuvą* (1859); *Vyskupo Baranausko dvasiškos giesmės* (1909); *Vyskupo Baranausko raštai* (1912).

J. Daubaras, *Vyskupas A. B.* (1911); J. Tumas, *A. B.* (1924); M. Biržiška, *Barono gyvenimas ir raštai* (1924) and *Iš Barono poezijos* (1925); A. Dambrauskas, *Užgesę žiburiai* (1930). W.K.M.

Baranovich, LAZAR' (*1620; †Chernigov 1693), Russian archbishop. Apart from various pamphlets, two collections of his sermons in Russian, *Mech dukhovny* (1666) and *Truby sloves propovednykh* (1679), were published. He also composed a book of Polish verse, *Lutnia Apollinowa* (1671).

N. Sumtsov, *L. B.* (1885). J.L.

Barantsevich, KAZIMIR STANISLAVOVICH (*St Petersburg 22 V 1851; † ?), Russian author of Polish extraction. Influenced by Dostoyevsky, he took up in his works the 'insulted and injured', as well as all kinds of social failures, whose misery he described with sympathy and with a sincere 'populist' bend.

Sobranie sochineniy (14 vols, 1908–12).

Tumin, *Ideinye pisateli* (1909). J.L.

Baratynsky, EVGENY ABRAMOVICH (*St Petersburg 1800; †Naples 1844), Russian poet and the most gifted member of the 'Pushkin pléiade'. Expelled from school, he served as a soldier in Finland and gradually fell a victim to his own pessimism. A poet of thought and of philosophic monologue, he was a romantic clinging to the classical tradition. His three principal narrative poems are *Eda*, *Bal* and *Tsyganka*. Some of Baratynsky's best and tersest lyrics appeared in his last collection, *Sumerki* (1842). His shorthand poetic technique requires considerable collaboration from the reader, but the reward is worth while.

Y. Verkhovsky, *E. A. B.* (1916); P. P. Filippovich, *Zhizn i tvorchestvo Baratynskogo* (1917); I. Medvedeva, *E.A. B.* (1944). J.L.

Barbaro, Ermolao or Almorò (*Venice 1453; †Rome 1493), Italian humanist. A pupil of Pomponius Laetus at Rome, he later taught eloquence and philosophy at Padua where he made important contributions to Aristotelian studies. His *Castigationes plinianae* (1492–93) are corrections and emendations of Pliny's *Historia naturalis*.

A. Ferriguto, *A. B., l'alta cultura del Settentrione d'Italia nel Quattrocento* (1922); R. Sabbadini, in Giorn. stor. lett. ital., 82 (1923). B.R.

Barbaro, Francesco (*Venice 1390; †*ibid.* 1454), Italian humanist. His *De re uxoria* (completed in 1416) was published in Paris in 1513 by André Tiraqueau, the leader of the circle of humanists and lawyers which was frequented by Rabelais during his years at Fontenay-le-Comte.

P. Gothein, *F. B., Frühhumanismus und Staatskunst in Venedig* (1932). B.R.

Barbauld, Anna Letitia, née Aikin (*Kibworth-Harcourt 20 VI 1743; ∞1774 Rochemont Barbauld; †Stoke Newington 9 III 1825), English poet. A learned and pious schoolteacher who wrote popular devotional verse and moral pieces for children. It was she who complained that *The Ancient Mariner* lacked a moral and provoked Coleridge's famous defence.

Poems (1773); *Miscellaneous Pieces in Prose* (with her brother, John Aikin, 1773); *Lessons for Children from two to three years old* (1778); *Hymns in Prose for Children* (1781); *Evenings at Home* (with J. Aikin, 2 series, 1792–95, 1798). —*The Works of A. L. B.*, ed. L. Aikin (2 vols, 1825).

A. L. le Breton, *A Memoir of Mrs B.* (1874); G. A. Ellis, *A Memoir, Letters, and a Selection from the Writings of A. L. B.* (2 vols, 1874); Lady Thackeray Ritchie, *A Book of Sibyls* (1883). B.H.

Barbaz, Abraham Louis (*Amsterdam 1770; †*ibid.* 14 VII 1833), Dutch poet, critic, playwright and translator of plays.

Herzilia (1800; play); *Amstels Schouwburg* (1808–09; periodical). J.W.W.

Barberino, Andrea da (*Barberino, Valdelsa *c.* 1370; †Florence *c.* 1432), Italian cantastorie, author of *I Reali di Francia*, an important compilation in prose of stories from the Carolingian epics. The following romances were also compiled (and recited) by him: *Aspramonte*, *Storie Narbonesi*, *Aiolfo*, *Ugono d'Avernia* and *Guerrino Meschino*, a popular story also treated by Tullia d'Aragona.

I Reali di Francia, ed. G. Vandelli (1892–1900); for the growth of the Italian romanti epic, see biblio. on Ariosto and Boiardo. B.R.

Barbey d'Aurévilly, Jules Amédé (*Saint-Sauveur-le-Vicomte, 2 XI 1808 †Paris 23 IV 1889), French novelist and critic. Barbey d'Aurévilly came of an aristocratic Norman house. He at first led the life of a dandy, but the ruin of his family fortunes drove him into journalism (1851). Poverty bred in him an attitude of haughty aloofness. He was an ardent royalist and an uncompromising Catholic. As a writer he was possessed of a somewhat violent originality and nicknamed *le Connétable des Lettres*. Two women, Mme de Bouglon and Louise Reid, contested his affections. His novels show a combination of the romantic, the realistic and the mystical. He was an aggressive and damaging critic. Largely unknown or despised during his lifetime, his reputation has increased considerably during the present century.

Novels and Short Stories: *Une Vieille Maîtresse* (1849); *L'Ensorcelée* (1854); *Le Chevalier des Touches* (1864); *Un Prêtre Marié* (1865); *Les Diaboliques* (1874; *The Diaboliques*, tr. E. Boyd, 1926); *Une Histoire sans Nom* (1883); *Ce qui ne meurt pas* (1884).—Criticism: *Les Œuvres et les Hommes* (26 vols, 1860–1909); *Le Théâtre contemporain* (5 vols, 1888–96).—*Œuvres complètes* (17 vols, 1926–27).

Les Cahiers Aurévilliens (1935 ff.); L. Riotor, *B. d'A., Connétable des Lettres* (1933); A. Le Corbeiller, *Les Diaboliques de B. d'A.* (1940); J. Canu, *B. d'A.* (1945). M.G.; J.P.R.

Barbier, Henri Auguste (*Paris 29 IV 1805; †Nice 13 II 1882), French poet, trained for the law. In 1830 he won fame overnight by his first satire (*La Curée*). He was a violent and eloquent writer who tilted turn and turn about at the vices of the age, political corruption, the illusions of 'the people', the degeneracy of Italy (*Il Pianto*, 1833), and English industrialism (*Lazare*, 1833). After 1837 much of the fire went out of his satire, its place being taken by a sensitive melancholy. *Les Iambes* (1831) brought him immense popularity, but the critics of the 20th century have almost completely forgotten him, though a number of militant poets claim literary kinship with him.

Verse: *Satires Dramatiques* (1837); *Chants civils et religieux* (1841); *Rimes Héroïques* (1843); *Les Sylves* (1864); *Les Nouvelles Satires* (1865); *Poésies Posthumes* (1884).—Prose: *Trois Passions* (1867); *Souvenirs* (1880–83).

L. Séché, *Le Centenaire de B.* (1905). M.G.; J.P.R.

Barbieri, or Asenjo Barbieri, Francisco (*1823; †1894), Spanish composer, writer and historian. As a composer his name is linked with the 19th-century revival of the *zarzuela* (q.v.). A first-rate musicologist and scholar, he wrote, amongst other things, the history of the *zarzuela* and collected a superb *Cancionero*, an indispensable work for the study of old Spanish music.

Cancionero musical de los siglos XV y XVI (1890); *Reseña histórica de la Zarzuela* (1864); *Sobre el canto de Ultreja* (1883). R.M.N.

Barbieri, Giovanni Maria (*Modena 1519; †*ibid.* 1574), Italian poet and scholar. His researches into Provençal and early Italian poetry entitle him to be regarded as the founder of Romance studies. His *Rime* have interesting contemporary references to Castelvetro and Caro.

Arte del rimare, or *Dell'origine della poesia rimata* (1790).

G. Bertoni, *G. M. B. e gli studi romanzi* (1905); *Rime di G. M. B.* (1907); V. De Bartholomaeis, *Le carte di G. M. B.* (1927); G. Bertoni in Giorn. stor. lett. ital., 94 (1929). B.R.

Barbour, John (*Aberdeen? *c.* 1320; †1395), Scottish poet. Appointed archdeacon of Aberdeen (1350s); travelled to Oxford (1357) and Paris (1364 and 1368); later an officer in the household of King Robert II. His historical romance, *The Brus*, a 20-book poem of over 13,000 octosyllabic lines, recounts the adventures of Robert the Bruce and Sir James Douglas with verve, a high sense of heroic character and action, and (for its time) remarkable historical accuracy. *The Brus* exists in two 15th-century MSS; the earliest printed versions are 1571 and 1616; tr. G. Eyre-Todd (1907); best ed. by W. M. Mackenzie (1909).

J. M. Ross, *Scottish History and Literature* (1884); G. Neilson, *B., Poet and Translator* (1900); F. Brie, *Die nationale Literatur Schottlands* (1937). J.K.

Barclay, Alexander (*1475?; †Croydon 8 VI 1552), Scottish poet and translator. Priest in college of Ottery St Mary, Devonshire; *c.* 1511 monk of Ely; later a Canterbury Franciscan; rector of All Hallows, London, 1552. His *Eclogues*, satiric and didactic in emphasis, and based on the example of Mantuan, are apparently the earliest English pastorals. His best known work, *The Shyp of Folys*, is an adaptation of Sebastian Brant's *Narrenschiff* as a satire on English society.

Castell of Laboure (1505); *The Shyp of Folys* (1509; ed. T. H. Jamieson, 1874); *Eclogues* (I-III, 1515; IV-V, 1521; ed. B. White, 1927); *The Mirrour of Good Manners* (1523; Spenser Soc., 1885).

A. Pompen, *The English Versions of the Ship of Fools* (1925). J.K.

Barclay, John (*Pont-à-Mousson 28 I 1582; ∞1605 Louise Debonnaire; †Rome 15 VIII 1621), Scottish writer of Latin poetry, and prose satire. His fame rests on the *Satyricon* and the *Argenis*, satirical romances in the tradition of Petronius. He ridicules both individuals and classes, especially the Jesuits, and is esteemed for his Latin style.

Prose: *Satyricon* (1603–07); *Apologia* (1610); *Icon Animorum* (1614); *Argenis* (1621). —Verse: *Sylvae* (1606); *Poemata* (1615).

P. A. Becker, 'J. B.', in Zeitschr. f. vergl. Lit.-Gesch., 15 (1904); A. Collignon, *Notes historiques, littéraires et bibliographiques sur le Satyricon de J. B.* (1902). S.J.L.

Baretti, Giuseppe (*Turin 24 IV 1719; †London 5 V 1789), Italian prose writer and critic. An admirer of English literature and science and a friend of Samuel Johnson, he left Italy (1751) and lived for many years in London. Later, hoping to encourage writing with a serious content in Italy, he brought out a critical periodical, La Frusta letteraria (1763–65), violently attacking 'bad authors'. Under the assumed name of Aristarco Scannabue he condemned Goldoni, *Il Caffè*, grammarians and purists, the imitators of Petrarch and especially 'that most celebrated literary childishness called *Arcadia*'. In 1777 he wrote a spirited defence of Shakespeare in reply to the criticisms of Voltaire. Baretti also composed occasional verse, the *Lettere familiari* (1760) describing his travels in Spain and Portugal, and an enthusiastic account of the *Manners and Customs of Italy* (1768).

Opere, ed. Piccioni (6 vols, 1911–36); ed. Classici (4 vols, 1838–39).

L. Collison Morley, *G. B. and his Friends* (1909); A. Devalle, *G. B. Suoi rapporti con Johnson, Voltaire e Parini* (1932); C. Cordié, 'Bibliografia speciale, 76', in *Problemi ed Orientamenti critici*, 1 (1948). M.W.

Bargeo, Pietro Angeli: see Angeli, P. A.

Barham, Richard Harris (*Canterbury 6 XII 1788; ∞1814 Caroline Smart; †London 17 VI 1845), English humorist. Educated Oxford; ordained 1813. Barham's burlesque narrative poems appeared in Bentley's *Miscellany* from 1837 under the pseudonym 'Thomas Ingoldsby'. Grotesque, farcical, often eerie in content, these medieval, monkish tales derive much of their fun from Barham's genial conversational style with its airy anachronism and eccentric rhyming.

The Ingoldsby Legends or Mirth and Marvels (3 series, 1840–47).
R. H. D. Barham, *The Life and Letters of B.* (2 vols, 1870). R.F.

Barker, JAMES NELSON (*Philadelphia 17 VI 1784; ∞1811 Mary Rogers; †Washington, D.C. 9 III 1858), American playwright. Experimenting with varied dramatic forms, he used American themes and touched on contemporary affairs.

Tears and Smiles (1808); *The Indian Princess* (1808); *Marmion* (1816).
Paul H. Musser, *J. N. B.* (1929). H.L.C.

Barker, MARY ANNE (*Jamaica 1831; ∞1852 Capt. George Barker († 1861), ∞1865 F. N. Broome; †England 6 III 1911), New Zealand writer of memoirs and sketches. Sheep-farmed in Canterbury 1865–68. All her writing is distinguished by sympathetic observation and graceful style.

Station Life in New Zealand (1870); *Station Amusements in New Zealand* (1873).
D.M.D.

Barksted, WILLIAM (*fl.* 1611), English poet and actor, who played in Fletcher and Ben Jonson. He played for the Queen's Revels, the Lady Elizabeth's, and Prince Charles' Men, and possibly finished Marston's *Insatiate Countess* (1613).

Mirrha the Mother of Adonis (1607); *Hiren* (1611).—*Poems*, ed. A. B. Grosart (1876).
B.L.J.

Barlow, JOEL (*Redding, Conn. 24 III 1754; ∞1781 Ruth Baldwin; †Cracow, Poland 24 XII 1812), American poet, statesman. He wrote a dull patriotic poem, *The Vision of Columbus* (1787). One of the 'Connecticut wits', he is remembered for *The Hasty Pudding* (1796), a mock epic celebrating the American dish, cornmeal mush.

The Political Writings of B. (1796).
T. A. Zunder, *The Early Days of B. . . . from 1754 to 1787* (1934). H.L.C.

Barnard, LADY ANNE, née Lindsay (*Balcarres Castle, Fife 6? XII 1750; ∞1793 Andrew Barnard; †London 6 V 1825), Scottish and South African poet and letter-writer. She accompanied her husband to the Cape on his appointment as colonial secretary (1797 to 1802). A lively letter-writer she is also remembered for her ballad *Auld Robin Gray* (1825).

South Africa a Century Ago (1797–1801) (?1924).
D. Fairbridge, *Lady A. B. at the Cap* (1924); M. Masson, *Lady A. B.* (1948).
E.R.S.

Barnes, BARNABE (*Yorkshire 1570?; †Durham 1609), English poet and dramatist. Influenced by Sidney, Barnes made a minor contribution to the revival of the sonnet in the 1590s. The King's Men performed his turgid anti-papal tragedy, *The Devil's Charter*, at court in 1607.

VERSE: *Parthenophil and Parthenope* (1593); *A Divine Centurie of Spirituall Sonnets* (1595); *Poems*, ed. A. B. Grosart (1875).—TRAGEDY: *The Divil's Charter* (1607; crit. ed. R. B. McKerrow, Louvain, 1904).
M. Eccles, 'B. B.', in *Thomas Lodge and Other Elizabethans*, ed. C. J. Sisson (1933).
W.A.A.

Barnes, WILLIAM (*Rushay, nr Pentridge 22 II 1800; ∞1827 Julia Miles; †Winterborne Came 7 XII 1886), English poet and philologist. Of farming stock, Barnes worked for a solicitor, studied classics and was eventually ordained. His dialect poems are both social documents and emotional expressions of unusual delicacy and depth.

Hwomely Rhymes (1859); *Poems of Rural Life in Common English* (1868); *Select Poems*, ed. Thomas Hardy (1908); *Philological Grammar* (1854); *A Grammar and Glossary of the Dorset Dialect* (1864); *An Outline of English Speech-Craft* (1878); *Se Gefylsta (the Helper): an Anglo-Saxon Delectus* (1849); *Tiw; or, a View of the Roots and Stems of the English as a Teutonic Tongue* (1861).
L. E. Baxter, *The Life of B.* (1887). B.H.

Barnfield, RICHARD (*Norbury V 1574; †1627), English poet. Strongly influenced by Virgil and Spenser, Barnfield's pastorals and sonnets are melodious but imitative. An ode and a sonnet of his were reprinted in *The Passionate Pilgrim* (1599) and subsequently attributed to Shakespeare.

The Affectionate Shepherd (1594); *Cynthia* (1595); *The Encomion of Lady Pecunia* (1598); all repr. A. H. Bullen, *Some Longer Elizabethan Poems* (1903).
J. B. Henneman, 'B.'s Ode: "As it fell upon day" ', in *Furnivall Miscellany* (1901).
W.A.A.

Barnuţiu, SIMION (*Bosca Româna 1808; †Iassy 1864), leader of the 1848 revolution in Transylvania. His fame rests on the eloquent speech he made at the Blaj assembly on 15 May, 1848, still cited as an example of great oratory.

G. Bogdan-Duica, *B., Vieţa şi ideile lui* (1924). A.V.W.

Baron, ROBERT (*fl.* 1645), English dramatist and writer of verse, who plagiarized

Milton in *The Cyprian Academy* (1647) and Denham and Ben Jonson in *Mirza, A Tragedy* (1647).

Baron's borrowing from Jonson is treated by J. F. Bradley, in Mod. Lang. Notes, 34 (1919). B.L.J.

Baronas, ANTANAS: see BARANAUSKAS.

Baronio, CESARE (*Sora 30 X 1538; †Rome 30 VI 1607), Italian historian. Ordained by St Philip Neri, a successful preacher on the origins and history of the Christian church, Baronio succeeded him as leader of the order. Confessor of pope Clemens VIII, he was instrumental in securing the conversion to Roman Catholicism of the French king Henry IV. Cardinal (1596) and principal librarian at the Vatican, he would have become pope at both conclaves in 1605, but for the opposition of Spain, whose claims to Sicily he had contested in *Tractatus de monarchia Siciliae*. At the suggestion of St Philip he spent a lifetime in collecting and sifting an immense wealth of evidence on which he based his *Annales ecclesiastici* (12 vols; to 1198). Striving to prove the primacy of the church of Rome, he wrote the standard work for Roman Catholic historians, and while becoming the chief polemical target for non-Catholic scholars like Casaubon, set a landmark in the history of historical writing.

E. Fueter, *Gesch. d. neueren Historiographie* (1936); H. v. Srbik, *Geist u. Gesch. vom deutschen Humanismus bis z. Gegenwart*, 1 (1950). P.T.

Barret, ROBERT (*fl.* 1603–06), English soldier and poet. Before 1598 he served among the French, Dutch, Italians and Spanish. Wrote an epic of 68,000 lines *The Sacred Warr*, still in MS. in the Bodleian.

The Theorike and Practike of Moderne Warres (1598). B.L.J.

Barrili, ANTON GIULIO (*Savona 1836; †Carcare 1908), Italian novelist and journalist. Among his best novels are *Capitan Dodèro* (1865), *S. Cecilia* (1866), *Val d'Olivi* (1873), *Come un sogno* (1875); *Cuor di ferro e cuor d'oro* (1877) is considered his masterpiece. His 60 novels are for the most part superficial and sentimental love-stories concerning beautiful and virtuous women and their handsome and noble admirers; however, when a subject really interested him he could write movingly and with sincerity, as, for example, in his address to the university of Genoa on the occasion of the death of Garibaldi.

B. Croce, *La letteratura della nuova Italia*, 1 (1914); L. Russo, *I narratori* (1923); F. E. Morando, *A. G. B. e i suoi tempi* (1926). B.R.

Barrios, MIGUEL DE, *alias* Daniel Leví de Barrios (*Montilla 1625 ?; †Amsterdam ? 1701 ?), Spanish poet. He declared himself a Jew in Leghorn, served as a Catholic in the Spanish army in Flanders, and lived as a Jew in Amsterdam. His poems are often gongoristic and the subject matter trivial. He occasionally wrote well on religious subjects.

Coro de las Musas (Brussels, 1672); *Flor de Apolo* (Brussels, 1665); *Poesías famosas* (Brussels, 1674).

M. Menéndez y Pelayo, *Historia de los heterodoxos españoles*, V; C. Roth, *A History of the Marranos* (1940). E.M.W.

Barros, JOÃO DE (*Viseu 1496; †Ribeira de Litém 20 X 1570), Portuguese historian. Brought up at the court of Manuel I, Barros enjoyed royal favour throughout his life. In 1533 he was appointed head of the Portuguese colonial administration.

His first work was a romance of chivalry, *Crónica do Emperador Clarimundo* (1522). The glorification of Portugal's achievements, already an important element in this work, becomes a central feature of his *Asia*, a grandiose history of Portuguese imperial expansion in the east, written at the suggestion of John III. Taking Livy for his model Barros sought to record his country's overseas conquests and discoveries with fitting grandeur. Both the *Asia* and the *Clarimundo* furnished Camões with important elements for the composition of *Os Lusíadas*. Barros also wrote a number of smaller works, including moral treatises and one of the first Portuguese grammars.

Rópica Pnefma (1532); *Gramática da língua portuguesa* (1539); *Diálogo da viciosa vergonha* (1540); *Diálogos sobre preceitos morais em modo de jogo* (1540); *Asia de João de Barros. Dos feitos que os Portugueses fizeram no descobrimento e conquista dos mares e terras do Oriente* (Década I, 1552; II, 1553; III, 1563; IV ed. J. B. Lavanha, 1615, ed. H. Cidade, 3 vols, 1945–46). *Panegíricos* (1655).

A. Baião, *Documentos inéditos sobre João de Barros* (1917); H. Cidade, 'João de Barros', in Boletim de Filologia, XI (1950). T.P.W.

Barrow, ISAAC (*London X 1630; †*ibid.* 4 V 1677), English mathematician and divine famous for the vigour and weight of his sermons. Professor of Greek at Cambridge (1660) and Gresham professor of geometry (1662–70), resigned in favour of Newton. B.L.J.

Works, ed. J. Tillotson (7 vols, 1830–31); *Theological Works*, ed. A. Napier (with notices by A. Hill and W. Whewell, 9 vols, 1859).
P. H. Osmond, *I. B.* (1944). J.R.B.

Barry, Lord or Lording (*London IV 1580; †*ibid.* 1629), English dramatist whose identity has long been uncertain as 'Lodowich', 'Lord David' or 'Lording' Apparently he is the 'Lording' who accompanied Raleigh to Guiana in 1617 and has a record of piracy.

Ram-Ally: Or Merrie-Tricks (1611; Tudor Facsimile Texts, 1913); W. J. Lawrence, 'The Mysterie of Lodowick Barry', Stud. Phil., XIV (1917); C. H. L. Ewen, *Lording Barry, Poet and Pirate* (1938). B.L.J.

Barthélemy (Bartholomaeus), Nicolas (*Loches 1478; †Orleans *c.* 1540), French Benedictine, humanist and neo-Latin poet. A friend of Erasmus and Budé and a warm supporter of the New Learning.

Epigrammata (1532); *Christus Xylonicus* (1529; a *tragoedia* strongly influenced by the vernacular *mystères*; enjoyed great contemporary popularity).
J. Rolland, 'N. B. de Loches', in Rev. des études litt. (1920); R. Lebègue, *La tragédie religieuse en France, 1514–73* (1929). F.W.

Bartholomaeus Anglicus, properly Bartholomew de Glanville (*fl.* 1230–50), English encyclopaedist. He entered the French province of the Franciscan Order, studied in Paris and, according to Salimbene, also lectured there. He taught theology in Saxony. He compiled an encyclopaedia on natural history, *De Proprietatibus Rerum*, which was later translated into English and French.

De Proprietatibus Rerum (Cologne, 1470); tr. J. J. Walsh, Medical Life, XL (1933).
T. Plasman, 'Bartholomaeus Anglicus', in Arch. Francisc. Hist., XII (1919); G. E. S. Boyar, 'Bartholomaeus Anglicus and his Encyclopaedia', in Journ. Eng. and Germanic Phil., XIX (1920). R.R.R.

Bartoli, Daniello (*Ferrara 12 II 1608; †Rome 13 I 1685), Italian historian and polygraph; became a Jesuit at 15. His history of the Society includes the biographies of Loyola and other Jesuit saints, and the history (in 27 books) of the Jesuit missions throughout the world. He also wrote moral, scientific, linguistic, educational works. Greatly admired by some critics (particularly in the early 19th century) for his bold and vivid style, others condemned him for lack of feeling.

Istoria della Compagnia di Gesù (6 vols, 1650–73); *L'Uomo di Lettere difeso ed emendato* (1645); *Il torto e il diritto del 'non si può'* (1655); *L'uomo al punto* (1657; ed. A. Faggi, 1930); *Lettere edite e inedite* (1865).—*Opere* (39 vols, 1825–26).
G. Gronchi, *La Poetica di D. B.* (1912); A. Belloni, *D. B.* (1931); P. P. Trompeo, 'Elogio di D. B.', in *Il lettore vagabondo* (1942). U.L.

Bartolomeo da San Concordio (*Pisa ? 1262; †*ibid.* 11 VI 1347), Italian ascetic writer. A Dominican friar, he studied at Bologna and Paris, preached in Florence and settled at the convent of Santa Caterina, Pisa. He wrote in both Latin and the vernacular a number of treatises of which the most important is the *Ammaestramenti degli antichi*, a terse moralistic compilation of *sententiae* drawn from sacred and classical sources.

Summa de casibus conscientiae (*Pisanella* or *Maestruzzo*); '*Sallustio volgarizzato*'; *Ammaestramenti degli antichi*, ed. Nannucci (1846); *Prosatori minori del Trecento*, ed. De Luca, Aquilecchia, Canova (in prep.). M.W.

Barton, Bernard (*Carlisle 31 I 1784; ∞1807 Lucy Jesup; †Woodbridge 19 II 1849), English Quaker poet; a friend of Lamb and praised by Southey. Barton's work includes domestic and devotional pieces. He is at his best in lyric verse.

Poems (1820); *Household Verses* (1845); *Selections from the Poems and Letters of B. B.*, ed. L. Barton (1849).
E. V. Lucas, *B. and his Friends* (1893). B.H.

Bartram, William (*Kingcessing, Pa. 9 II 1739; *ibid.* 22 VII 1823), American botanist. His vividly written *Travels* is noted for its effect on Chateaubriand's *Atala*, Coleridge's *Kubla Khan* and Wordsworth's *Ruth*.

Travels Through North and South Carolina, Georgia, East and West Florida (1791).
N. B. Fagin, *W. B.: Interpreter of the American Landscape* (1933). H.L.C.

Bartrina, Joaquín María (*Reus 1850; †Barcelona 1880), Spanish bilingual poet. With no proper schooling he began too young a hard career as a free-lance writer in Reus and Barcelona. His reputation rests on a single volume of poems, *Algo* (1874). With sceptical irony he faces human emotions and affections and also modern progress. Though struggling with Catalan influences in his Spanish, he often achieves a witty, ingenious precision.

Obras en prosa y verso de don J. M. B. (1880). R.M.N.

Baryka, Piotr (*nr Sieradz *c.* 1600), Polish playwright. A townsman, he wrote the first Polish court comedy. It was performed till the 18th century.

Z chłopa król (1637; ed. L. Bernacki, 1904).
K. Badeckì, *Polska literatura mieszczańska XVII wieku* (1926). S.S.

Bashkirtseff (**Bashkirtseva**), MARIA KONSTANTINOVNA (*Poltava province 11 XI 1860; †France 31 X 1884). Her famous *Journal* (2 vols, 1887), written in French, caused a sensation on account of its subtle self-analysis. It was translated into many languages (Eng. tr. 1890). She was connected with a number of famous people, including de Maupassant.

Letters (1891; tr. M. J. Serrano); *Journal inédit—The Further memoirs of M. B.*, ed. G. H. Perris (1901).
Dormer Creston, *Fountains of Youth* (1936). J.L.

Bashō, pseud. of MATSUO MUNEFUSA (*Ueno, Iga 1644; †Osaka 28 XI 1694), Japanese poet and writer. Although a member of a *samurai* family, he left feudal service when about twenty-three and spent several years in travelling to various parts of Japan. During this time he visited Kyoto and, as a pupil of Kitamura Kigin, studied *haiku* poetry (a *haiku* being a pithy epigrammatical poem of only seventeen syllables, in three lines, of five, seven and five syllables respectively) and *haibun* (a concise prose-style in which *haiku* poems are interspersed).

His first work *Kaiōi* was composed in 1672 and thereafter he grew in fame, although from 1677 to 1680 he had to take employment in Edo (=Tokyo) constructing a water-works. Subsequently, through the help of his disciples and admirers, he was able to retire to a hermit's life and took up Zen Buddhism. His love of travel and wandering led him to undertake eight further long tours. Each journey was recorded either in a prose travel-diary in *haibun* form or in a collection of *haiku* poems, or both. Thus, as a result of an eight-month tour in 1684–85, he wrote the travel-diary *Nozarashi kikō* and two *haiku* anthologies, *Fuyu no hi* and *Haru no hi.* His best-known travel-diary (the only one yet translated into English—by Y. Isobe, Tokyo, 1933) is *Oku no hosomichi,* an account of his journey to northern Japan in 1689.

Bashō was an unrivalled master of *haiku* poetry; the great brevity of these poems leaves much to the reader's imagination, a technique which, although sometimes appearing unjustifiably obscure to Europeans, appeals to the Japanese.

PROSE: *Kashima kikō* (1687); *Utatsu kikō* (1688); *Sarashina kikō* (1688); *Genjūan no ki* (1690; Ger. tr. F. M. Trautz, 1933); *Saga nikki* (1691); *Heikan no setsu* (1692).—POETRY: *Bashō shichibu shū* ('Seven anthologies of Bashō'), consisting of: *Fuyu no hi* (1684); *Haru no hi* (1688); *Arano* (1689); *Hisago* (1690); *Sarumino* (1691); *Sumidawara* (1694); *Zoku Sarumino* (1698); selected poems tr. in W. N. Porter, *A Year of Japanese Epigrams* (1911); H. G. Henderson, *The Bamboo Broom* (1933).
B. H. Chamberlain, 'Bashō and the Japanese poetical epigram', in Trans. As. Soc. of Japan, XXX (1902); A. Miyamori, *An Anthology of Haiku* (1932) and *Haiku Poems* (1940). E.B.C.

Bashshar ben Burd (†783), Arabic poet. He was one of the first representatives of the 'modern' school of Arabic poetry. He was well known also for his satirical vein; it was his lampoons on highly placed persons that caused his death. S.M.S.

Basil (*Caesarea, Cappadocia *c.* 330; †1 I 379), Greek ecclesiastical writer. Son of an eminent advocate and elder brother of Gregory of Nyssa, Basil was brought up as a Christian under the influence of his mother and grandmother. After an education at Constantinople and Athens, where he formed a close friendship with Gregory of Nazianzus, he began a career as a teacher of rhetoric in Caesarea. Soon afterwards, however, he was baptized and set off to visit the celebrated ascetics of Syria, Palestine and Egypt. About 360 he founded a monastic settlement at Neocaesarea in Pontus, on a family estate. In 370 he was consecrated bishop of Caesarea and displayed an energy and organizing ability which was felt even in Rome.

His writings include dogmatic works written in answer to the Arians, homilies, of which the best known are the series on the Hexaemeron (the first six days of the Creation) and on the Psalms, ascetic and ethical works, including the two sets of monastic rules in catechism form, and the famous 'Advice to the young on the profit to be derived from pagan literature', and finally some 360 letters. A liturgy attributed to him is still in use on certain occasions in the Orthodox church. There are many difficult problems of authenticity connected with his works.

Basil is more important as an ecclesiastical statesman than as a writer. He made monasticism, which had begun as a movement of individual revolt, an important part of the organization of the church. In the sphere of liturgy, education and charity he gave a firm organization to what had hitherto been loose, uncertain and changeable.

The style of his works is deeply tinged by his familiarity with classical literature and his mastery of rhetoric. But his pen is always the servant of his policy.

Migne, *Patr. Gr.*, 29–32; F. Boulenger, *Saint Basile, Aux jeunes gens sur la manière de tirer profit des lettres helléniques* (1935); P. Trevisan, *S. Basilio, Commento a Isaia* (1939); B. Pruche, *Basile de Césarée, Traité du Saint Esprit* (1947); J. N. W. B. Robertson, *The Divine Liturgies of our Fathers* (1894; with Eng. tr.); R. J. Deferrari, *St Basil, Letters* (4 vols, 1926–34, with Eng. tr.); B. Jackson, *St Basil, Letters and Select Works* (1895; Eng. tr.); W. K. L. Clarke, *The Ascetic Works of St Basil* (1925; Eng. tr.).

E. F. Morison, *St Basil and his Rule, a Study in Monasticism* (1912); W. K. L. Clarke, *St Basil the Great, A Study in Monasticism* (1913); L. V. Jacks, *St Basil and Greek Literature* (1922); J. Bessières, *La tradition manuscrite de la correspondence de S. Basile* (Oxford, 1923); R. Janin, *Saint Basile, archevêque de Césarée et docteur de l'église* (1929); M. G. Murphy, *St Basil and Monasticism* (1930); Y. Courtonne, *S. Basile et l'hellénisme* (1936); M. M. Fox, *The Life and Times of St Basil* (1939); S. Giet, *Les idées et les actions sociales de S. Basile* (1941); A. Cavallin, *Studien zu den Briefen des heiligen Basilius* (Lund, 1944). R.B.

Basile, GIAMBATTISTA, also known under the anagrammatic pseud. of GIAN ALESIO ABBATTUTIS (*Naples *c.* 1575; †Giugliano 23 II 1632), Italian poet and short-story writer. His experience as soldier, courtier, and governor enabled him to draw from folklore sources the material for *Lo Cunto de li Cunti* (known also as *Il Pentamerone*), a collection of fifty fairy-tales in Neapolitan dialect, told with zest and imagination. It was frequently imitated; the Grimm brothers acknowledged a great debt to him.

Lo Cunto de li Cunti ovvero lo Trattenemiento de' peccerille (1632–34; ed. B. Croce, vol. I only pub. 1891; Ital. tr. B. Croce, 2 vols, 1925; best Eng. tr. *The Pentamerone*, by N. B. Penzer, 2 vols, 1932); *Muse Napoletane* (1635).

L. Di Francia, *Il 'Pentamerone' di G. B. B.* (1927); A. Caccavelli, *Fiaba e realtà nel 'Pentamerone' del B.* (1928). U.L.

Basse, WILLIAM (*Northampton *c.* 1583; †Moreton, nr Thame, 1653), English pastoral poet, specially known for his *Elegy on Shakespeare*, and *The Angler's Song* written for Walton. A member of the Denman household at Moreton Park, Basse was associated with the Cotswold Games of 1618.

Poetical Works, ed. R. W. Bond (1893). B.L.J.

Bate, HENDRIK, of Malines (*1246; †1310), Dutch philosopher, canon of St Lambert at Liége. He taught at Paris where he defended neo-Platonism against the Aristotelianism of Thomas Aquinas and the Averroism of Siger of Brabant. He wrote an astronomical work *Magistralis compositio astrolabii* (1724), translated, as *Liber mundo vel saeculo*, a work on natural philosophy from the Hebrew by Abenezra and, in *Speculum divinorum et quorundam naturalium* (1281–1302), attempted to reconcile Aristotelianism and neo-Platonism.

G. Wallerand, *H. B. de Malines* (1931) and in Revue néo-scolastique de phil., XXXVI (1934); F. Sassen, *De wijsbegeerte der middeleeuwen in de Nederlanden* (2nd ed. 1948). J.J.M.

Battista Mantovano: see MANTOVANO.

Batyushkov, KONSTANTIN NIKOLAYEVICH (*Vologda 18 V 1787; †*ibid.* 7 VII 1855), Russian poet. Well versed in ancient and Italian literatures, he was an Anacreontic aesthete addicted to light 'fugitive poetry' written in euphonic and plastic verse. Later in life he became a prey to despondence and religious moods. In 1817, while in diplomatic service at Naples, he published his *Opyty v stikhakh i proze*, and soon after that, in 1822, he lost his reason. He is one of the important immediate predecessors of Pushkin.

Sochineniya Batyushkova (3 vols, 1885–87); *Polnoye sobranie stikhotvoreniy* (2 vols, 1936; a good ed. in 1 vol. appeared in 1941 and a pocket ed. in 1948, both with competent intro.).

L. Maikov, *B.* (1896); *Pushkin i ego sovremenniki xix–xx* (1914); I. V. Vladislavlev, *Russkie pisateli* (1924). J.L.

Bauchant, JACQUES (†1396), translated at the request of Charles V of France Seneca's *De remediis fortuitorum* into French.

L. Delisle, *Recherches sur la librairie de Charles V* (1905). A.H.D.

Baudart, WILLEM (*Deinze 13 II 1565; †Zutphen 15 XII 1640), Dutch theologian and historian, collaborated on the official translation of the Bible. He was a rigid Calvinist and a partial Counter-Remonstrant which gives a bias to his *Memoriën*, an attempt at ecclesiastical history. His *Morgenwecker* was one of the most widely-read pamphlets against the truce with Spain.

Apophthegmata Christiana (1605, 2nd vol. 1616); *Morgenwecker der Vrye Nederlandtsche provinciën* (1610); *Memoriën ofte Kort verhael der gedenkweerdigste Geschiedenissen van Nederlandt en Frankrijk principalick* (1620, continued 1624).

A. J. C. van der Kemp, 'W.B.', in Archief van Ned. Kerkgeschiedenis, 7 (1899); O. C. Broek Roelofs, *Wilhelmus Baudartius* (1947). A.M.B.W.

Baude, Henri (*Moulins 1430 ?; †1496), French poet. His verse, satirical in tone and realistic in treatment but lacking in poetic art and imagination, is inspired to a great extent by the works of Villon.

Les vers de Maître H. B., ed. J. Quicherat (1856); P. Champion, *Histoire poétique du XVe siècle,* II (1923). A.H.D.

Baudelaire, Charles Pierre (*Paris 9 IV 1821; †*ibid.* 31 VIII 1867), French poet and critic. He lost his father in 1827 and the following year his mother married the future General Aupick. The effect on the poet may explain the much discussed 'flaw' in his character. There was ceaseless friction with his stepfather until the latter's death in 1857. Baudelaire was a difficult child and in 1841 was sent by his parents on a voyage to the east. Although he was only away ten months, the effect on his poetry was deep and lasting. It accounts for much of its colour and its oriental imagery and possibly for his preoccupation with ships, the sea and travel which are recurring motifs in the *Fleurs du mal*. He inherited a small capital from his father, but it was soon seriously diminished by his extravagance, and in 1844 a *conseil judiciaire* was appointed to manage his affairs. In spite of this, he was constantly in financial difficulties and begging his mother to pay his more pressing debts. His difficulties were increased by the rapacity of Jeanne Duval, a half-caste who had become his mistress in 1842. Nevertheless she provided the inspiration for some of his greatest poems as did the actress Marie Daubrun, and Mme Sabatier to whom he wrote anonymously for five years and who was his mistress for a brief period in 1857. This was the year of publication of the *Fleurs du mal*, which was followed by the poet's prosecution and conviction for immoral writings. (By a curiosity of French law, the conviction was annulled in 1949.) During the next seven years he turned out the bulk of his literary and artistic criticism, which is among the finest produced in the 19th century, and his translations of Poe. He went to Belgium in 1864 in the hope of arranging new editions of his books and earning money by lecturing. His stay in that country was a calamity. He was struck down by aphasia and after his return to Paris in 1866 he was a permanent invalid.

Baudelaire's poetry is classical in form, but romantic by the richness of its imagery and its individualism. What makes it unique is its distinctive tone. He has expressed better than any other poet the peculiar malaise of the contemporary world and this explains his immense influence. He was the founder of a school of poetry in the sense that he created a new way of feeling—Hugo's *frisson nouveau*—which he transmitted to his successors. Mallarmé, Rimbaud, Corbière and Laforgue began by imitating him, but developed away from him and discovered fresh verse-forms while still retaining something essential which they had inherited from him.

Verse: *Les Fleurs du mal* (1857, 1861, 1868; crit. ed. J. Crépet and G. Blin, 1942), tr. R. Campbell (1952); *Les Épaves* (Amsterdam, 1861); *Nouvelles fleurs du mal* (1861); *Vers retrouvés* (1929).—Prose: *Les Paradis artificiels* (1860); *Petits poèmes en prose* (1869); *Curiosités esthétiques, L'Art romantique* (1869); *Œuvres posthumes et correspondance inédite* (1887); *Sur la Belgique* (1890); *Mon cœur mis à nu et Fusées* (1909; crit. ed. J. Crépet and G. Blin, 1949).—*Lettres 1841–1866* (1906); *Lettres à sa mère* (1932); *Œuvres complètes*, ed. J. Crépet (15 vols, 1922–48).

E. and J. Crépet, *B.* (1907); G. de Reynold, *B.* (1920); R. Vivier, *L'Originalité de B.* (1926; best crit. study); C. Du Bos, *Approximations* (1922); J. M. Murry, *Countries of the Mind*, I (1922, 1931); M. Proust, *Chroniques* (1927); T. S. Eliot, *Selected Essays* (1932); M. Raymond, *De B. au surréalisme* (1933); E. Starkie, *B.* (1933); G. Blin, *B.* (1939); F. Porché, *B.: Histoire d'une âme* (1945); B. Fondane, *B. et l'expérience du gouffre* (1947); J. P. Sartre, *B.* (tr. M. Turnell, 1949); H. Peyre, *Connaissance de B.* (1951; useful handbook). M.T.

Baudhāyana (*c.* A.D. 400), Sanskrit writer of *dharma sūtras* (Hindu canonical law). H.G.R.

Baudri of Bourgueil (*Meung 1046; †Preaux 1130), French man of letters and poet. He studied at Angers and became a monk and abbot (1089) at Bourgueil. In 1107 he became archbishop of Dol, but missed the peaceful life of the cloister. He often deserted his unruly flock and visited the Norman monasteries as well as England. His prose works include an autobiographical *Itinerarium*, hagiographical writings and a *Historia Hierosolymita*. His poems show a study of Ovid,—there are poetical epistles, epitaphs, descriptive pieces, as well as religious poems in rhythm and rhyme.

Migne, *Patr. Lat.*, 166; *Vita S. Samsonis* in Anal. Bolland., 6; P. Abrahams, *Les œuvres poétiques de Baudri de Bourgueil* (1926); O. Schumann, 'Baudri von Bourgueil als Dichter', in *Ehrengabe Karl Strecker* (1931). F.J.E.R.

Bauernfeld, Eduard von (*Vienna 13 I 1802; †Oberdöbling 9 VIII 1890), Austrian writer of drawing-room comedies. An illegitimate son, he was a civil servant. Between 1828 and 1892, 43 of his plays were performed at the Burgtheater, their light, witty, elegant dialogue gaining them wide popularity. They mirrored the views of the day from the point of view of the enlightened bourgeoisie, and if they have dated for this reason, they are also a repository of social history.

Die Bekenntnisse (1834); *Bürgerlich und Romantisch* (1839); *Grossjährig* (1849); *Aus der Gesellschaft* (1866); *Die Freigelassenen* (1875; novel); *Gesammelte Schriften* (12 vols, 1871–73); *Erinnerungen aus Alt-Wien*, ed. J. Binder (1923).
W. Zentner, *Studien zur Dramaturgie Bauernfelds* (1922). H.A.P.

Baxter, RICHARD (*Rowton, Shropshire 12? XI 1615; ∞24 IX 1662 Margaret Charlton; †London 8 XII 1691), English puritan preacher of moderate political opinions. He was nonconformist minister at Kidderminster, with interruptions, from 1641 to 1660. Baxter's *Gildas Sylvanus: or The Reformed Pastor* (1656; ed. C. H. Wilkinson, 1939) and sermons helped to establish a more direct preaching style.

VERSE: *Poetical Fragments* (1681).—PROSE: *The Saints' Everlasting Rest* (1650; ed. W. Young, 1907, 1928); *The Holy Commonwealth* (1659); *Reliquiae Baxterianae* (1696; ed. J. M. Lloyd Thomas 1925; 1931).
F. J. Powicke, *The Rev. R. B. Under the Cross* (1927).—A. G. Matthews, *The Works of R. B.: An Annotated List* (1933). B.L.J.

Bayhaqi, MUHAMMAD ABU'L-FAZL (*Hāres Ābād of Bayhaq 995; †1077), Persian historian and man of letters. He served in the chancellery of the Qaznavid rulers and wrote the history of that house, which has been partly preserved. This work, *Tarikh-i Bayhaqi*, is important not only for its engaging style and literary interests, but also because of the originality of its plan and its accurate accounts of the everyday court life, a rare feature in Moslem historical tradition.

Tarikh-i Bayhaqi (Calcutta, 1862; with indices, Tehran, 1945).
W. Barthold, *Turkestan down to the Mongol Invasion* (1928). E.Y.

Bayle, PIERRE (*Carla, Ariège 18 XI 1647; †Rotterdam 28 XII 1706), French publicist and critic. A forerunner of the 18th-century encyclopaedists, Bayle subtly insinuated his objections to established dogma in his principal work, the *Dictionnaire historique et critique* (1695–97, 1702). His earlier *Pensées sur la Comète* (1682, 1704; crit. ed. A. Pratt, 1911–12) attacked by implication the supernatural basis of religion. The son of a French Protestant minister, Bayle embraced Catholicism briefly (1669–70), returned to Protestantism at Geneva, and held a chair of philosophy at Rotterdam (1680–93). His tolerance, expressed in his *Avis aux Réfugiés* (1690), offended his fellow-Protestants, who believed that he was treacherously attacking them.

Nouvelles de la République des lettres (1684–87).—*Œuvres*, ed. Des Maizeaux (9 vols, 1730, contains life); *Choix de correspondance inédite*, ed. Gigas (1890).
A. Cazes, *P. B.* (1905); E. Lacoste, *B., critique et nouvelliste littéraire* (1929); H. Robinson, *B. the Sceptic* (1931). G.B.

Baynes, THOMAS SPENCER (*Wellington, Somerset 24 III 1823; ∞1857 Miss Gale; †London 31 V 1887), English philosopher and man of letters, who contributed to Shakespearean study a deep knowledge of local dialects and conditions.

Shakespeare Studies (1894; with memoir); 'Shakespeare', in Enc. Brit., 9th ed.
R.M.H.

Beaconsfield: see DISRAELI, B.

Beatrice, COUNTESS OF DIE (*fl. c.* 1160), the most famous of the four known Provençal poetesses of the classical period of troubadour poetry. According to the medieval biographer she was the wife of a certain Guilhem de Poitou, count of Valentinois, and the 5 ardent love songs preserved under her name were addressed to the poet, count Raimbaut d'Aurenga (Orange). Unusual spontaneity and directness are characteristic of her compositions.

O. Schultz-Gora, *Die provenzalischen Dichterinnen* (1888); S. Santy, *La Comtesse de Die* (1893); G. Küssler-Ratyé, 'Les chansons de la Comtesse de Die', in Archivum Romanicum, I (1917). R.R.B.

Beattie, JAMES (*Laurencekirk 25 X 1735; ∞1767 Mary Dun; †Aberdeen 18 VIII 1803), Scottish poet and essayist. M.A. Aberdeen, 1753, became a schoolmaster and in 1760 was appointed professor of moral philosophy at Aberdeen. His *Essay on Truth* (1770) attacked the sceptical philosophy represented by Hume, and was a considerable popular success. He turned to poetry and won fame there also with *The Minstrel; or, The Progress of Genius* (1771–74), tracing through 123 stanzas the development of a poet. Apart from the intrinsic merits of this poem in natural description, it is historically important as an Augustan attempt to imitate Spenser.

Essays (1776); *Dissertations Moral and Critical* (1783); *Elements of Moral Science* (1790); *Poetical Works*, with memoir by A. Dyce (1831); *J. B.'s London Diary*, 1773, ed. R. S. Walker (1946).
Margaret Forbes, *B. and his Friends* (1902). J.K.

Beatus Rhenanus, latinized name of BILD aus Rheinau (*Séléstat 1485; †Strasbourg 20 VII 1547), Alsatian humanist. Edited Velleius Paterculus, Tertullian and Tacitus, and wrote *Rerum germanicarum libri tres* (1531), the first critical history of the German past. His library is preserved at Séléstat.

B. R. Briefwechsel, ed. A. Horawitz-K. Hartfelder (1886); P. Joachimsohn, *Geschichtsauffassung . . . unter dem Einfluss des Humanismus* (1895).—Biblio: G. Knod, in Zentralbl. f. Bibl.-wesen, 2 (1885). F.P.P.

Beaumarchais, PIERRE-AUGUSTIN CARON DE (*Paris 24 I 1732; ∞1756 Marie-Madeleine Franquet, ∞1768 Geneviève Lévêque, ∞1785? Thérèse Willermawla; †Paris 18 V 1799), French playwright. A watchmaker and the son of the watchmaker André Caron, he took the name of Beaumarchais at 24 after marrying the widow of a court official, then embarked on his extraordinary career of intrigue and large-scale financial speculation. His activities ranged from supplying the American colonists with arms (1776) to founding an authors' society (1780). He visited Spain on personal business (1764) and England, Germany and Austria as a political agent (1774). His first imprisonment (1773) and his lawsuits (particularly against the judge Goëzman in 1774) popularized him as a democratic opponent of corruption and privilege. At first an agent of the Revolution, he emigrated in 1792, but returned to France in 1796 and died beset with financial difficulties.

His plays were almost a by-product. The first two were conventionally sentimental 'bourgeois dramas', as was the last—though it was ostensibly a sequel to the Figaro plays. His single opera *Tarare* (1787; music by Salieri) was a failure. But in *Le Barbier de Séville* and *Le Mariage de Figaro* he revived the old comedy of intrigue, gave it new speed and gaiety, and breathed life into the traditional comic valet by projecting his own character and experience into his chief creation, Figaro. His satire on the hereditary aristocracy gave these comedies a social meaning particularly topical on the eve of the Revolution. From them derive the following operas (first libretti in Italian): *The Barber of Seville*, by Paesiello (1780), by Rossini (1816), and *The Marriage of Figaro* by Mozart (1786).

Eugénie (1767); *Les Deux amis* (1770); *Le Barbier de Séville* (1775); *Le Mariage de Figaro* (wr. 1778 as *La Folle journée*; production banned until 1784); *La Mère coupable* (1792); *Mémoires* (pamphlets concerning the Goëzman case, 1773–74).—*Théâtre Complet*, ed. G. d'Heylli and F. de Marescot (4 vols, 1869–71, authoritative); *Œuvres Complètes*, ed. E. Fournier (1876); *Théâtre Complet et Lettres*, ed. M. Allem (1934).
L. de Loménie, *B. et son temps* (1855), tr. H. S. Edwards (1856); A. Hallays, *B.* (1897); L. Latzarus, *B.* (1930). G.B.

Beaumont, FRANCIS (*1584 or 1585; ∞*c.* 1613 Ursula Isley; †6 III 1616) and **Fletcher,** JOHN (*Rye XII 1579; †London VIII 1625), English dramatists. Son of a justice of common pleas, Beaumont entered Oxford (Broadgates Hall) in 1597 and the Inner Temple in 1600. In London he became the friend of Drayton and Jonson and frequented the Mermaid Tavern. His collaboration with Fletcher probably began about 1608. Fletcher was the son of a clergyman who became bishop of London in 1594. Little is known about Fletcher's life until his pastoral play, *The Faithful Shepherdess*, was published in 1608 or 1609. John Aubrey records how the two friends lived in Southwark near the Globe playhouse and shared bed, board and pleasures. When Beaumont married an heiress about 1613 his collaboration with Fletcher may have ended.

Aubrey asserts that Beaumont's main business was 'to lop the overflowings of Mr Fletcher's luxuriant fancy'. Beaumont's constructive powers and his capacity for the humorous and the mock-heroic were certainly complementary to Fletcher's inventiveness and his capacity for pathos and witty repartee. In style, Beaumont used many run-on lines but few extra syllables in his blank verse, which he interspersed with rhymed and prose passages. Fletcher, on the other hand, seldom used rhymes or prose; his blank verse is generally end-stopped and its texture is loosened by the frequent introduction of extra syllables, especially at the ends of his lines. The discovery of these characteristics has enabled scholars to identify the work of each dramatist with some accuracy. The 1647 Folio ascribes 34 plays and a masque to Beaumont and Fletcher and the 1679 Folio credits them with 52 plays and the same masque. Internal evidence suggests, however, that the Jonsonian comedy, *The Woman Hater*, the burlesque, *The Knight of the Burning Pestle* and *The Masque of the Inner Temple* are entirely by Beaumont, and that Fletcher and he jointly composed only about 12 plays, though these include such masterpieces as *A King and No King*, *Philaster* and *The Maid's Tragedy*. Most of the other plays in the Folios are either by Fletcher or by Fletcher and Massinger. There are reasons for believing that Fletcher also collaborated with Shakespeare, Field, Rowley, Daborne and Middleton. He probably wrote parts of *King Henry VIII*, *The Faithful Friends* and *Sir John Van Olden Barnavelt*, none of which is in the Folios of 1647 and 1679.

Beaumont and Fletcher's most distinctive contribution to Jacobean drama was the type of tragi-comedy which they devised especially for the courtly audiences of the private theatres. Its plots and settings owe much to French and Spanish fiction, Arcadian romance and pastoral poetry; its themes of love and honour derive from an exaggeration of Petrarchan attitudes, an over-punctilious chivalry and the theory of the divine right of kings. Though its sensational climaxes and unexpected dénouements are often achieved at the expense of characterization, its intricate plots, exotic settings, spectacular interludes and elegant language influenced 17th-century drama from the time of Shakespeare's final romances to that of the heroic drama of the Restoration period.

Verse: (By Beaumont) *Salmacis and Hermaphroditus* (1602); *Poems* (1640).—Plays: *King Henry VIII* (in First Folio Shakespeare, 1623); *The Faithful Friends* (1st pr. in *The Works of Beaumont and Fletcher*, ed. H. Weber, 1812); *Sir John Van Olden Barnavelt* (1st pr. in *Old English Plays*, II, ed. A. H. Bullen, 1883); *Comedies and Tragedies* (1647); *Fifty Comedies and Tragedies* (1679); *The Works of Beaumont and Fletcher* (Variorum Ed. General editor: A. H. Bullen, 4 vols issued, 1904–12); *Beaumont and Fletcher*, ed. A. Glover and A. R. Waller (10 vols, 1905–12; standard ed.).

A. C. Potter, *A Bibliography of B. and F.* (1890); F. G. Fleay, 'On Metrical Tests', in Trans. New Shakespeare Soc. (1874); R. Boyle, 'B., F. and Massinger', in Eng. Studien, V–X (1882–87); G. C. Macaulay, *Francis Beaumont* (1883); A. C. Swinburne, *Studies in Prose and Poetry* (1894); A. H. Thorndike, *The Influence of B. and F. on Shakespeare* (1901); C. M. Gayley, *Francis Beaumont, Dramatist* (1914); A. C. Sprague, *B. and F. on the Restoration Stage* (1926); M. Chelli, *Étude sur la Collaboration de Massinger avec Fletcher et son Groupe* (1926); E. H. C. Oliphant, *The Plays of B. and F.* (1927); J. H. Wilson, *The Influence of B. and F. on Restoration Drama* (1928); U. M. Ellis-Fermor, *The Jacobean Drama* (1936); B. Maxwell, *Studies in B., F. and Massinger* (1939); E. M. Wilson, 'Did John Fletcher read Spanish?' in Phil. Q., XXVII (1948). W.A.A.

Beaumont, Sir John (*Grace-Dieu? Leicestershire 1583–84?; †London? IV? 1627), English poet, acclaimed as one of the first competent writers of heroic couplets in *Bosworth Field* (1629) which also contains translations from Horace. B.L.J.

Metamorphosis of Tobacco (1602; repr. Collier 1863); *Bosworth Field* (1629; ed. with additions, A. B. Grosart, 1869); *Theatre of Apollo*, ed. Greg (1926); *The Crowne of Thornes* (unpub.; see B. H. Newdigate, Rev. Eng. Studies, VIII, 1942). J.R.B.

Beaumont, Joseph (*Hadleigh 13 III 1616; ∞1650 Miss Brownrigg; †Cambridge 25 IX 1699), English divine and mystical poet. Ejected from Peterhouse, Cambridge (1644), he wrote *Psyche: or Love's Mysterie* (1648), an allegory of the progress of the soul in six-line heroic stanzas. He was involved in controversy with Henry More in 1665 and became regius professor of divinity in 1674. His minor poems are Marinistic in style.

Psyche, or Love's Mysterie (1648; 1651), ed. with corrections and 4 new cantos, C. Beaumont (1702); *Poetical Works*, ed. A. B. Grosart (1877–80); *The Minor Poems*, ed. from autograph MS, E. Robinson (1914). B.L.J.

Beaumont, Simon van (*Dordrecht 1574; †The Hague 20 VI 1654), Dutch and neo-Latin poet, was pensionary of Middelburg, later of Rotterdam. His poems in *De Zeeuwsche Nachtegaal* (see Cats) are called *Grillen*. They were influenced by Martial; in his sonnets he is a talented love poet.

Horae successivae, Tytsnipperinghen, Rymen ende verzen (1638, 1640).

J. Tideman, *Gedichten van S. v. B.* (with introd. and notes, 1843); J. Eysten, 'S. v. B.', in Tijdspiegel, 2 (1901); P. J. Meertens, *Letterkundig Leven in Zeeland* (1943); G. A. van Es, in 'De letterkunde van Renaissance en Barok', in *Album Baur*, 4 (1948). A.M.B.W.

Bebel, Heinrich (*Justingen 1472; †Tübingen 1518), German humanist and satirist. Wrote immensely popular short Latin *Facetiae*, deriving from Poggio but full of local Swabian colour. Told with humour, irony and much obscenity, they dominate the 'Schwankliteratur' of the 16th and 17th centuries. Sebastian Franck translated many of them (1541). Bebel collected German proverbs and translated them into Latin.

Facetiae (1507, 1512, 1514), ed. G. Bebermeyer (1931); Ger. tr. by A. Wesselski (2 vols, 1907); *Proverbia Germanica*, ed. W. H. D. Suringar (1879).

G. Bebermeyer, *Tübinger Dichterhumanisten* (1927); Merker and Stammler, *Reallexikon*, articles 'Facetie' and 'Schwank'. D.G.D.

Beccadelli, Antonio (*Palermo 1394; †Naples 19 I 1471), Italian humanist, known also as Panormita. He was the founder of the Neapolitan Academy, called first the Antoniana and later the Pontaniana.

R. Garzia, *Consensi e dissensi* (1924); A. Corbellini, *Note di vita cittadina e universitaria pavese nel Quattrocento* (1931). B.R.

Beccari, Agostino de' (*Ferrara?; †1590), Italian poet, author of one of the first Italian pastoral plays, *Il Sacrificio* (1555), a forerunner of the *Aminta* by Torquato Tasso.

E. Carrara, *La poesia pastorale* (1904–08); W. W. Greg, *Pastoral Poetry and Pastoral Drama* (1906). B.R.

Beccari, Antonio, or Antonio da Ferrara (*Ferrara 1315; †1370?), Italian poet. The son of a butcher, after a youth of study, he passed a wandering life of rhyming, gaming and fits of repentance. He was a devoted admirer of Dante and a friend of Petrarch. Beccari composed love sonnets, *frottole*, political, moral and religious verse and a *disperata* expressing his disgust with the world.

Poeti minori del Trecento, ed. Sapegno and Apicella (1952).
E. Levi, *Antonio e Niccolò da Ferrara* (1909). M.W.

Beccaria, Cesare, Marchese Bonesana (*Milan 15 III 1738; ∞1761 Teresa de' Blasio; †Milan 28 XI 1794), Italian prose writer; economist and jurist; a supporter of French encyclopaedism and a principal contributor to *Il Caffè* (1764–66); professor of political economy in the Palatine schools (1768). Deeply concerned with social problems, Beccaria wrote *Dei delitti e delle pene* (1764), a systematic examination of criminal law in the light of the rational and humanitarian doctrines of the *Contrat social*. He demanded that torture and the death sentence should be abolished, and concluded that the punishment of crime should be public, speedy, in proportion to the offence and dictated by law. This work had a widespread influence on penal code reforms. Beccaria also wrote works on public economy and a treatise on the nature of literary style.

Dei delitti e delle pene, ed. Calamandrei (1945; 1950), tr. J. A. Farrer (1880).—*Opere*, ed. Villari (1874); Mandolfo (1925, selections with notes and biblio.).

C. Cantù, *C. B. e il diritto penale* (1862); C. A. Vianello, *La vita e l'opera di C. B.* (1938); C. Phillipson, *Three Criminal Law Reformers* (1923). M.W.

Bechstein, Ludwig (*Weimar 24 XI 1801; †Meiningen 14 V 1860), German writer, whose antiquarian interests found expression in epic poetry and historical novels, but notable as a collector of *Märchen* from the folklore of Thuringia, East Franconia and Austria, which he retold in clear straightforward prose.

Verse: *Die Haimonskinder* (1830); *Thüringens Königshaus* (1865).—Prose: *Fahrten eines Musikanten* (3 vols, 1836–37); *Der Sagenschatz und die Sagenkreise des Thüringer Landes* (4 vols, 1835–38); *Deutsches Märchenbuch* (1846); *Neues Deutsches Märchenbuch* (1856).

Th. Linschmann, *B.s Schriften* (1907); K. Schmidt, *Untersuchungen zu den Märchensammlungen B.s* (1935). H.A.P.

Beck, Karl (*Baja, Hungary I V 1817; †Währing bei Wien 9 IV 1879), poet and journalist, of Hungarian Jewish origin. A follower of Young Germany, whose fiery bombast and political exaltation was much admired by his contemporaries.

Nächte. Gepanzerte Lieder (1838); *Saul* (1841; tragedy); *Janko, der ungarische Rosshirt* (1846; novel in verse).
E. Fechtner, *K. B.* (1912). H.A.P.

Becker, Nikolaus (*Bonn 8 X 1809; †Hunshoven-Geilenkirchen 28 VIII 1845), German poetaster, whose famous *Sie sollen ihn nicht haben, den freien deutschen Rhein* was set to music 130 times, and was answered by A. de Musset's *Nous l'avons eu, votre Rhin allemand.*

Gedichte (1841); W. Deetjen, *Sie sollen ihn nicht haben! Tatsachen und Stimmungen aus dem Jahre 1840* (1920). H.A.P.

Beckford, William (*Fonthill-Gifford 1 X 1760; ∞1783 Lady Margaret Gordon; †Bath 2 V 1844), English writer and collector. A millionaire of irregular education and exotic tastes who travelled, collected and wrote. *Vathek,* written in French, is characteristic of his sense of comedy and macabre and fantastic imagination.

Vathek (Lausanne, 1787, French version pub. in response to the pirated ed. pub. in Eng., 1786, entitled *An Arabian Tale, from an Unpublished Manuscript*); *Biographical Memoirs of Extraordinary Painters* (1780); *Dreams, Waking Thoughts, and Incidents* (1783 ed. suppressed, except for 6 copies; ed. G. T. Bettany, 1891); *Journals*, ed. B. Alexander (1953).

G. Chapman and J. Hodgkin, *Bibliography* (1930); J. W. Oliver, *The Life of W. B.* (1932); G. Chapman, *B.* (1937). B.H.

Becque, HENRY FRANÇOIS (*Paris 18 IV 1837; †*ibid.* 12 V 1899), French dramatist. The plays of Becque, a pioneer in the revival of realistic drama, met with little success in his lifetime, but through revivals have finally gained recognition as classics of bitter social comedy known as *comédie rosse*. His early works, a byronesque opera libretto, *Sardanapalus* (1867), and the romantic play *Michel Pauper* (1870) in no way forecast the heartless photographic realism of *Les Corbeaux* (1882) and *La Parisienne* (1885), the first a sordid picture of the despoiling of a widow's three daughters by her husband's unscrupulous business associates, the second a brilliant presentation of the eternal triangle.

Querelles littéraires (1890); *Souvenirs d'un auteur dramatique* (1895).—*Théâtre complet* (3 vols, 1899).

E. Dawson, *H. B.* (1920); E. Sée, *H. B., ou Servitude et grandeur dramatique* (1925), *Le Théâtre français contemporain* (1928); A. Arnaoutovitch, *H. B.* (3 vols, 1927); L. Jouvet, *Réflexions du Comédien* (1938). T.W.

Bécquer, GUSTAVO ADOLFO (*Seville 1836; ∞Casta Esteban Navarro; †Madrid 1870), Spanish poet, son of a local painter, and an orphan from childhood. His godmother took charge of his education after he failed as a student in his uncle's studio. At 18 he went to Madrid in search of literary glory. He worked as a translator and journalist and held some official posts, and died just as his name began to be known. With the exception of *Historia de los templos de España* (1857), written in collaboration with Juan de la Puerta, and single poems, his works were published posthumously (2 vols, 1871).

With only 79 short lyrics Bécquer stands amongst the greatest Spanish lyricists. He wrote with extraordinary economy of medium, using assonance instead of rime, words of everyday use, metaphors of apparent simplicity. Yet he achieved a sober delicacy, a subtle musicality and an intimate tone descriptive of his hopelessness and sadness. The main theme of his *Rimas* is the failure of love—and life—in the abstract, though his own sad experiences appear through it. The poems form a sequence running from the poet's expectations, through utter disillusionment, to death as the symbol of perfect love. '¡Oh, que amor tan callado el de la muerte!', a recurrent idea superbly crystallized in one of his legends, *Los ojos verdes*. In these poetic-prose *Leyendas*, where reality and dream are perfectly fused, mystery and magic intermingle with delicate descriptions of nature and of old towns. Their uneasy, eerie atmosphere is obtained by a strange poetization of the supernatural.

Obras completas (1942); *Poems*, tr. H. M. Carnes (1891); *Tales and Poems of G. A. B.*, tr. H. F. W. Olmstead (1907).

B. Jarnés, *G. A. B.* (1936); J. Casualdero, 'Las "Rimas" en B.', in Cruz y Raya, 19; L. Cernuda, 'B. y el romanticismo español', *ibid.*, 26; D. Alonso, 'Aquella arpa de B.', *ibid.*, 27; C. F. Fraker, 'G. A. B. and the Modernists', in Hisp. Rev., 3 (1935); W. S. Hendrix, 'Las "Rimas" de B. y la influencia de Byron', in Bol. Ac. Hist., 98 (1931). R.M.N.

Beddoes, THOMAS LOVELL (*Clifton 20 VII 1803; †Basle 26 I 1849), English poet and dramatist. Beddoes' liberalism impeded his academic career on the continent (where he spent most time) and an unhappy life ended in suicide. Like the Elizabethans he was 'possessed by death' but his attempt to resuscitate poetic drama is only justified by isolated lyric patches.

Death's Jest Book (pub. anon. 1850); *Poems of the late T. L. B.*, ed. T. Kelsall (1851); *The Works of T. L. B.*, ed. H. W. Donner (1935).

H. W. Donner, *T. L. B.: the Making of a Poet* (1935). B.H.

Bede or BAEDA (*Monkton, Yorks *c.* 672; †Jarrow 735), monk, then deacon, and later priest, first at Wearmouth and then at Jarrow. His works, all in Latin except for his *Death Song* (ed. A. H. Smith, 1933), cover a wide field in theology (mainly homilies and biblical commentaries), science (the *De Temporum Ratione* shows his special interest in chronology and the pasqual controversy) and history. His masterpiece is the *Historia Ecclesiastica Gentis Anglorum* (731), unrivalled through the middle ages for accuracy and candour. He also wrote the *Historia Abbatum* (of Wearmouth and Jarrow), and verse and prose lives of St Cuthbert (ed. W. Jaager, 1935; B. Colgrave, 1940). He apparently never left Northumbria, but had important associations with western Europe through his influence on the school of York.

The Bede canon remains uncertain, but see *Venerabilis Baedae Opera Historica*, ed. C. Plummer (2 vols, 1896), ed. J. E. King (with Eng. tr., 1930); C. W. Jones, *Bedae Pseudepigrapha* (1939); M. L. W. Laistner and H. H. King, *A Handlist of Bede Manuscripts* (1943).

P. F. Jones, *A Concordance to the Historia Ecclesiastica of B.* (1929); F. J. E. Raby, 'Bède le Vénérable', in *Dict. d'Hist. et de Géogr. Ecclés.* (1934); *B., His Life, Times, and Writings*, ed. A. H. Thompson (1935); R. W. Chambers, 'Bede', in Proc. Brit. Acad., XXII (1936); H. Ström, *Old English Personal Names in B.'s History* (1939); E. S. Duckett, *Anglo-Saxon Saints and Scholars* (1947); The Year's Work in Mod. Lang. Stud., 11 (1951), p. 3 f. R.W.B.

Bede, Cuthbert: see Bradley, Edward.

Bedersi, Abraham: see Abraham Bedersi.

Bedersi, Jedaiah: see Jedaiah ha-Penini Bedersi.

Beecher, Henry Ward (*Litchfield, Conn. 24 VI 1813; ∞1837 Eunice Bullard; †Brooklyn, N.Y. 28 VII 1895), American social reformer; a clergyman with a fervent emotional nature; brother of Harriet Beecher Stowe. He led anti-slavery forces.

Freedom and War (1863); *Evolution and Religion* (2 vols, 1885); *Patriotic Addresses in America and England* (1887); *Lectures and Orations by H. W. B.* (ed. N. D. Hillis, 1913).

P. Hibben, *H. W. B.: An American Portrait* (1927). H.L.C.

Beelo, Adrianus (*The Hague 20 XI 1798; †Rotterdam 4 X 1878), Dutch poet and playwright.

's Gravenhage (1843, poems); *Maria Tesselschade* (1819; comedy).

E. J. Potgieter, in De Gids, VII (1843; repr. in *Kritische Studiën*, II). J.W.W.

Beer, Johann (*St Georgen, Upper Austria 28 II 1655; †Weissenfels 6 VIII 1700), German novelist and composer. He emigrated with his Lutheran parents to Regensburg; his school years there provided him with many incidents which he later used in his novels. He studied theology at Leipzig, but soon (1677) became court musician at Weissenfels, where he remained for the rest of his life. His novels, published under various pseudonyms (Jan Rebhu, Wolfgang von Willenhag, Zendorius a Zendoriis and others) reveal him as the most gifted German novelist of his time after Grimmelshausen, with a distinctive style of concrete realism which points forward to the next century.

Musical: *Musicalische Discourse* (1719); *Bellum musicum* (1701); *Schola phonologica* (MS. Town Library Leipzig).—Novels: *Simplicianischer Welt-Kucker* (1677–79, 4 pts); *Ritter Hopfensack* (1678); *Ritter Spiridon* (1679); *Artlicher Pokazi* (1679–80, 2 pts); *Corylus* (1679); *Jucundus Jucundissimus* (1680); *Teutsche Winternächte* (1682); *Kurtzweilige Sommer-Täge* (1683).—Verse: *Deutsche Epigrammata* (1691).

R. Alewyn, *J. B.* (1932; basic); H. F. Menck, *Der Musiker im Roman* (1931); A. Hirsch, *Bürgertum und Barock im deutschen Roman* (1934). L.W.F.

Beer, Michael (*Berlin 19 VIII 1800; †Munich 22 III 1833), German playwright, whose one-act play *Der Paria* (1829), which attracted Goethe's favourable attention, was a blow for the emancipation of the Jews. His tragedy *Struensee* (1829) was set as an opera by his brother, the composer Meyerbeer.

Sämtliche Werke, ed. E. von Schenk (1835). E. Castle, *Die Isolierten* (1899). H.A.P.

Beers, Jan van (*Antwerp 22 II 1821; †*ibid.* 14 XI 1888), Flemish poet. Although intrinsically sentimental and idealizing, after a romantic début he introduced a timid realism in Flemish poetry. Even in his last volume of verse, however, the soft, sentimental undercurrent remains in evidence. His charming talent of narrative is shown especially in *Begga* (1888), a little epic of Antwerp folk-life in hexameters. He was very popular in both the Netherlands and Flanders because of his simple and attractive presentation of Flemish folk-customs, partly also because of his talent as a reciter and the political role he played as a liberal leader.

Jongelingsdromen (1853); *Levensbeelden* (1858); *Gevoel en leven* (1869); *Rijzende blaren* (1884); *Gedichten* (1921, intro. M. Sabbe).

P. de Mont, *Drie groote Vlamingen* (1901). R.F.L.

Beets, Nicolaas, pseud. Hildebrand (*Haarlem 13 IX 1814; ∞ 4 IX 1840 Jkvr. Aleida van Foreest (†1856), ∞1859 Jkvr. Jacoba E. van Foreest; †Utrecht 3 III 1903), Dutch parson, poet and short-story writer. As a student he was the centre of a circle of Byronic congenial spirits owing to his pseudo-romantic poetry and nice humoristic rhymes. He was a great admirer of van der Palm, his tutor, whose granddaughter he married. After his marriage Beets published sermons, numerous, sometimes valuable, commemorative poems and elegant literary sketches, continuing this when professor at Utrecht (1875–84). Beets' fame, however, is based on his *Camera Obscura* (1839, by 'Hildebrand'), a collection of long-short stories and essays, complete in the 4th edition (1854). The essays are attractive, the stories have an imperishable charm. Hildebrand had read Dickens, but the atmosphere is Dutch; and the description of people, sometimes delicate, sometimes coarse, often sentimental but with an eye for detail, is true to life.

Poetry: *José* (1834); *De Maskerade* (1835); *Gedichten* (1839); *Dichtwerken* (5 vols, 1875–1900), Eng. tr. in Fraser's Magazine (1854), Chambers's Journal (1856 and 1860); in James Mackinnon, *Leisure Hours in the Study* (1897); *The Leyden Eelbobber*, tr. J. I. Lockhart, in 'The Country' (1877); *Tony*, tr. J. Ballingal in 'The Modern Church' (1892).

P. D. Chantepie de la Saussaye, *N. B.* (1906); G. van Rijn and J. J. Deetman, *N. B.*

(3 vols, 1911–16); A. Brom, Jr, 'Lijst der geschriften over N. B.', in Het Boek, III–IV (1905–06); K. H. Heeroma, 'Het probleem-Beets', in Jaarb. Maatsch. Nederl. Letterkunde, Leyden (1947–49). J.W.W.

Beheim, Michael (*Sulzbach 1416, †after 1472), German meistersinger and chronicler. Numerous Meisterlieder and two rhymed chronicles (*Von den Wienern*, *c.* 1465, and a *Leben Friedrichs I von der Pfalz*, 1469) reflect all that he learnt and experienced in a chequered career.

H. Oppenheim in W. Stammler, *Die dt. Lit. des MAs, Verfasserlex.*, I (1933); ample extract from (*Das Buch*) *von den Wienern*, in J. Kürschner, *Dt. Nat.-Lit.*, X. F.P.P.

Behn, Aphra, née Johnson (*Wye 1640; ∞1664 Mr Behn; †London 1689), English dramatist, novelist and writer of verse. Doubts exist of her account of her parentage and voyage to Surinam in 1658–59, with her return in 1663. Widowed, she went to the Netherlands as a secret agent in 1666, but her report in 1667 of De Witt's plans was ignored. She became renowned as the first woman to keep herself by writing. Of great creative energy, she wrote translations and poems, some of merit, as well as witty comedy, starting with *The Forc'd Marriage* (1671). Her best play is probably *The Rover, Part I* (1677). Despite elements of realism Mrs Behn's novels are in the tradition of La Calprenède. *Oroonoko* (1688), apart from its intrinsic merit as a narrative, is famous for its anticipation of Rousseau in the doctrine of the Noble Savage. B.L.J.

The Plays, Histories and Novels, ed. R. H. Shepherd (6 vols, 1871); *The Novels*, ed. E. A. Baker (1905); *The Works*, ed. M. Summers (6 vols, 1915).
V. Sackville-West, *A. B.* (1934). J.R.B.

Beissel, Johann Conrad (*Eberbach IV 1690; †Ephrata, Pa. 6 VII 1768), German-American author. In 1719 he emigrated to Pennsylvania where he built Ephrata Cloisters for a new sect of Baptist celibates. His theology was influenced by Gottfried Arnold and the cabala. His poems follow Angelus Silesius and Quirinus Kuhlmann.

Das Gesäng der einsamen und verlassenen Turtel-Taube, Nemlich der christlichen Kirche (1747; two-thirds of its 378 hymns written by Beissel; partly tr. in J. F. Sachse, *The Music of Ephrata Cloister*, 1905); *Paradisisches Wunder-Spiel, welches sich in diesen letzten Zeiten und Tagen in denen Abendländischen Welt-Theilen als ein Vorspiel der neuen Welt hervorgethan* (1754; the 2nd ed., 1766, is the last and most extensive collection of the 725 hymns, 441 of which were written by Beissel). *Mystyrion Anomias* (1729; *The Mystery of Lawlessness*, tr. M. Wohlfart, 1729); *Die Ehe das Zuchthaus fleischlicher Menschen* (1730); *Mystische und sehr geheyme Sprüche* (1730; 'Mystical Proverbs', tr. P. Miller, in *A Unique Mscr. by Rev. P. Miller*, ed. J. F. Sachse, 1912); *Mystische Abhandlung über die Schöpfung und von des Menschen Fall und Wiederbringung durch des Weibes Samen* (1745; *A Dissertation on Man's Fall*, tr. P. Miller, 1765).

J. F. Sachse, *The German Sectarians of Pennsylvania, 1708–1800* (1899–1900); W. C. Klein, *J. C. B., Mystic and Martinet* (1942); *The Ephrata Cloisters, an Annotated Bibliography*, ed. E. E. Doll and A. M. Funke (1944). E.R.

Bekker, Balthasar (*Metslawier 20 III 1634; †Amsterdam 11 V 1698), Dutch parson and writer, disciple of Descartes', contested the belief in devils and witches: *De betoverde Weereld* (1691–93).

A. van der Linden, *B. B. Bibliographie* (1868); W. P. C. Knuttel, *B. B.* (1906). J.W.W.

Belcari, Feo (*Florence 1410; †*ibid.* 1484), Italian poet. His best known work is a religious drama, one of the earliest of the genre of *sacre rappresentazioni*: *Abramo ed Isacco*, first performed in 1449 and revived in Florence in 1917 with music by Pizzetti. His other religious dramas are *L'Annunciazione*, *Il Giudicio finale* and *S. Giovanni del Deserto*.

Laudi spirituali (1863); *Sacre rappresentazioni e laudi*, ed. C. Allocco-Castellino (1920).
F. Ceccarelli, *F. B. e le sue opere* (1907). B.R.

Belinsky, Vissarion Grigoryevich (*Sveaborg 12 VII 1811; †St Petersburg 26 V 1848), Russian critic. He was expelled from Moscow University in 1832 because of a revolutionary play—*Dmitry Kalinin*—and became a free-lance critic. His *Literaturnye mechtaniya* (1834), written under the influence of Schelling's romantic philosophy, made his reputation. In 1839 he left Moscow for Petersburg where he edited the critical section of Otechestvennye zapiski. Here he switched over from Schelling to Hegel and later to Feuerbach. In 1846 he joined the staff of Sovremennik. It was in Petersburg that he became theoretician of that 'natural school' which, from 1846–47 onwards, heralded the Russian type of realism. As a champion of freedom, so poignantly expressed in the indignant letter he sent to his one-time idol Gogol in July 1847, he bequeathed to liberal-minded intellectuals a credo from which they drew courage and inspiration even during the worst periods of the last century.

Polnoye sobranie sochineniy (11 vols, 1900–17, with 2 vols added in 1926 and 1948); *Pis'ma* (3 vols, 1914); *Sobranie sochineniy* (3 vols, 1948). *Selected Philosophical Works* (1948).

A. N. Pypin, *V. G. B.* (1876); P. Kogan, *B. i ego vremya* (1911); T. G. Masaryk, *The Spirit of Russia* (2 vols, 1919); Ivanov-Razumnik, *Kniga o Belinskom* (1922); I. Kubikov, *V. G. B.* (1925); N. I. Mordovchenko, *V. G. B.* (1948); *B. Literaturnoye nasledstvo*, ed. P. I. Lebedev-Polyansky (1948); E. I. Subbotina, *V. G. B.* (1948; with biblio.); *B. v vospominaniyakh sovremennikov*, ed. F. M. Golovenchenko (1948). J.L.

Bellamy, Edward (*Chicopee Falls, Mass. 26 III 1850; ∞1882 Emma Sanderson; †*ibid.* 22 V 1898), American novelist, short-story writer. In his utopian romance, *Looking Backward: 2000–1887* (1888), and its dull sequel, *Equality* (1897), he outlined an American form of socialism (termed Nationalism) to be achieved by gradual and orderly democratic steps. He founded the New Nation (1891), wrote, lectured and travelled widely to spread his ideas; influenced the economic novels of W. D. Howells.

Six to One: A Nantucket Idyl (1878); *Dr Heidenhoff's Process* (1880); *Miss Ludington's Sister: A Romance of Immortality* (1884); *The Duke of Stockbridge: A Romance of Shay's Rebellion* (1900); *The Religion of Solidarity* (1940).

A. E. Morgan, *E. B.* (1944), *The Philosophy of E. B.* (1945). H.L.C.

Bellamy, Jacobus (*Flushing 12 XI 1757; †Utrecht 11 III 1786), Dutch poet and critic. A baker's apprentice, he was given a scholarship in 1782 to study theology at Utrecht. His witty, often rhymeless poems are honest, some have depth. Because of his love poetry to his betrothed, Francina Baene ('Fillis'), his cult of friendship and his political verse he was long idolized.

Verse: *Gezangen mijner jeugd* (1782); *Vaderlandsche Gezangen van Zelandus* (1782–83); *Gezangen* (1785).—Various: *Proeven van het verstand, de smaak en het hart*, 1st part (1784); *De Poetische Spectator*, 1 (1784).

A. Verwey, 'Het talent van B.', in *Proza*, V; J. Aleida Nijland, *Leven en Werken van J. B.* (2 vols, 1918; with biblio.). J.W.W.

Belleau, Rémy (*Nogent-le-Rotrou 1528; †Paris 6 III 1577), French poet. A member of the Pléiade and translator of Anacreon (1556), he excelled in delicate descriptive verse based on considerable learning and a miniaturist's feeling for detail. His *Amours* (1576) describes the physical and occult properties of precious gems. His *Bergerie* (1565, 1572), a medley in verse and prose, contains many graceful short poems.

Petites inventions (1556); *Amours et nouveaux échanges des pierres précieuses*, ed. A. Van Bever (1909).—*Œuvres* (2 vols, 1578), ed. C. Marty-Laveaux (2 vols, 1877–78).

A. Eckhardt, *R. B., sa vie, sa Bergerie* (Budapest, 1917). G.B.

Bellemans, Daniel (*Antwerp 1642; †Horsen 1674), Flemish lyrical poet, priest at Meise near Brussels, from 1672 a missionary in Gelderland. He wrote melodious spiritual poems in the vein of medieval lyricism.

Het Citerken van Jezus (1670); *Den lieflijcken Paradijsvogel* (1670).

L. Goovaerts, *Ecrivains, artistes et savants de l'Ordre de Prémontré*, 4 (1899); G. Segers, *Leven en werken der Zuid-Nederlandsche Schrijvers*, 1 (1900). A.M.B.W.

Bellenden, John (*1492?; †Rome *c.* 1587), Scottish historian and translator; educated St Andrews and the Sorbonne. His translation of Boece's *History* under the patronage of James V contains a great deal of original material; both this and the translation of *Livy*, I–V, have an important place in the development of Scots prose.

The Croniklis of Scotland (*c.* 1533), *Livy* (*c.* 1540); both ed. W. A. Craigie, Scot. Text Soc. (1901).

J. M. Ross, *Scottish History and Literature* (1884). J.K.

Belli, Gioacchino Giuseppe (*Rome 7 IX 1791; †Rome 21 XII 1863), Italian dialect poet. An admirer and imitator of the satirical dialect verses of the Milanese poet, Carlo Porta, he directed his satire against all the elements of Roman society, from prelates and aristocrats to the *popolo*. Two of his sonnets (which are in Roman dialect), composed in a moment of indignation at the poor reception given in Rome to a production of Manzoni's drama, *Il Conte de Carmagnola*, satirize the ignorance of the Roman public and praise Manzoni's work.

I sonetti romaneschi di G. G. Belli, ed. L. Morandi (6 vols, 1886–89); *Sonetti scelti*, ed. L. Morandi (1912); *Il Canzoniere amoroso alla marchesa Vincenza Roberti*, ed. A. Laz (1930).

C. Zaccagnini, *Della vita e delle opere di G. G. B.* (1891); F. Clementi, *Roma papale nei sonetti di G. G. B.* (1925). B.R.

Bellincioni, Bernardo (*Florence 1452; †*ibid.* 1492), Italian poet, first in the service of Lorenzo il Magnifico and later attached to the court of Lodovico il Moro in Milan. Much of his verse is jocular and satirical, in the manner of Burchiello.

Sonetti, canzoni, capitoli (1493); *Le rime di B. B.*, ed. T. Fanfani (1876, 1878).

E. Verga, *Saggio di studi su B. B.* (1892). B.R.

Bellman, Carl Michael (*Stockholm 4 II 1740; ∞1777 Louisa Grönlund; †*ibid.* 11 II 1795), Swedish poet. His first literary efforts were religious poems, which were followed by bible-parodies and satires. A civil servant, he got into debt and in 1763 escaped to Norway from his creditors but on his return was again employed in the civil service. His recurring financial difficulties were mitigated by the small pension granted to him by Gustav III in 1775 and in the following year he was given the title of Hovsekreterare, with only nominal duties. His later years were again debt-ridden. He died in penury, his health undermined by consumption and drink. Bellman associated with courtiers and artists, his special patron being Elis Schröderheim, Gustav III's close friend. He was enormously appreciated as an entertainer on account of his gifts of improvisation and mimicry. His famous epistles (*Fredmans Epistlar*), which he began composing in the late 1760s, were habitually tried out on his associates, while he accompanied himself on the lute. Music and verse are so skilfully interwoven that they are inseparable, the music often consisting of contemporary tunes or old folk-melodies which Bellman adapted to his purposes. His lyrics depict the sordid but picturesque old Stockholm of 'Frihetstiden'; the characters he evokes are drunkards, rascals and drabs: but he often sets these people against the smiling background of the islands, and the fresh realistic details are stylized by his skilful and varying metres. The *Epistles*, with a preface by the poet Kellgren, formerly a detractor of Bellman, were first published in 1790. They, like some of *Fredmans Sånger* (1791), have retained their popularity throughout Scandinavia to this day.

Bellmans Samlade Skrifter, ed. Bellmansällskapet (1921 ff.): *Fredmans Epistlar*, ed. Vitterhetssamfundet (1916, commentary 1945 ff.), ed. N. Afzelius and E. Noreen (1940).

R. Steffen, *B. och hans diktning* (1908); O. Sylwan, *B. och Fredmans Epistlar* (1943); A. Blanck, *C. M. B.* (1948); A. Stålhane, *En Bellmansbok* (1947); H. W. Van Loon and G. Castagnetta, *C. M. Bellman, the last of the troubadours* (1939). B.M.E.M.; A.H.J.K.

Bello, Andrés (*Caracas 29 XI 1781; †Santiago de Chile 15 X 1865), scholar, educator and poet. He spent twenty years in London, where he prepared an edition of the *Poema del Cid* and other works of linguistic value. Bello was the earliest to investigate the development of rhyme in medieval Latin and French. In 1829, at the invitation of the Chilean government, he migrated to Santiago and there, after many years of teaching, created the national university. His *Gramática castellana* and *Derecho internacional* are still standard works. As a poet, Bello is an exponent of the dignity and formalism of the Spanish neo-classical school, and as late as 1840 resisted the romanticism of Sarmiento in a spirited polemic carried on between them during the latter's exile in Chile. Bello was not lacking, however, in deep feeling, and in some respects, other than formal, was not untouched by romantic ideals. He was a brilliant translator from the classical and modern poets.

Obras completas (15 vols, 1881–93). E.Sa.

Bello, Francesco (†1505), Italian poet, known also as Il Cieco di Ferrara, author of *Il Mambriano*, a Carolingian romance in ottava rima, written in emulation of the *Orlando Innamorato* of Boiardo.

Il Mambriano, ed. G. Rua (2 vols, 1926).

E. Carrara, *Da Rolando a Morgante* (1932); G. Bertoni, *L'Orlando Furioso e la rinascenza a Ferrara* (1919). B.R.

Belloy, Dormont de, assumed name of Pierre-Laurent Buirette (*Saint-Flour 17 XI 1727; †Paris 5 III 1775), French dramatist and actor. His tragedies, based on French national history, particularly *Le siège de Calais* (1765), launched a fashion for patriotic drama, though without seriously renewing the by then outworn formula of French tragedy.

Zelmire (1762); *Gaston et Bayard* (1771); *Pierre le cruel* (1772).—*Œuvres complètes*, ed. G. H. Gaillard (with *Life*, 6 vols, 1779).

E. Zimmermann, *P. L. B. de B., Sein Leben und seine Werke* (1911). G.B.

Belmonte Bermúdez, Luis de (*Seville 1587 ?; †1650 ?), Spanish dramatist. He lived in America for some years and settled in Madrid, where he collaborated with other dramatists and wrote original plays. The most famous play attributed to him, *El diablo predicador*, a revision of an earlier play *Fray Diablo* (attributed wrongly to Lope de Vega) is extremely funny.

Bibl. Autores Esp., 14, 20, 45; *Le Diable prédicateur*, ed. L. Rouanet (1901).

W. A. Kincaid, 'Life and Works of L. de B. B.', in Rev. Hispanique, 74 (1928). E.M.W.

Bembo, Pietro (*Venice V 1470; †Rome I 1547), Italian scholar and author. His name is associated with the controversy concerning the Italian language (Questione della Lingua). In his *Prose della volgar lingua* (1525) he upholds Italian in preference to Latin as a medium for modern literature, recommending that authors should imitate the Florentine language of the 14th century, as used by Dante, Boccaccio and particularly Petrarch. In this recommendation he was opposed to Castiglione, who maintained that modern Italian should absorb elements from other regions than Tuscany and even elements from foreign languages. *Gli Asolani* (1500), typical neo-platonic dialogues on the nature of love, are dedicated to Lucrezia Borgia. Bembo's *Rime* (1530) initiate a second phase of Petrarchism, in which a return to the original source of inspiration is discernible.

Opere, ed. Classici (12 vols, 1808–10); *Gli Asolani e Prose della volgar lingua*, ed. C. Dionisotti-Casalone (1923).
V. Cian, *Un decennio della vita di P. B.* (1885); M. Santoro, *P. B.* (1937); C. Dionisotti, in Giorn. stor. lett. ital., 110 (1937).
B.R.

Benedeiz (*fl. c.* 1125), Anglo-Norman cleric, author of a French version of the 10th-century *Navigatio sancti Brandani*, written after 1121 for Adeliza of Louvain, second wife of Henry I. Like its Latin source, the work is an account of strange marvels encountered on a voyage to the Isle of Saints and reproduces in a Christianized form the Old Irish *imram* theme.

Ed. E. G. R. Waters (1929); R. L. G. Ritchie, in Medium Ævum, 19 (1950) suggests *c.* 1106 as the date and Maud, Henry's first wife, as the patron. F.W.

Benedictsson, VICTORIA MARIA, née Bruzelius, pseud. ERNST AHLGREN (*Fru Alstad 6 III 1850; †Copenhagen 22 VII 1888), Swedish novelist and dramatist. Unhappily married (1871) to Kristian Benedictsson, postmaster in Hörby, Skåne, fell seriously ill in 1881, never entirely recovered. Her first publication, a collection of short stories, *Från Skåne* (1884), reveals her main strength, the depiction of regional realism: her most ambitious effort, the novel *Fru Marianne* (1887), describes, more romantically, the development of a young woman. She also worked in collaboration with Axel Lundegård. After an unhappy liaison with the Danish critic Georg Brandes she committed suicide.

Samlade Skrifter, ed. A. Lundegård and I. af Schultén (7 vols, 1918–20); *Dagboksblad och Brev*, ed. Lundegård (2 vols, 1928); *Samlade Skrifter*, ed. F. Böök (1949 ff.); *Truls Jonasson* tr. K. Åhlström (1895).
I. af Schultén, *Ernst Ahlgren, en litterär studie* (1923); S. Linder, *Ernst Ahlgren i hennes romaner* (1930); F. Böök, *V. B. och Georg Brandes* (1949) and *V. B.* (1950).
B.M.E.M.; A.H.J.K.

Benediktov, VLADIMIR GRIGORYEVICH (*St Petersburg 5 XI 1807; †18 IV 1873), one of the most popular Russian poets immediately after Pushkin's death. His first book of verse appeared in 1835. Superficial yet polished and fond of smart metaphors, he appealed to the cheaper semi-romantic tastes of his readers.

Stikhotvoreniya (3 vols, 1838–41; in 2 vols, 1902; in 1 vol. 1939).
S. A. Vengerov, *Kritiko-biogr. slovar'*, II (1886); B. Sadovsky, 'Poet chinovnik', in Russkaya Mysl', 11 (1909). J.L.

Benedix, RODERICH (*Leipzig 21 I 1811; †*ibid.* 26 IX 1873), German playwright. First an actor and later a theatrical manager in Cologne and Frankfurt am Main, Benedix had an unfailing sense of the theatre, so that his more than 100 unpretentiously amusing plays succeeded by virtue of neat construction and humour of situation, though their characterization and dialogue were wooden.

Der Dritte (tr. *Mabel's Manœuvre, or A Third Party*); *Das Lügen* (tr. *Is Lying Easy?*); *Das bemooste Haupt* (1841); *Doctor Wespe* (1843); *Oben wie Unten* (1854); *Der Störenfried* (1861). —*Gesammelte dramatische Werke* (27 vols, 1846–74); *Der mündliche Vortrag* (3 vols, 1860); *Katechismus der Redekunst* (1870).
W. Schenkel, *Benedix als Lustspieldichter* (Diss. Frankfurt 1916). H.A.P.

Beneit, 12th-century Anglo-Norman poet. A monk of St Albans, he wrote a life of St Thomas Becket (1184). Unpretentious, though not without interest, it is based on a lost Latin life by Robert de Cricklade.

La Vie de Thomas Becket, ed. B. Schlyter (1941). M.F.L.

Benetević (BENETTI), MARTIN (†1607), Dalmatian poet and dramatist from the island of Hvar. Little is known of his life except that he was employed as cathedral organist and diplomatic envoy. The only extant work which can be attributed with certainty to him is *Hvarkinja* (1906, from MS. of 1663), a typical renaissance comedy having as its characters the peasant and fisherfolk of Hvar, and patrician types from the cities of Hvar and Ragusa. The play is interesting as combining the influence of Italian writers like Calandri and that of the Dalmatian dramatist M. Držić. S.C.

Benitsky, ALEXANDER PETROVICH (*1780; †St Petersburg 1809), Russian author whose philosophic and didactic tales after the manner of Voltaire had considerable vogue at the beginning of the 19th century. He also wrote poems and satirical fables.
J.L.

Benjamin (ben Jonah) of Tudela (*fl.* 1160–73), Spanish Hebrew traveller, made a journey to Egypt, the Near East, Persia, Arabia and India and wrote extensive, shrewdly observed and interesting notes, only part of which is preserved. His book was very popular among Hebrew readers until modern times.

Masseʿoth Rabbi Binyamin (1st ed. Constantinople 1543); *The Itinerary of Rabbi Benjamin*, text, Eng. tr. and comm. by M. N. Adler (1907).

E. Garcia de Herreros, *Quatre voyageurs espagnols* (1923). C.R.

Benlowes, EDWARD (*12 VII 1602; †Oxford 18 XII 1676), English poet and patron of literature and music. After travel abroad he lived in Essex and was reduced to poverty partly by law-suits. His *Theophila* treating the three mystical 'ways' of the soul's ascent is prefaced by a reference to 'Fancy' seemingly Hobbesian, but probably in the neo-classical tradition based on conventional renaissance psychology.

Theophila or Love's Sacrifice (1652; ed. G. Saintsbury, *Minor Poets of the Caroline Period*, I, 1906).

G. Williamson, *The Donne Tradition* (1930); R. L. Sharp, *From Donne to Dryden* (1940). B.L.J.

Benoît (*fl. c.* 1175), French author of the verse *Chronique des Ducs de Normandie* (completed 1175 or later), a work commissioned by Henry II of England, but inferior to Wace's *Rou*. He may be identical with Benoît de Sainte Maure.

Chronique, ed. C. Fahlin (1951). On the identification with B. de Ste Maure, see L. Constans, *Le Roman de Troie*, VI (strongly adverse) and C. Fahlin, *Étude sur le MS. de Tours de la chr. des ducs de N.* (1937; favourable). F.W.

Benoît de Sainte Maure (*fl. c.* 1150), French poet, probably from Sainte Maure nr Poitiers. Nothing certain is known of his life, but his *Roman de Troie* is dedicated to a contemporary queen, possibly Eleanor of Aquitaine. This compendious poem, over 30,000 lines long, relates the tale of Troy from the landing of the Argonauts down to the return home of the Greek princes after the siege. It is based mainly on the *De excidio* of Dares (probably in a more extended version than that now extant) and, for the final episodes, on the *Ephemeris* of Dictys. In the detailed elaboration of his work Benoît borrowed much from Ovid and other Latin writers. In form a typical French *roman d'antiquité*, it displays an interest in romantic passion and makes use of a rhetorical technique, with highly ornamented stylized descriptions. It contains the first version of the Troilus and Cressida story, almost certainly Benoît's own invention. Benoît's work was drawn on extensively by later writers, and the popularity of the Troy story in the middle ages is largely due to him.

Le Roman de Troie, ed. L. Constans (6 vols, 1904–12); an Eng. tr. of the Troilus episodes is found in R. K. Gordon, *The Story of Troilus* (1934).

W. Greif, *Die mittelalterlichen Bearbeitungen der Trojanersage. I. Benoît de Sainte Maure* (1885). F.W.

Benserade, ISAAC DE (~Paris 5 XI 1613; †*ibid.* 19 X 1691), French dramatist and society poet, remembered for the discussion (1649–50) comparing his sonnet *Job* to Voiture's *Uranie*. He wrote verses for numerous court ballets, chiefly with Lully's music.

Œuvres (1697), ed. O. Uzanne (1895).

G. Mongrédien, *Le XVIIe siècle galant* (1929); C. Silin, *B. and his 'Ballets de Cour'* (1940). G.B.

Bentham, JEREMY (*London 15 II 1748; †*ibid.* 6 VI 1832), English jurist. An unenthusiastic barrister but indefatigable legal theorist, much of whose work was compiled and published in French by Dumont. He was a practical if eccentric reformer whose utilitarian moral theory (produced in association with Mill) is a quantitative assessment of pleasure characteristic of his humourless and unimaginative mind. His interest in death was excessive but scientific. His embalmed remains are at University College, London, which he helped to found.

Theory of Legislation (1864, ed. E. Dumont, tr. R. Hildreth, 1876); *The Panopticon, or Inspection House* (1791); *The Rationale of Reward* (1825); *The Rationale of Evidence* (5 vols, 1827); *The Rationale of Punishment* (1830).—*The Works of J. B.*, ed. Sir J. Bowring (11 vols, 1838–43).

L. Stephen, *The English Utilitarians* (1900); C. M. Atkinson, *J. B.* (1905). B.H.

Bentivoglio, ERCOLE (*Modena 1507; †Venice 1573), Italian poet and playwright. His first sonnets were addressed to Tullia d'Aragona. Among his satirical works is a *capitolo* entitled *Della lingua toscana*, in which he mocks the contemporary cult of Petrarch and of 14th-century Tuscan. He wrote four comedies, two of which have been preserved, *Il Geloso* (1544) and *I Fantasmi* (1547).

Opere poetiche, ed. Di Capoa (Paris, 1719); R. Verdina, *E. B. scrittore di satire e di com-*

medie (1935); I. Sanesi, *La Commedia*, 2 (1935); V. Cian, *La satira dall' Ariosto al Chiabrera* (1939). B.R.

Bentivoglio, GUIDO, Cardinal (*Ferrara 4 X 1579; †Rome 7 IX 1644), Italian historian. Papal nuncio in Flanders and France, and later chief of the Inquisition, he signed in this capacity Galileo's condemnation. His history (in 24 books) of the struggle of Flanders against Spain between 1559 and 1607, swollen and prolix in style, is drawn from first-hand knowledge and reliable sources.

Relazioni in tempo delle nunziature di Fiandra e di Francia (1629); *Raccolta di lettere familiari e politiche* (1631; best ed., 2 vols, 1852); *Della Guerra di Fiandra* (1632–39; *The compleat history of the warrs of Flanders*, tr. Henry, Earl of Monmouth, 1654); *Memorie* (1648); *Lettere Diplomatiche* (4 vols, 1863–70).—*Opere Storiche* (5 vols, 1806–07).

R. Di Tucci, *Il Card. G. B. e i suoi rapporti con la Repubblica di Genova* (1934); C. Panigada, *Memorie e Lettere di G. B.* (1934); R. Belvederi, *G. B. diplomatico* (1947). U.L.

Bentley, RICHARD (*Rothwell, Yorks 27 I 1662; ∞1701 Joanna Bernard; †Cambridge 14 VII 1742), English classical scholar. Bentley became master of Trinity College, Cambridge, in 1699, retaining this office until his death despite prolonged quarrels with the fellows. A textual scholar of great eminence, he contributed to the Ancients and Moderns controversy by his exposure of the spurious Phalaris letters (see FORGERIES). 'Better skilled in grammar than in poetry', he was a butt of Pope's *Dunciad.*

A Dissertation upon the Epistles of Phalaris (1699); eds of *Horace* (1711) and *Paradise Lost* (1732).—*Works*, ed. A. Dyce (3 vols, 1836–38); *Correspondence*, ed. C. Wordsworth (2 vols, 1842).

J. H. Monk, *Life of B.* (1830); R. C. Jebb, *B.* (1882). R.F.

Beolco, ANGELO (*Padua 1502; †Padua 1542), Italian playwright and actor, also called Il Ruzzante. Beolco's first two comedies, *La Vaccaria* and *La Piovana*, are Plautine in type, but most of his plays are realistic presentations of peasant life. His best known character was the peasant Ruzzante, a role he acted himself. In *La Fiorina*, which is considered his best play, Beolco gives artistic life and even a certain pathos to the crude realities of peasant behaviour.

Tutte le opere del famosissimo Ruzzante (1584 and 1598); no crit. ed.

A. Mortier, *Ruzzante* (Paris, 1925–26); G. Secoli, in Giorn. stor. lett. ital., 87 (1926); B. Croce, *Poesia popolare e poesia d'arte* (1933); I. Sanesi, *La Commedia*, I (1911). B.R.

Béranger, JEAN-PIERRE DE (*Paris 19 VIII 1780; †*ibid.* 16 VII 1857), French poet, was humbly born and worked as a printer's apprentice. He began his career by writing satiric songs at the expense of the Napoleonic régime. Under the Restoration he became a civil servant, but joined the Liberal opposition in 1821. His two imprisonments brought him immense popularity. After 1830 he played a part in creating the Napoleonic legend, criticized the monarchy and was elected a deputy in 1848. He was the idolized poet and song-writer of the Parisian working and lower-middle classes. His sentimental and sometimes licentious songs can be genuinely moving.

Œuvres Complètes (4 vols, 1834); *Œuvres Posthumes, œuvres complètes* (1857); *Ma Biographie* (1857); *Correspondance* (4 vols, 1860), *Œuvres Complètes*, ed. Garnier (4 vols, 1868–75).

J. Janin, *B. et son Temps* (1866); S. Stowsky, *B.* (1913); J. Lucas-Dubreton, *B., la chanson, la politique, la société* (1934). M.G.; J.P.R.

Berceo, GONZALO DE (*nr Berceo, Logroño *c.* 1195; †after 1246), the first Spanish poet whose name is known. He was educated in the monastery of San Millán de la Cogolla and became a priest. His poems about the lives of saints, the sorrows, praises and miracles of the Virgin, the sacrifice of the Mass and the signs of the Day of Judgment were probably all written after 1230. All are faithfully translated from the Latin, but he added many picturesque details and wrote with simplicity, pathos and humour. His metre is regular *cuaderna vía*; the language is that of his native region. His *Milagros de la Virgen* contain 25 stories of her intervention in human affairs and a beautiful allegorical prologue. The song of the Jews who watched outside Christ's sepulchre is irregularly parallelistic in form and spirited in expression. His poems were discovered and published in the late 18th century; more recently they have had some influence on A. Machado and on Azorín.

Vida de Santo Domingo de Silos, ed. Fitzgerald (Paris, 1904); *El sacrificio de la Misa*, ed. Solalinde (1913); *Cuatro poemas de Berceo*, ed. Marden (1928); *Milagros de Nuestra Señora*, ed. Solalinde (1934); Bibl. de Autores Esp., LVII. E.M.W.

Berchet, GIOVANNI (*Milan 1783; †Turin 23 XII 1851), Italian patriot and poet, famous as the author of the *Lettera semiseria di Grisostomo* (1816), written in support of Madame de Staël's recommendations that Italians should imitate the new romantic tendencies of German literature. Assuming the personality of a Milanese business man writing to his son at school, Berchet commends certain features of the new German writing, especially of the poetry of Bürger.

While in London, in a Milanese banking-house, after the insurrection in Piedmont of 1821, Berchet wrote *I Profughi di Parga*, a strongly anti-British poem, inspired by the cession of Parga to the Turks in 1817. His *Fantasie* (1828), an exile's evocation of the glories of Italian history, are the best known of his poetical works. He is also the author of a famous patriotic lyric beginning 'Su, figli d'Italia, su, in armi!' As he advocates in the *Lettera semiseria*, he chose a very simple style, appealing more to the emotions than to intellect and taste.

Opere edite e inedite di G. B., ed. E. Bellorini (3 vols, 1911–12); *Lettera semiseria di Grisostomo*, ed. A. Galletti (1934); *Romanzi e fantasie*, ed. L. De Filippo (1937).

G. Mazzoni, *La poesia patriottica e G. B.* (1898); E. Bellorini, *G. B.* (2nd ed., 1931); A. Gustarelli, *G. B. e il romanticismo italiano* (1934). B.R.

Beresford, JAMES (*Upham, Hants 28 V 1764; †Kibworth Beauchamp, Leics 29 IX 1840), English miscellaneous writer.

The Song of the Sun, from the more ancient Icelandic collection called the Edda (1805); *The Miseries of Human Life: or the Last Groans of Timothy Testy and Samuel Sensitive, with a few supplementary sighs from Mrs Testy* (1806); *The Cross and the Crescent: an heroic metrical Romance, partially founded on Madame Cottin's Mathilde* (1824). R.M.H.

Bergamo, ANDREA DA : see NELLI, PIETRO.

Bergh, PIETER THEODOOR HELVETIUS VAN DEN (*Zwolle 13 II 1799; ∞Maria F. Briedé; †The Hague 10 XI 1873), Dutch playwright and poet, who advocated naturalness and originality.

Proza en Poëzie (1858).—PLAYS: *De Neven* (1837); *De Nichten* (1841).

A. C. van Waveren, *H. v. d. B.* (1925). J.W.W.

Bergh, SAMUEL JOHANNES VAN DEN (*The Hague 10 I 1814; †*ibid.* 24 XII 1868), Dutch poet and translator, of importance as editor of the almanac Aurora and because of his correspondence with Alberdingk Thijm.

C.Busken-Huet, *Litt. Fant. en Krit.*, VII. J.W.W.

Berghe, JAN VAN DEN (**c.* 1360; †7 X 1449), Dutch writer. In addition to a work on legal history, he wrote *Dat Kaetspel ghemoraliseert*, an allegorical application of games to the practice of law (1431, frequently reprinted up to 1551), and *De Jurisdictien van Vlaanderen*.

Kaetspel, ed. J. A. Roetert Frederikse (1915); L. Willems in Versl. Med. Vlaamse Ac. (1926).

E. I. Strubbe, 'J. v. B., écrivain et juriste flamand', in Bull. de la Comm. royale des anc. lois et ordonn. de Belgique, XII; D. Berten, 'Un document de vieux droit flamand', *ibid.* XI. J.J.M.

Berghe, JAN VAN DEN, alias JAN VAN DIEST (†Brussels 1559), Dutch poet, lieutenant of the feudal court for the district of Malines, factor of the Chamber of Rhetoric 'De Violieren' at Antwerp and 'Den Boeck' at Brussels. He wrote several refrains and allegorical plays, the noteworthy comic play *Hanneken Leckertant* and an elaborate satire in verse, *Het Leenhof der Ghilden*.

C. Kruyskamp, *Dichten en Spelen van Jan van den Berghe* (1950). J.J.M.

Bergmann, ANTON, pseud. TONY (*Lier 29 VI 1835; †*ibid.* 21 I 1874), Flemish novelist and short-story writer. He was attorney at Lier, son of G. Bergmann, also an attorney and writer of memoirs (pub. 1895). His masterpiece, *Ernest Staes, advocaat* (1874), has remained one of the most popular Flemish novels, and has been translated into German and French. A typical product of the realistic school, it is distinguished by a free and easy tone, freshness and sure drawing of characters and situations. Although loosely constructed it is an harmonious composition of sketches and scenes. Of his various short stories especially *Twee Rijnlandse Novellen* (1870) are important.

Verspreide schetsen en novellen (1875); *Geschiedenis der stad Lier* (1873).

M. Rooses, *Schetsenboek* (1877); A. W. Stellwagen, *Mr Tony Bergmann* (1883); O. van der Hallen, 'Tony Bergmann' (in *Vlaamsche Arbeid*, 1927, 1928, 1929); O. van Audenhaeghe, 'Tony Bergmann', in *Vlaamsche Gids* (1931–32); Fr. Verschoren, *Tony Bergmann* (1936). R.F.L.

Bergsøe, JØRGEN VILHELM (*Copenhagen 8 II 1835; ∞1872 Margrethe Kirstine Smidth; †*ibid.* 26 I 1911), Danish novelist. His fame rests mainly on his two popular novels *Fra Piazza del Popolo* (1867) and *Fra den gamle Fabrik* (1869), admired for their colourful and exciting mixture of romanticism and realism.

Bruden fra Rørvig (1872; Eng. tr. *The Bride of Roervig*, 1877); *I Sabinerbjergene* (1871); *Erindringer* (7 vols, 1898–1907); *Poetiske*

Skrifter (7 vols, 1905–07); *Romaner og Fortællinger* (6 vols, 1913–14).
P. V. Rubow, *B. og hans store Roman* (1948).
E.B.

Berkeley, George (*nr Kilkenny 12 III 1685; ∞1728 Anne Foster; †Oxford 14 I 1753), Irish philosopher, Fellow of Trinity College, Dublin, later bishop of Cloyne. Berkeley's interests included medicine, missionary enterprise and social problems, but most important was his idealist and antimechanist theory of existence and perception—'*esse est percipi*'.

An Essay Towards a New Theory of Vision (1709); *Siris: A Chain of Philosophical Reflexions and Inquiries Concerning the Virtues of Tar-Water, and Divers Other Subjects Connected Together and Arising One from Another* (1744); *Philosophical Commentaries, generally called the Common-Place Book*, ed. A. A. Luce (1944).—*The Works of George Berkeley*, ed. A. C. Fraser (4 vols, 1871).
G. Dawes Hicks, *B.* (1932); J. Wild, *G. B.: a Study of his Life and Philosophy* (1936). B.H.

Berkhey, Johannes le Francq van (*Leiden 23 I 1729; †*ibid.* 13 II 1812), Dutch biologist and poet, wrote stirring, sometimes original, bombastic verse. A royalist and nationalist, he also wrote early children's poetry, late arcadias and a standard work, *De natuurlijke historie van Holland* (6 vols, 1769–78).

Eerbare proefkusjes (1782); *De Zeetriumph der Bataafsche vrijheid op de Doggersbank* (2 vols, 1782). J.W.W.

Berlichingen, Götz (Gottfried) von (*Jagsthausen *c.* 1480; †Hornberg 23 VII 1562), German knight. Lost his right hand in battle (1504), had it replaced by an iron one. Described his warlike career in a most lively, if often inaccurate, *Lebensbeschreibung*, a most important document of Reformation times. The hero of Goethe's *Götz von Berlichingen* (1773).

Lebensbeschreibung, pub. 1731; ed. E. Hegaur (1909), R. Kohlrausch (1910), A. Leitzmann (1916).
R. Pallmann, *Der historische G. v. B. u. Goethes Schauspiel* (1894); W. Nestle, 'G. v. B.', in Württbg. Vjhh., NF VIII (1910).
D.G.D.

Bermúdez de Castro, Salvador, duque de Ripalda (*Cadiz 1817; †Rome 1883), Spanish poet and historian. After studying law he entered diplomacy and intervened in politics. As a poet he belongs to the sceptical, pessimistic type of romanticism. The 8-line stanza which he used with great mastery became known as *bermudina*. His historical works are still of interest.

Ensayos poéticos (1840); *Antonio Pérez, secretario de Estado del rey Felipe II* (1841).
Conde de Coello, 'El duque de Ripalda', in Ilust. Esp. y Amer. (1883). R.M.N.

Bernagie, Pieter (~Breda 2 VII 1656; ∞1677 Margaretha van Neekel, ∞1692 Elizabeth Nunninck; †Amsterdam 28 XI 1699), Dutch playwright and physician, in 1692 professor at Amsterdam and from 1688 on the board of the Amsterdam theatre. Between 1684 and 1686 he wrote (under motto 'Latet quoque utilitas') a number of dramas and good lively comedies with less depth than those of Thomas Asselijn but with a good sense of the stage and of the portrayal of morals.

De belachelijke Joncker (1684); *Het studenteleven* (1684); *Het huwelijk sluyten* (1685); *De goê vrouw* (1686); *Arminius* (1686).
A. Worp, in Tijdschr. voor Ned. Taal- en Letterk,, 3 (1883); *Gedenkboek Universiteit Amsterdam* (1932, biog. appendix). J.W.W.

Bernardes, Diogo (*Ponte da Barca 1532?; †*c.* 1596), Portuguese poet. In 1566 he was a public notary at Nóbrega. He later went to Madrid as secretary to the Portuguese ambassador. In 1578 he accompanied the ill-fated Moroccan expedition of King Sebastian and remained a captive in North Africa until ransomed in 1581 by order of Philip of Spain, whose cause as king of Portugal Bernardes henceforth supported. Associated with António Ferreira and a friend and disciple of Sá de Miranda, Bernardes became one of the most distinguished pastoral poets of the renaissance period in Portugal, drawing inspiration from his native province of Minho. Possibly under the influence of his brother Agostinho da Cruz, a Franciscan and himself a notable poet, Bernardes wrote his *Várias rimas ao Bom Jesus*, a collection of devotional poems which seem to have been written under the stress of a profound religious experience. In his more profane poems, notably in his superb eclogues, Bernardes attained such a degree of excellence that many of his compositions were for a time attributed to Camões.

Várias rimas ao Bom Jesus, e à Virgem gloriosa sua mãe, e a santos particulares (1594); *O Lima de Diogo Bernardes* (1596); *Rimas várias, flores do Lima* (1597).—*Obras completas*, ed. Marques Braga (3 vols, 1945–46).
J. Gomes de Abreu, *D. B. A sua naturalidade* (1916); C. Michaelis de Vasconcelos, *A questão da naturalidade de D. B. e Fr. Agostinho da Cruz* (1924). T.P.W.

Bernardes, Manuel (*Lisbon 20 VIII 1644; †*ibid.* 17 VIII 1710), Portuguese moralist. A priest at the Lisbon Oratory, he wrote several spiritual treatises and works of devotion. Uncritical and often extremely naïve, he nevertheless possessed a wonderful sense of style and is justly considered a master of Portuguese prose.

Luz e calor (1696); *Nova floresta ou silva de vários apotegmas* (5 vols, 1706–28); *Exercícios espirituais e meditações da via purgativa sobre a matéria do pecado, vaidade do mundo, misérias da vida humana, e quatro novíssimos de homen* (1707); *Sermões e práticas* (2 vols, 1711, 1733); *Os últimos fins do homen* (1728).

Sampaio (Bruno), 'Proémio', in 1909 ed. of *Nova floresta*. T.P.W.

Bernardin de Saint-Pierre, Jacques-Henri (*Le Havre 19 I 1737; ∞1792 Félicité Didot, ∞1800 Désirée de Pelleporc; †Eragny 21 I 1814), French writer. A professional engineer and an amateur natural scientist, he travelled widely before being appointed government engineer in Mauritius (1768–71). On his return he became a disciple of J.-J. Rousseau and developed his twin theories of the superiority of sentiment over reason and the virtues of Arcadia. His *Etudes de la nature* (1784–89) contained the short novel *Paul et Virginie*, which tells the simple and touching love story of a young French couple brought up in Mauritius. Its freshness and its evocative descriptions of nature won it an immense success and pointed the way to much romantic fiction.

Voyage à l'Ile de France (1773); *Paul et Virginie* (1787), ed. M. Souriau (1930); *L'Arcadie* (bk I, 1788); *La Chaumière indienne* (1790); *Le Café de Surate* (1790); *La vie et les ouvrages de J.-J. Rousseau*, ed. M. Souriau (1906).—*Œuvres*, ed. A. Martin (12 vols, 1818–20; faulty ed.).

A. Barine, *B. de S.-P.* (1891); M. Souriau, *B. de S.-P. d'après ses manuscrits* (1905). G.B.

Bernardino da Siena (*Massa Marittima 1380; †Aquila 1444), Italian preacher. He entered the Franciscan order in 1402 and devoted himself to reform and to preaching throughout Italy. His sermons were ethical rather than theological and designed to impress the populace, by whom he was regarded as a new St Francis. He was canonized in 1450.

P. Misciatelli, *Le più belle pagine di S. B. da S.* (1924; with biblio.); *I sermoni latini di S. B. da S.*, ed. D. Pacetti (1929); *Operette volgari*, ed. D. Pacetti (1938; complete).

V. Facchinetti, *La storia di S. B. da S.* (1929) and in Aevum, 4 (1930). B.R.

Bernard of Clairvaux (*Fontaines-lès-Dijon 1090; †Clairvaux 20 VIII 1153), the glory of the Cistercian order, which he entered at Citeaux in 1112. Stephen Harding sent him in 1115 to found Clairvaux, which he ruled as abbot until his death. The fame of his saintly virtues spread over western Christendom, and no one in his generation wielded such an influence in the politics of church and state. It was he who helped to overcome the antipope Anacletus, it was he who preached the second crusade, he who led the attack against Abelard and Gilbert de la Porrée as well as against Arnold of Brescia. And when an old pupil became pope as Eugenius III, Bernard admonished him in a remarkable treatise, *De Consideratione*.

Bernard's literary activity was immense. He wrote 'from the morning watch until night', says his secretary; his letters deal with every kind of subject. He had a mastery of honied eloquence as well as of bitter satire. He is at his best in the *De diligendo Deo*, in many of his numerous sermons on the *Song of Songs* and especially in the pathetic sermon on the death of his brother Gerard. He shows his weaker side in the *Apologia ad Guillelmum*, addressed to his friend, William of St Thierry, against the Cluniacs, and in his bitter attack on (St) William of York.

Bernard's literary style was all his own—full of references to Scripture, with some reminiscences of classical authors; it uses all the resources of a rhetoric which was as much the reflection of his vivid personality as of his earlier studies. His writings, with their personal mysticism, greatly influenced the development of Franciscan literature in the next century.

Migne, *Patr. Lat.*, 172–74; *The Book of St Bernard on the Love of God*, ed. with tr. E. G. Gardner (n.d.); *Select Treatises* (*De Diligendo Deo* and *De gradibus humilitatis*), ed. W. Williams and B. R. V. Mills (1926).

E. Gilson, *La théologie mystique de St Bernard* (1934); E. Vacandard, *Vie de St Bernard* (2 vols, 1910); W. Williams, *St Bernard of Clairvaux* (1935). F.J.E.R.

Bernard of Morlas (or of Cluny; *fl.* 1140), author of a long poetical satire, *De contemptu mundi*, in dactylic hexameters with internal and tail rhymes (ed. C. Hoskier, 1929). The hymn *Jerusalem the Golden* is a rendering of part of this poem.

T. Wright, *Anglo-Saxon Satirical Poets*, II (1872); A. Wilmart, 'Grands poèmes inédits de Bernard le Clunisien', in Rev. Bénéd. 1933. F.J.E.R.

Bernard Silvester, or Silvestris (*fl.* 1150), probably studied at Chartres. His *De mundi universitate*, in verse and prose, an allegory of creation, displays the humanistic and the platonic leanings of that school. Its cosmogony is based mainly on the Latin *Timaeus* and Chalcidius's commentary. It is dedicated to Thierry of Chartres.

Ed. C. S. Barach and J. Wrobel (1876).—E. Gilson, 'La cosmogonie de B. S.', in Arch. d'histoire doctrinale et litt., 3 (1928).
F.J.E.R.

Bernart de Ventadorn, or VENTADOUR (*c.* 1150–95), Provençal troubadour. Son of a menial at Ventadorn castle, he was introduced to poetry by the châtelain, Eble of Ventadorn, to whose wife, Agnès de Montluçon, he addressed his songs. Falling from favour he went to the court of Eleanor of Aquitaine soon after her divorce from Louis VII of France (1152) and marriage to Henry Plantagenet. She is the recipient of his most famous songs. He may have accompanied his patroness when Henry became king of England, but later he is found at the court of count Raymond V of Toulouse. On the latter's death (1194) he retired to the monastery of Dalon. His 40 *cansos* are amongst the finest of the world's love lyrics. Sensitively responsive in his emotional life and spontaneous in his poetry, he shows supreme artistry in his command of idiom and musical effect, particularly in the spirited lilt of his opening stanzas.

C. Appel, *B. v. V. Seine Lieder mit Einleitung und Glossar* (1915), *B. v. V., Ausgewählte Lieder* (1926); A. Tobler, 'Ein Lied B.'s v. V.', in Sitzungsber. Akad. Wiss. Berlin (1885); N. Zingarelli, 'Quan le boscatges es floritz', in *Mélanges Chabaneau* (1907); V. Crescini, 'Della Canzone di B. de V. "Quan l'erba fresca",' in Atti dell'Istituto Veneto 83, and in *Romanica fragmenta* (1932).
R.R.B.

Bernart Marti, also called 'LE PINTOR' (*fl.* 2nd half 12th century), Provençal troubadour. His 4 extant *cansos* and 5 *sirventes* show him to be somewhat isolated and one of the most personal of the troubadours. He is a sensualist with no prejudices, who combines outspoken satire with endless zest for life; he shows great formal skill.

G. Bertoni, 'Rime provenzali inedite', in Studi romanzi, 8 (1912); *Les poésies de B. M.*, ed. E. Hoepffner (1925); E. Hoepffner, 'Le troubadour B. M.', in Romania, 54 (1928), 56 (1930).
R.R.B.

Bernatowicz, FELIKS ALEKSANDER GASZTOWT (*Kowno 18 V 1786; †, in madness, Łomza 7 IX 1836), Polish novelist and playwright. His historical novel *Pojata* is the best illustration of W. Scott's influence in Poland; in *Nierozsądne śluby* (1820) he was influenced by *La Nouvelle Héloïse* and *Die Leiden des jungen Werther*.

Pojata (1826; Fr. tr. F. Letourneur, 1832).
A. Bar, 'F. A. G. B.', in Pol. Słow. Biograf., I (1935).
S.S.

Berners, Bernes or **Barnes,** JULIANA (*fl.* early 15th century?), perhaps author of the versified hunting (but not hawking, etc.) treatise in the *Boke of Saint Albans*.

Facsimile of the first (1486) ed. of *The Boke of Saint Albans*, ed. W. Blades (1881; with good intro.); E. F. Jacob, 'The Book of St Albans', in Bul. John Rylands Libr., XXVIII (1944).
R.W.B.

Berners, LORD: see BOUCHIER, JOHN.

Berni, FRANCESCO (*Lamporecchio in Valdinievole 1497/8?; †Florence 1535), Italian poet, known chiefly for his satirical and jocular poems, *Rime giocose*, and for his revision of the *Orlando Innamorato* of Boiardo. He perfected the form of verse known as the *capitolo*, derived, in imitation or in parody, from Dante's *terza rima*, which became the traditional form for burlesque poetry in Italy.

Scelta di rime del Berni e di berneschi, ed. G. Saviotti (1932); *Poesie e prose*, crit. ed. E. Chiorboli (1934).
A. Sorrentino, *F. B. poeta della Scapigliatura del Rinascimento* (1933); V. Cian, 'F. B. poeta satirico', in Giorn. stor. lett. ital., 104 (1934).
B.R.

Bernolák, ANTON (*Slanica 4 X 1762; †Nové Zámky 15 I 1813), Slovak philologist. A Roman Catholic priest active in western Slovakia, Bernolák established the first Slovak standard literary language, based mainly on West Slovak dialects. This language was employed by a group of Roman Catholic writers, notably Ján Hollý, but was superseded in the 1840s by the form of standard Slovak elaborated by L. Štúr.

Dissertatio philologico-critica de litteris Slavorum, de divisione illarum nec non accentibus (1787); *Grammatica slavica ad systema scholarum nationalium in ditionibus caesareo-regiis introductum accomodata* (1790); *Slowár Slowenskí Česko-Lat'insko-Ňemecko-Uherskí: seu Lexicon slavicum bohemico-latino-germanico-ungaricum* (6 vols, 1825–27).
J. Stanislav, *K jazykovednému dielu Antona Bernoláka* (1941).
R.A.

Béroalde de Verville, FRANÇOIS VATABLE, real name BROUART (*Paris 1556; †Tours 1629?), French story-writer, moralist and poet. He is considered the author of *Le Moyen de parvenir*, published anonymously between 1610 and 1620. This influential work is a collection of stories and anecdotes, ostensibly told at a banquet, coarse and mocking in tone but showing much narrative skill. The comparison with Rabelais has sometimes been drawn.

Le Moyen de parvenir, œuvre contenant la raison de tout ce qui a été, est et sera, ed. C. Royer (2 vols, 1896).

L. Sainéan, *Problèmes littéraires du 16e siècle* (1927); V. L. Saulnier, 'B. de V.', in Bibl. d'Humanisme et Renaissance, 5 (1944). G.B.

Beroaldo, FILIPPO, the elder (*Bologna 7 XI 1453; †*ibid.* 17 VII 1505), Italian humanist. He taught at Bologna; his chief work was commentaries on classical authors: Pliny (1476), Propertius (1487). He must be distinguished from F. B. the younger, 1472–1518. D.H.

Beron, PETAR (*Kotel I V 1797; †Paris 4 IV 1871), Bulgarian writer and philosopher, best known for his books on education. Beron's *Primary Textbook* (1824) was the foundation stone of the whole modern Bulgarian educational system. Later Beron became a doctor in Rumania, where he published many original books on medicine. Finally, in Paris, he wrote books on philosophy, physics and astronomy, some of which were considered highly original, but proved scientifically unsound.

Bukvar (1824); *Slawische Philosophie* (1855); *Le Déluge* (1857).

P. Dinekov, *Parvi Vazrojdentzi* (1942); M. Arnaudov, *Balgarski Obrazi* (1944). M.P.

Béroul (*fl.* 1180–1200), French poet, author of a *Tristan* romance in a Norman dialect, of which the middle portion (4,485 lines) is extant. The fragment is singularly vivid and direct in style and combines almost farcical incidents with others that are deeply serious or tragic. It has none of the rhetorical elaboration or courtly romanticism that marks the work of Thomas d'Angleterre, but is a quick-moving and powerful story of dire perils and hairbreadth escapes, in which the love-potion is represented as a calamity which brings the hero into conflict with the church and with feudal law. The first 3,000 lines are identical in substance with the corresponding episodes in the Middle High German *Tristrant* of Eilhart von Oberg, although the treatment is far more impressive. With the poems of Eilhart and Thomas, it goes back to a lost French poem on Tristan (composed *c.* 1150 ?), of which it would seem to reproduce closely the spirit and content. The fragment in its present form is however late: a supposed allusion to the siege of Acre in 1191 is generally taken as providing the *terminus a quo*.

Ed. E. Muret, 4th ed. rev. L. M. Defourques (1947) and A. Ewert (1939).

J. Bédier, *Le Roman de Tristan par Thomas*, II (1905). F.W.

Berschadsky, ISAIAH, pseud. of ISAIAH DOMASCHEVITSKY (*Samoscha 1872; †Warsaw 1910), Hebrew novelist. In 1903, having become famous after the publication of his novels, he became the literary editor of the important periodical, Hazeman, in Vilna. Berschadsky possessed analytic and descriptive ability as well as psychological insight into human nature and warm sympathy for his characters. His best works are in *Tipusim Uzelallim* (1902) and the posthumous collection.

NOVELS: *Beyn Matarah* (Warsaw, 1899); *Neged Hazerem* (1901).—*Ketabim Achronim* (2 vols, 1910; with biog. by Kaplan and Ben-Avigdor). S.A.

Bersezio, VITTORIO (*Peveragno 1 III 1828; †Turin 30 I 1900), Italian playwright and novelist. His best known work is a Dickensian comedy in Piedmontese dialect entitled *Le miserie d' monssu Travet* (1863) on the subject of an unhappy clerk employed in a government office. The name of this pathetic figure, over-worked, under-paid, bullied and mocked, yet always courageous, honest, clinging proudly to his prestige as a government employee, has become part of the Italian language and is used to signify a clerk in a subordinate position whose circumstances arouse compassion. Other comedies, also in Piedmontese dialect, include *La Beneficenssa* (1862) and *La violenza a l'a sempre tort* (1863), which Bersezio considered his best. Influenced in turn by Balzac, Manzoni, Dumas, Guerrazzi, Sue and D'Azeglio, he never freed himself from his facility for imitation.

NOVELS: *Gli angeli della terra* (1864); *La plebe* (1867); *L'Aristocrazia* (1881); *Il primo amore di Rosa* (1887); *Viperina* (1889); *La parola della morta* (1898).—COMEDIES: *Le miserie d' monssu Travet* (1863; Ital. tr. 1871); *La prosperità del signor Travetti* (1869, in Ital.).

D. Orsi, *Il teatro in dialetto piemontese* (1890–91) and *Monssu Travet* (1893); B. Croce, *La letteratura della nuova Italia*, 1 (1914); L. Russo, *I narratori* (1923). B.R.

Bersuire, PIERRE (*1290 ?; †1362), French translator and early humanist. A Benedictine monk who, after spending over twenty years at Avignon where he met Petrarch, was secretary to Jean II of

France. His translation of Livy into French (1352–56) reveals the existence of a strong Latin influence on his language and style.

Petri Berchorii pictaviensis opera omnia (Antwerp, 1609).
L. Pannier, 'Notice biographique sur P. B.', in Bibl. de l'École des Chartes, 33 (1872).
A.H.D.

Bertaut, Jean (*Donnay 1552; †Séez 8 VI 1611), French poet, bishop of Séez (1606). A court and 'official' poet, he typifies the transition from Ronsard to Malherbe. His early light verses were succeeded by dignified odes on public events, then by religious verse.

Œuvres poétiques (1601, 1605); *Vers amoureux* (1602).—*Œuvres poétiques*, ed. A. Chenevière (1891).
G. Grente, *J. B.* (1903). G.B.

Berthold von Holle (*fl.* 1250–60), North German author of minor epics in the courtly tradition: *Demantin*, *Crane*, *Darifant*, for which he combined and amplified courtly and popular motifs. He was of noble birth. The language of his works is not that of his own area (Hildesheim) but roughly the Middle German literary *koine*.

Ed. K. Bartsch, *B. v. H.* (=*Crane*, 1858) and '*Demantin' von B. v. H.* (1875). Summary of plots: J. Kürschner, *Dt. Nat.-Lit.*, IV, iii. A. Leitzmann in W. Stammler, *Die dt. Lit. des MAs, Verfasserlex.*, I (1933). F.P.P.

Berthold von Regensburg (*c. 1210; †Regensburg 1272), German Franciscan, studied in Magdeburg (?) and from about 1240 preached in most parts of Germany, often to huge gatherings. His sermons were recorded in Latin; our 71 German texts are adaptations, but give a fair impression of Berthold in action: scathing commentary on the vices of all ranks and on the infamy of heresy, often in highly dramatic form. They are an important source for the social historian and the (cautious) student of German prose.

No complete modern ed. of the Latin texts. For general reading the ed. of the German sermons by F. Pfeiffer and J. Strobl (2 vols, 1862, 1880) suffices; modernized by O. H. Brandt (1924). The whole textual problem and an appreciation: J. Klapper in W. Stammler, *Die dt. Lit. des MAs, Verfasserlex.*, I (1933).
F.P.P.

Bertinoro, Obadiah di (*Città di Castello *c.* 1450; †Jerusalem after 1500), Italian Hebrew religious writer and poet, emigrated to Palestine in 1488, where as rabbi he reconstructed the community after the Spanish expulsion of 1492. His commentary on the *Mishnah* (see Judah the Prince) became the most popular of all. His liturgical poems are still in manuscript, as is his collection of several hundred model letters.

Mishnah Commentary (1st ed. Venice, 1548–49; Latin tr. in Mishnah ed. of Surenhusius, 1698–1703; *The Mishnah* (three first tractates) *with comm. of . . . Bertinoro*, tr. J. W. Herzog, Jerusalem 1945). C.R.

Bertken, Suster (*Utrecht *c.* 1427; †*ibid.* 1514), Dutch mystic and poet. At the age of thirty she had herself immured in a cell near the Buurkerk at Utrecht. She wrote several mystical poems and presumably some prose as well, all of which was printed at Leiden in 1518.

J. Snellen, *Een boecxken gemaket van suster B.* etc. (1924).
P. N. Dezaire, 'Suster B. een mystieke dichteres', in De Nieuwe Taalgids (1942); M. Smits van Waesberghe, 'Het mystieke dicht- en proza-werk van Suster B.', in Roeping (1944); M. E. Kronenberg in Het Boek, XXX.
J.J.M.

Bertola de' Giorgi, Aurelio (*Rimini 4 VIII 1753; †*ibid.* 30 VI 1798), Italian poet and prose writer; *abate galante*; a friend of Gessner, and professor of history at Naples. Bertola wrote critical essays disseminating in Italy his love of German poetry (*Idea della poesia alemanna*), a romantically colourful *Viaggio sul Reno* (ed. Baldini, 1943) and the *Filosofia della Storia*. Other works include Gessnerian idylls, verse *Favole* and the *Notti Clementine* in imitation of Edward Young.

Operette in verso e in prosa (3 vols, 1785–89); *Poesie erotici del sec. XVIII*, ed. Carducci (1868).
G. Scotti, *La vita e le opere di A. B.* (1896).
M.W.

Bertolome Zorzi (*c.* 1230–90), Provençal troubadour. As a Venetian merchant he was taken prisoner by the Genoese who held him for 7 years, until 1270. In Genoa he composed a *sirventes* (a courageous defence of his homeland) which won him the friendship of his competitor, the Genoese troubadour, Bonifacio Calvo. We possess *cansos d'amor*, a 'judicium amoris' in romance form, religious songs, a lament on the death of Conradin of Hohenstaufen and political *sirventes*. His diction is simple and not particularly lyrical. He is fond of strange similes and occasionally intricate metrical patterns.

E. Levy, *Der Troubadour B. Z.* (1883); G. Bertoni, *I trovatori d'Italia* (1915); O. Schultz-Gora, *Provenzalische Studien* (1917); V. De Bartholomaeis, *Poesie provenzali storiche relative all' Italia* (1931). R.R.B.

Bertrand, Aloysius, originally Jacques-Louis-Napoléon (*Ceva 20 IV 1807; †Paris 29 IV 1841), French poet. Bertrand spent most of his life in Dijon and there is a marked Burgundian flavour in his prose poems *Gaspard de la Nuit, fantaisies à la manière de Rembrandt et de Callot*, a classic of Romantic literature, which inspired Baudelaire's *Petits Poèmes en Prose*.

Gaspard de la Nuit (ed. with pref. C. A. Sainte-Beuve, 1842; ed. with pref. C. Asselineau, 1869).—*Œuvres poétiques*, ed. C. Sprietsma (1926).

C. Sprietsma, *L. B., une vie romantique* (1926). T.W.

Bertran de Bar-sur-Aube (*fl. c.* 1200), French epic poet. No certain biography. He wrote two works *Aymeri de Narbonne* and *Girart de Viane* (before 1205), both of which bring in a large number of characters from the Guillaume epics and the so-called *geste du roi*. Both contain stirring battle narratives, love episodes, and a number of scenes that are intentionally comic or grotesque. A good story-teller, whose characters are full of life and energy, he earns his high place among medieval writers chiefly by his style, the firm and metallic quality of which contrasts markedly with the diffuseness of many of his contemporaries. A sententious poet, he is noted for his moral maxims packed into a single terse and weighty line.

Aymeri de Narbonne, ed. L. Demaison (1887); *Girart de Vienne*, ed. G. Yeandle (1930). F.W.

Bertran de Born (*c.* 1170–1200), Provençal troubadour, châtelain of Hautefort (Dordogne), a member of the lesser nobility of the Limousin which was continuously at war with either overlords or neighbours: Bertran fought his brother Constantin and took part in the repeated risings of Henry and Richard Lionheart against their father Henry II of England; for which reason Dante represents his severed head in Hell (*Inf.* 28). Romantic ballads (of Heine and Uhland) celebrate him as a fearless fighter. He died a Cistercian. More characteristic than his virile love-songs addressed to Mahaut de Montignac and Mathilda, daughter of Henry II, are his violent yet masterly *sirventes*, in which he taunted the nobles of southern France and provoked dissension amongst them.

A. Thomas, *Poésies complètes de B. de B.* (1888); C. Appel, *B. de B., Leben und Werke* (1931), *Die Lieder B.'s v. B.* (1932).—P. Rajna, 'Varietà provenzali IV', in Romania, 50 (1924); C. Appel, 'Beiträge zur Textkritik der Lieder B.'s v. B.', in Nachrichten der Ges. d. Wiss. zu Göttingen (1929–30); L. E. Kastner, 'Notes on the Poems of B. de B.', in Mod. Lang. Rev., 27–29 (1932–34).—L. Clédat, *Du rôle historique de B. de B.* (1879); P. Boissonnade, 'Les comtes d'Angoulême, les ligues féodales contre Richard Cœur-de-Lion et les poésies de B. de B.', in Annales du Midi (1895). R.R.B.

Berwiński, Ryszard Wincenty (*Polwica 1819; †Constantinople 9 XI 1879), Polish poet and writer. An active democrat and patriot he suffered many disappointments. His poems are full of scepticism, satire and bitter irony, expressing radical views.

Verse: *Poezje* (2 series, 1844).—Various: *Powieści wielkopolskie* (1870).—*Wybór pism* (1914).

T. Terlecki, *Rodowód poetycki R.B.* (1937). S.S.

Berzsenyi, Dániel (*Egyházashetye 7 V 1776; ∞1799 Zsuzsanna Takách of Duka; †Nikla 24 II 1836), Hungarian poet and essayist. A gifted writer of patriotic and religious verse, Berzsenyi combined vigorous idiom with classical verse-forms, notably the Alcaic ode.

Verse: *Berzsenyi Dániel versei* (1813); *Berzsenyi Dániel költői müvei*, ed. Merényi (1936).—Prose: *Berzsenyi Dániel Prózai müvei*, ed. Merényi (1941).

J. Váczy, *Berzsenyi Dániel életrajza* (1895); J. Horváth, 'Egy fejezet a magyar irodalmi izlés történetéből', in Kisfaludy-Társ. évlapjai (1924); G. Halász, 'Berzsenyi Dániel', in Symposion (1926). G.F.C.

Besant, Sir Walter (*Portsea 14 VIII 1836; ∞1874 Mary Barham; †London 9 VI 1901), English novelist and social reformer whose best-known works show problems of poverty in Victorian London. J. Rice until his death collaborated in his novels.

With Rice: *Ready Money Mortiboy* (1872); *Golden Butterfly* (1876); social: *All Sorts and Conditions of Men* (1882); *Children of Gibeon* (1886); historical: *Dorothy Foster* (3 vols, 1884); *For Faith and Freedom* (1888); organized and contributed to: *Survey of London* (10 vols, 1902–12).

Autobiography of Sir W. B., ed. S. S. Sprigge (1902). R.M.H.

Beskow, Bernard von (*Stockholm 22 IV 1796; †Stockholm 17 X 1868), Swedish poet, dramatist and historian. A civil servant from 1814, Beskow travelled widely and met Goethe. His first dramatic work, much influenced by Schiller, was *Erik XIV* (1827–28). In 1834 he became permanent secretary of the Swedish Academy and in this position exercised much influence on letters. He was a vigorous conservative publicist, wrote historical works and some literary criticism as well as a book of popular philosophy.

Torkel Knutsson and *Kung Birger och hans ätt* (1836–37, first acted 1862); *Gustaf III såsom konung och menniska* (1859–69); *Levnadsminnen* (1870; ed. F. Böök, 1928).

G. Ljunggren, *Svenska Akademiens historia, 1786–1886* (2 vols, 1886); C. D. af Wirsén, *Levnadsteckningar* (1901); G. Rydell, *Adertonhundratalets historiska skådespel i Sverige före Strindberg* (1928). B.M.E.M.; A.H.J.K.

Bessarion, JOHN, afterwards BASIL (*Trebizond 1395; †Ravenna 1472), Byzantine humanist and theologian. In 1437 he became archbishop of Nicaea and at the Council of Florence (1438) supported the union of the Greek and Latin churches. He finally joined the Latin church and became a cardinal. His many theological and philosophical works throw important light on scholarship and politics in Italy and in Greece during the renaissance.

Migne, *Patr. Gr.*, 161 (with Latin tr.); L. Mohler, *Kardinal B. als Theologe, Humanist und Staatsmann* (2 vols, 1923–27). J.M.H.

Bessenyei, GYÖRGY (*Bercel 1747; †Pusztakovácsi 19 II 1811), Hungarian philosopher. During military service in Vienna, Bessenyei became influenced by Voltaire. Realizing the poverty of contemporary Hungarian culture, he attempted to supply a new literature. He also wrote important treatises on the Hungarian language and proposed a Hungarian academy.

Ágis tragediája (1772); *Magyarság* (1778); *Egy magyar társaság iránt való jámbor szándék* (1790); *Tarimenes utazása* (1804); *A bihari remete* (1804).

Z. Beöthy, *A széppróżai elbeszéles* (1887); S. Eckhardt, 'Bessenyei és a francia gondolat', in Egy. Phil. Köz. (1920–21). G.F.C.

Besser, JOHANN VON (*Frauenburg 8 V 1654; †Dresden 10 II 1729), German poet. Of humble origin, he was for a time employed at the Prussian court and was ennobled. Dismissed by Frederick William I, he obtained favour and employment at the Saxon court. His extravagant and bombastic writing sought to titillate the senses.

Schriften (1711, and ed. J. U. König, 1729).

Varnhagen von Ense, 'J. v. B.', in *Biographische Denkmäler*, IV (1846). H.B.G.

Bestuzhev-Marlinsky, ALEXANDER ALEXANDROVICH (*23 X 1797; †in the Caucasus 7 VII 1837), Russian author. In 1823–25 he edited, together with the poet Ryleyev, the miscellany Polyarnaya Zvezda. As a participant in the 'Decembrist' rising in 1825 he was exiled to Siberia and then to the Caucasus where he wrote romantic narratives in a colourful Caucasian setting. His *Ammalat-Bek* (1831) in particular had a great success, in spite of his flowery language. Several of A. Dumas *père's* narratives—*La Frégate l'Espérance* (1859), *La Boule de Neige* (1862), *La Princesse Flora* (1862) etc.—were adaptations from Bestuzhev-Marlinsky. Two of these, *The Snow on Ihah-Dag* and *Ammalat Bey*, were translated by H. Gordon from French into English (1899).

Izbrannye povesti (1927); *Sobranie stikhotvoreniy* (1948).

N. Zhelyabov, *B.-M.* (1938); M. V. Nechkina, *Dekabristy* (1949). J.L.

Betteloni, VITTORIO (*Verona 14 VI 1840; †*ibid.* 1 IX 1910), Italian poet. Though remembered chiefly for his translations of Goethe's *Hermann und Dorothea* and of Byron's *Don Juan*, he was praised as an original poet by Carducci as the first to react against the decadent phase of Italian romanticism.

Poesie (1914); *Le più belle pagine di V. B.*, ed. S. Benco (1927).

B. Croce, 'V. B.', in La Critica (1904); F. Camozzini, *V. B.* (1908); F. Pancrazi, *Scrittori italiani dal Carducci al D'Annunzio* (1937). B.R.

Betterton, THOMAS (*London 1635?; ∞1662 Mary Saunderson; †*ibid.* 27 IV 1710), English actor and adaptor of plays. At the Cockpit in 1660, he later went to Davenant at Lincoln's Inn Fields. Renowned for his acting and integrity of character, he is of importance both in the development of naturalism and the maintenance of poetic tradition in English drama. Dryden accepted his criticism. With Purcell he turned Fletcher's *Prophetess* into an opera (1690).

C. Gildon, *Life of B.* (1710); Anon., *Life and Times of . . . T. B.* (1886); R. W. Lowe, *T. B.* (1891). B.L.J.

Bettinelli, SAVERIO (*Mantua 18 VII 1718; †*ibid.* 13 IX 1808), Italian poet, critic and historian; a Jesuit; professor of rhetoric and an admirer of Voltaire. Bettinelli wrote miscellaneous verse, French-style tragedies (*Serse*) and the *Lettere virgiliane* (1757), a work attacking the *Divina Commedia* ('a chaos of confusion') and the academically imitative style of Italian authors. The *Lettere inglesi* (1767) are in the same vein. Other works include *L'entusiasmo delle belle arti* (1769) and the *Risorgimento d'Italia* (1775), a history praising Italian civilization in the middle ages.

Lettere virgiliane e inglesi e altri scritti critici, ed. Alfieri (1930); *Opere* (24 vols, 1799–1801).
L. Capra, *L'ingegno e l'opera di S. B.* (1913); C. Cordié, 'Bibliografia speciale, 78', in *Problemi ed Orientamenti critici*, 1 (1948). M.W.

Beyle, Marie Henri: see Stendhal.

Bèze, Théodore de (*Vézelay 14 VI 1519; †Geneva 13 IX 1605), French humanist, theologian and teacher. An outstanding Protestant figure, Bèze left France for Geneva in 1548 and was the friend and biographer of Calvin (*Vie de J. Calvin*, ed. A. Franklin, 1864). Besides numerous religious writings in French and Latin, he completed (1553) Marot's French metrical version of the Psalms. His *Abraham sacrifiant*, on the sacrifice of Isaac by his father, may be claimed as the earliest French tragedy, though it still has strong affinities with the Mystery plays.

Poemata (1548); *Novum Testamentum latine* (1556) *graece et latine* (1565); *De francicae linguae vera pronuntiatione* (1584), ed. A. Tobler (Berlin, 1868).—*Abraham sacrifiant* (1550), Eng. tr. (1577); *La Comédie du pape malade* (1561, by 'Thrasibule Phénice'); *Du droit des magistrats sur leurs sujets* (1574); *Histoire des églises réformées de France* (3 vols, 1580), ed. G. Baum, E. Cunitz and R. Reuss (3 vols, 1883–89).
H. M. Baird, *T. de B.* (N.Y., 1900). G.B.

Bezzola (Betschla), Andrea (*Zernez 19 IV 1840; †Zurich 10 I 1897), Raeto-Romansch poet and statesman. After legal studies he took up politics and held offices first in local, then in cantonal and national government. In 1885–86 he was president of the Swiss national council, in 1893 a federal judge. His songs, many of which have been set to music, are the faithful and happy expression of his character, which combines a deep trust in God, self-reliance, personal and manly dignity. 'Ma bella val, mi' Engiadina' is the national anthem of the Engadine.

Verse: *15 Chanzuns ladinas* (1889); *16 Chanzuns ladinas* (1894); *17 Chanzuns ladinas* (1898).—Plays: *Ils basdrins*, in Annalas da la Soc. Retorum, 23 (1909).—O. Clavuot, 'Güdisch federal A. B.', *ibid.* R.R.B.

Bhārata (*c.* A.D. 200), author of the *Nātya Shāstra*, the standard treatise on the Sanskrit drama, upon which all subsequent works on the subject are based.

P. Masson-Oursel, *Ancient India and Indian Civilization* (1934). H.G.R.

Bhāravi (*c.* 7th century A.D.), poet of the *Kirātarjunīya* which describes the killing of the demon Kìrāta by Arjuna and surpasses even the *Sisupāla Vadha* of Māgha and the *Rāvana Vadha* of Bhatti in verbal acrobatics (tr. C. Cappeller 1912). H.G.R.

Bhartrihari (†A.D. 651), equally famous as a Sanskrit grammarian and a lyric poet, has been compared with Horace. He wrote three *satakas* or 'centuries' of verse, the *Sringāra Sataka* ('century of love'; cf. Heine's *Buch der Lieder*); the *Nīti Sataka* ('century of worldly life'); and the *Vairāgyra Sataka* ('century of renunciation').

P. E. More, *A Century of Verse* (1899); L. D. Barnett, *The Heart of India* (1908). H.G.R.

Bhāsa (*c.* A.D. 350 ?), reputed author of thirteen Sanskrit dramas discovered and published in 1912 at Trivandrum in Malabar; the most important is the *Svapna-Vāsavadattā* ('dream of Vāsavadattā').

The Vāsavadattā of Bhāsa, ed. V. S. Sukthankar (1923); *Studies in Bhāsa*, ed. *idem*; H. Sāstri, *Bhāsa and the authorship of the thirteen Trivandrum Plays* (1926). H.G.R.

Bhatta Nārāyana (*c.* A.D. 800), author of the Sanskrit drama *Venisamhāra* ('binding of the braid of hair') about the Indian heroine Draupadī. The plot is taken from the *Mahābhārata*.

A. B. Keith, *Sanskrit Drama* (1924). H.G.R.

Bhatti (*c.* A.D. 650), author of the drama *Rāvana Vadha* ('death of Rāvana'), written chiefly for the purposes of illustrating the intricacies of Sanskrit grammar. It is sometimes ascribed to Bhartrihari, of which Bhatti is the Prākrit form. The author describes it as a 'lamp in the hands of those whose eye is grammar, but a mirror in the hands of the blind for the rest'. H.G.R.

Bhavabhūti, Sanskrit dramatist reckoned second only to Kālidāsa. He came from Berār and was patronized by king Yasovarman of Kanauj (*c.* A.D. 730). He was the author of three dramas, the *Mālatī Mādhava* ('stolen marriage'), the *Mahāvīracharita* ('story of the great hero') and the *Uttararāmacharita* ('later story of Rama'). The first is a romance of old Ujjain, and the plots of the other two are taken from the *Rāmāyana* (q.v.).

H. H. Wilson, *Theatre of the Hindus* (1871). H.G.R.

Bhoja (*A.D. 1008; †1060), a learned king of Mālwā in central India, is usually identified with the hero of the Sanskrit *Simhāsanadvātrimsikā* ('thirty-two tales of the lion throne'), in which Bhoja discovers a throne originally given to king Vikramāditya by the god Indra. Hence this collection of stories is sometimes referred to as the *Vikramacharita* ('life of Vikrama'). It was very popular and was translated into Persian in A.D. 1574, as well as into several Indian vernacular languages. H.G.R.

Bianco (di Santi) da Siena (*Anciolina (Valdarno) *c.* 1350; †Venice ?), Italian religious poet. Sienese wool-worker; he entered the *Gesuati* (1367) and after the death of Giovanni Colombini wandered throughout central Italy singing and composing *Laudi spirituali* (ed. Bini, 1851). These lyrics express, often in erotic terms, the amorous yearning of his soul for God and manifest the spirit of religious exultation that animated his order.

Il Bianco da Siena: Notizie e testi inediti, ed. Ageno (1939).
C. Caucci, *Bianco da Siena* (1933); N. Sapegno, *Il Trecento* (1945). M.W.

Bibbiena: see Dovizi, Bernardo.

Bickerstaffe, Isaac (*Ireland *c.* 1735; †on Continent *c.* 1812), Irish playwright, who delighted Boswell's London with *Maid of the Mill* (1797), based on Richardson's *Pamela*, and numerous comic operas and farces. A satire published after his disappearance from London society couples him with Garrick.

The Life and Strange Unparalleled and Unheard-of Voyages and Adventures of Ambrose Gwinet . . . written by Himself (attr. I. B., 1770); *Love in a Village* (1762).
Article in *Biographia Dramatica* (1812); W. Kenrick, *Roscius, Love in the Suds: a town eclogue. Being the lamentation of Roscius* (i.e. D. Garrick) *for the loss of his Nyky* (i.e. I.B.) (1772). R.M.H.

Bickerstaffe, Isaac, the joint pseudonym of the editors and authors of the periodical The Tatler (1709–11), Steele, Addison and others; sometimes used separately as a pseudonym for Steele only. Some title pages read *The Lucubrations of Isaac Bickerstaffe, Esq.*

Bidermann, Jakob (*Ehingen 1578; †Rome 20 VIII 1639), German playwright. The greatest Jesuit dramatist, Bidermann wrote Latin plays for the Jesuit stage at Augsburg, Munich and Dillingen dealing with the baroque themes of appearance and reality (*Cenodoxus*), fortune (*Belisarius*), life as a dream (*Cosmarchia*), martyrdom (*Philemon*) and flight from the world (*Johannes Calybita*). Influenced by the *Exercises* of Ignatius they are dramatic, forceful and had great success. Bidermann also wrote many volumes of Latin verse and a novel *Utopia* (1640).

Ludi theatrales sacri (1666); *Cenodoxus*, in Ger. tr. ed. W. Flemming (Deut. Lit. Reihe Barockdrama 2, 1930); *Epigrammatum libri tres* (1620); *Heroum epistolae* (1633).
M. Sadil, *J. B.* (2 vols, 1899–1900); J. Rütsch, 'Die Bedeutung J.B.'s', in Trivium, 5 (1947); D. G. Dyer, *J. B.* (Diss. Cambridge, 1950). D.G.D.

Bidloo, Govert (*Amsterdam 12 II 1649; †Leiden 30 III 1713), Dutch lyrical poet and playwright, surgeon in Amsterdam, later professor of anatomy at Leiden and court physician of William III. As co-lessee of the Amsterdam theatre he wrote the first dramas in French classical style with ballets and interludes. He even added various 'embellishments' to Vondel's *Faeton* and *Salmoneus* to please the audience. In his *Midas* he violently criticized 'Nil Volentibus Arduum' (q.v.).

Plays: *Karel, erfprins van Spanje* (1679); *De dood van Pompejus* (1684); *De muiterij en nederlaag van Midas* (1685).—Verse: *Jezus leeraar buiten Capernaum* (1711); *Mengelpoëzij* (1719).
J. Wagenaar, *Amsterdam*, 3; M. Siegenbeek, *Geschiedenis der Leidsche Hoogeschool*, 2 (1832). A.M.B.W.

Bidloo, Lambert (*Amsterdam 30 VIII 1638; †*ibid.* 11 VI 1724), Dutch theologian, man of letters and poet, apothecary by profession, a brother of Govert. He rhymed a curious *Pan-Poeticon Batavum* (1720).

Gedachten over het Schoon Zaizoen des jaars 1718 (1720); *Hymnus prosodiacus* (1724). J.W.W.

Bie, Cornelis de (*Lier 10 II 1627; †Lier *c.* 1715), Flemish poet and playwright, member of the chamber 'Den groeyenden Boom'. He wrote mediocre lyrical poetry, a number of miracle plays and farces and also a work on the history of art in imitation of Karel van Mander's *Schilderboeck*.

Clucht van Hans Holblock (1668); *De Heilighe Cecilia* (1671); *Het gulden Cabinet van de edel vrij Schilder Const* (1661–62); *Mengelrijmen, Meygaven, leer- en sneldichten*; *Faems Weer-galm der Neder-duytsche Poësie* (1670).
L. van Boekel, *C. de B., zijn leven en zijn werken* (1910). A.M.B.W.

Bielski, Marcin, first called Wolski (*Biała 1495 ?; †18 XII 1575), Polish chronicler and poet. A courtier and a soldier in turn he lived mostly a farmer's life. He was the first to write in Polish a universal chronicle and a versified morality play. In his three verse satires he bitterly attacked Polish vices. He also competently described the military art of several nations.

Chronicle: *Kronika wszystkiego świata* (1551).—Play: *Komedia Justyna i Konstancjej* (1557).—Satires: *Sen majowy* (1586); *Sjem niewieści* (1586); *Rozmowa nowych proroków dwu baranów o jednej głowie* (1587). All three together are edited as *Satyry* by W. Wisłocki (1889).—Treatise: *Sprawa rycerska* (1569).

I. Chrzanowski, *M. B.* (1916); T. Sinko, 'M. B. i Erazm z Rotterdamu', in Echa klasyczne w literaturze polskiej (1923). S.S.

Bierbaum, Otto Julius (*Grünberg, Silesia 28 VI 1865; †Dresden 1 II 1910), German poet, novelist and critic. He studied many subjects, amongst them Chinese, but never settled down to a profession. His lasting reputation rests on three achievements: he combined the new impressionist verse technique with the old tradition of love and nature poetry; he wrote verse which could be enjoyed by everybody; he founded and edited the literary journal Die Insel, out of which grew the Insel-Verlag.

Verse: *Der Irrgarten der Liebe* (1901, rev. ed. 1906).—Novels: *Stilpe, Roman aus der Froschperspektive* (1897); *Prinz Kuckuck* (3 vols, 1906 ff.).—*Ges. Werke*, ed. M. G. Conrad and H. Brandenburg (10 vols, 1912).

M. G. Conrad, *O. J. B. zum Gedächtnis* (1912); F. Droop, *O. J. B., ein deutscher Lyriker* (1912). R.W.L.

Bierce, Ambrose Gwinnett (*Meigs Co., Ohio 24 VI 1842; ∞1871 Mary Day; †Mexico 1914 ?), American short-story writer. A youthful veteran of the civil war, he began his journalistic career in San Francisco. Separation from his wife and the tragic deaths of his two sons added to his bitter outlook; at the age of 70 he disappeared across the Mexican border. His works are uneven in quality, including outdated journalism, satirical sketches, witty epigrams and his masterpiece short stories. The civil war provides the background for his greatest stories, often depicting unusual situations, cruel and ironic motifs, brutality and horror.

The Fiend's Delight (1872); *Cobwebs from an Empty Skull* (1873); *The Dance of Death* (1877); *Tales of Soldiers and Civilians* (1891); *Can Such Things Be?* (1893); *The Cynic's Word Book* (1906).—*Collected Works of A. B.* (12 vols, 1909–12).

C. McWilliams, *A. B.: A Biography* (1929); C. H. Grattan, *Bitter B.: A Mystery of American Letters* (1929). H.L.C.

Bifrún, Jácham e Tuetschét (*Samédan 1506; †*ibid.* 1572), first translator of the New Testament into Romansch. Of distinguished Engadine family, he studied law in Paris and became a magistrate on his return. He may be regarded as the inspired creator of standard Romansch in its written form. *Una cuorta et christiiana Fuorma da intraguider la giuventüna & par lg prüm co es cugnuosche Deus & se d'Sues* (1552) is the earliest printed work in Romansch which has been preserved.

La Taefla . . . (1552?); *L'g nouf Saench Testamaint da nos Segner Jesu Christi* (1560); *Epistola optimi et eruditi viri Jacobi Bifrontis Rhaeti Engedini de caseis et operibus et modo quo in Rhaeticis regionibus et alpibus parantur* (1556). R.R.B.

Bigne, Gace de la (*fl.* 14th century), French poet. Chaplain to cardinal Pierre des Prés, and to the kings, Philippe VI, Jean II and Charles V. He wrote a treatise on hunting in verse, entitled *Les Deduiz de la Chasse*.

A. Thomas, 'Extraits', in Romania, XI (1882). A.H.D.

Bihāri Lāl (**c.* A.D. 1616; †1667), author of seven hundred lyric couplets written in the *braj bhāshā*, the central dialect of western Hindi, in praise of the loves of Krishna and Rādhā.

The Saitasya of B. L., ed. Srī Lallu Lal Kavi (1896, with intro. by Sir G. Grierson). H.G.R.

Bijns, Anna (*Antwerp 1493; †*ibid.* 1575), Dutch poet in the Rederijker tradition. From 1536 to 1573 she was a schoolmistress. Earlier a collection of her fiercely anti-Reformation poems in the form of refrains had been published (1528), followed by two more in 1548 and 1567, the last entirely different in tone, devout and resigned. The works of her youth, funny and amorous refrains, have only recently been recovered from MSS.

A. Bogaers and W. L. v. Helten, *Refereinen van A. B.* (1875); W. J. A. Jonckbloet and W. L. v. Helten, *Nieuwe Refereinen van A. B.* (1886); E. Soens, 'Onuitgegeven gedichten van A. B.', in Leuvensche Bijdr., IV (1900) and 'Verspreide Refereinen van A. B.', *ibid.*, IX (1910); anthology, ed. L. Roose (1949).

F. J. v. d. Branden, *A. B., haar leven, hare werken, haar tijd* (1911); W. J. C. Buitendijk, *Het Calvinisme in de spiegel van de Zuidnederlandse literatuur der Contra-Reformatie* (1942); J. J. Mak, *De Rederijkers* (1944). J.J.M.

Bilderdijk, Willem (*Amsterdam 7 IX 1756; ∞1785 Catharina R. Woesthoven; †Haarlem 18 XII 1831), Dutch poet and dramatist. He had a solitary education owing to a foot ailment which left him a cripple for life, wrote passionately erotic poetry when a law student at Leiden, contracted an unhappy marriage and wandered singly through Germany and England as a political refugee. In London (1797) he began a life-long friendship with Katharina W. Schweickhardt who later became an important Dutch poet. Back in Holland, he had a few happy years under his pupil, king Louis Napoleon; then poverty again; under William I an annuity, not the promised professorate. From 1817 to 1827 he was a private lecturer in history, revered by some important disciples. He was a singularly talented man, a versatile scholar, sharp in polemics, egotistical, fickle and impulsive. First and foremost he was a 'temperamental poet' who ecstatically produced more or less classicist verse as if influenced by a higher force. This method left little scope for self-criticism, but allowed great phrases and ingenious 'finds' to be voiced. Most valuable is his religious poetry, the unfinished epic, *De ondergang der eerste wareld*, and the didactical and epic poetry. His writings also include attractive inconsistent scientific prose and curious letters. His influence and the opposition to his views and personality were felt for more than 25 years after his death.

Verse: *Mijne Verlustiging* (1781); *Elius* (1785); *Het buitenleven* (after Delille, 1803); *Napoleon. Ode* (1806); *De ziekte der geleerden* (2 vols, 1807); *Hollands Verlossing* (1813, with his wife); *De Dieren* (1817); *De ondergang der eerste wareld* (1820).—*Dichtwerken*, ed. Da Costa (16 vols, 1856–59).—Prose: *Bezwaren tegen den geest der eeuw van Mr Is. da Costa toegelicht* (1823); *Geschiedenis des Vaderlands*, ed. H. W. Tydeman (13 vols, 1832–53).—Play: *Floris V* (1808).

J. A. Russell in *Dutch Poetry and English* (1939; to be used with caution); J. Smit, *B. et la France* (1929); P. van Tieghem, *Ossian et l'Ossianisme dans la littérature européenne au XVIII^e siècle* (1920); R. A. Kollewijn, *B., zijn leven en werken* (2 vols, 1891); H. Bavinck, *B. als Denker en Dichter* (1906); G. Gossaert, in *Essays* (1947); J. and A. Romein, 'W. B., Gefnuikt Genie', in *Erflaters van onze Beschaving*, 3 (1939); survey of the B.-bibliography up to 1906 by J. Koopmans, in De Nieuwe Taalgids, 1 (1906) and in G. van Elring, *W. B.* (1908). A.M.B.W.

Bilhana (*c.* A.D. 1100), Kashmir author of a *kāvya* entitled *Vikramānkadeva Charita* ('the history of King Vikramānka'), and a collection of lyrics *Saurīsuratapanchāsikā* ('fifty poems of stolen love', tr. E. P. Mathers, *Black Marigolds*, 1919). H.G.R.

Billings, Josh: see Shaw, H. W.

Bimyō: see Yamada Bimyō.

Bion, Greek bucolic poet from Smyrna. Both his date and his works are uncertain. Limits of date are 300 to 100 B.C. Certain short pretty pieces are by Bion: the *Lament for Adonis* may be. A disciple, who wrote a *Lament for Bion*, says he lived in Sicily.

U. v. Wilamowitz-Moellendorff, *Bucolici Graeci* (1910); J. M. Edmonds, *The Greek Bucolic Poets* (1912). T.B.L.W.

Biondo, Flavio (*Forlì 1392; †Rome 1463), Italian humanist and historian. His work on the subject of Latin, *De verbis romanae locutionis* (1435), is of interest in relation to the controversy on the Italian language (Questione della lingua). His most important historical work is the *Historiarum ab inclinatione Romanorum decades*, comprising 32 books, published between 1439 and 1453.

A. Campana, *F. B. da Forlì* (1928). B.R.

Birch-Pfeiffer, Charlotte Katharina (*Stuttgart 26 VI 1800; ∞1823 Christian Andreas Birch; †Berlin 25 VIII 1868), German actress and playwright, theatrical manager in Zürich and Berlin. Her highly popular but ephemeral sentimental plays were mainly adaptations of novels, e.g. *Jane Eyre*.

Gesammelte dramatische Werke (23 vols, 1863–80); *Gesammelte Novellen und Erzählungen* (3 vols, 1863–65).

E. Hes, *C. B.-P. als Dramatikerin* (1914). H.A.P.

Bird, Robert Montgomery (*New Castle, Pa. 5 II 1806; ∞ 1837 Mary Meyer; †Philadelphia 23 I 1854), American playwright, novelist, physician. His most popular novel, *Nick of the Woods* (1837), depicts an uncompromising Indian-hater.

Plays: *The Gladiator* (produced 1831); *The Broker of Bogota* (produced 1834).—Novel: *The Hawks of Hawk-Hollow* (1835).

C. E. Foust, *The Life and Dramatic Works of B.* (1919). H.L.C.

Birk, or Birck, Sixt (*Augsburg 24 II 1500; †*ibid.* 19 VI 1554), German dramatist. A founder of the Protestant school drama, wrote moralizing plays of which the best is *Susanna*. Many he translated into Latin. A Latin play *Sapientia Salomonis* was performed by the boys of Westminster School, 17 Jan. 1565/6.

Susanna (Ger. 1532; ed. J. Bächtold, 1891; Latin, 1537, ed. J. Bolte, 1893); *Judith* (Ger. 1532; ed. M. Sommerfeld, *Judithdramen des 16/17. Jh.*, 1933); *Sapientia Salomonis* (1547; ed. E. R. Payne, 1938); *Dramata sacra* (1547).

H. Levinger, *Augsburger Schultheater* (1931). D.G.D.

Birken, SIGMUND VON (*Wildenstein 5 V 1626; †Nürnberg 12 VI 1681), German poet and dramatist, with G. P. Harsdörffer and J. Klaj one of the leaders of the Nürnberg school. His verse, which shows great technical ability, extols an Arcadian pleasure in nature, with clever onomatopoeic effects. His contemporary reputation owed much to his numerous ceremonial publications and his work forms a link between the southern and northern styles in German 17th-century literature.

VERSE: *Kriegs- und Friedensabbildungen* (1649); *Die Friederfreute Teutonie* (1652); *Spiegel der Ehren des Höchstlöblichen Erzhauses Oesterreich* (1668); *Brandenburgischer Ulysses* (1669); *Pegnesis* (1673–79); *Heiliger Sonntagshandel und Kirchenwandel* (1681).—DRAMA: *Androphilo* (1656); *Margenis* (1679).— POETIC THEORY: *Teutsche Rede-, Bind- und Dichtkunst* (1679).

J. Tittmann, *Die Nürnberger Dichterschule* (1847); G. Quedenfeld, *Ueber S. v. B.* (1878); H. Cysarz, *Deutsche Barockdichtung* (1924); B. Markwardt, *Geschichte der deutschen Poetik*, I (1937). L.W.F.

AL-**Bīrūni,** ABU-AL-RAYḤĀN MUḤAMMAD IBN-AḤMAD (*Khorezm (Khiva) VIII 973; †probably Ghaznah 1048), Arab scientist and encyclopaedist. A Shīʿite Persian, al-Bīrūni visited India, where he taught Greek philosophy and studied Hindu philosophy, approaching his subjects with a rare sense of curiosity and critical spirit.

Al-Āthār al-Bāqiyah ʿan al-Qurūn al-Khāliyah, ed. E. Sachau (1878; *Chronology of Ancient Nations*, tr. E. Sachau, 1879); *Taʾrīkh al-Hind*, ed. E. Sachau (1887; *Alberuni's India*, tr. E. Sachau, 2 vols, 1888, repr. 1910).

G. Sarton, *Introduction to the History of Science*, I (1927). P.K.H.

Bishop, SAMUEL (*London 21 IX 1731; ∞1763 Mary Palmer; †London 17 XI 1795), English poet. Headmaster of Merchant Taylors' School and rector of St Martin Outwich, London. His verse treats occasional subjects pleasantly and with considerable technical variety.

Poetical Works, with a Memoir by T. Clare (2 vols, 1796); *Sermons* (1798). R.F.

Bisticci, VESPASIANO DA (*Florence 1421; †*ibid.* 1498), Italian bibliophile and biographer. His bookshop in Florence was a favourite haunt of scholars. His *Vite d'uomini illustri del secolo XV* was written after he had retired from business in 1480; he wrote also a similar work on women, *Libro delle lodi e commentazioni delle donne illustri*.

Vite d'uomini, ed. L. Frati (3 vols, 1892–93; 1 vol. repr. 1938), *The Vespasian Memoirs*, tr. W. George and E. Waters (1927); *Libro delle lodi*, ed. L. Sorrento (1910). B.R.

Bitzius, ALBERT: see GOTTHELF, JEREMIAS.

Bjerregaard, HENRIK ANKER (*Ringsaker 1 I 1792; ∞1831 Henriette Hansen; †Kristiania 7 IV 1842), Norwegian playwright and poet. A somewhat unbalanced personality now chiefly remembered for his play *Fjeldeventyret* (1824), in which Norwegian folk-life was first put on the stage. His poem *Sønner af Norge* ('Sons of Norway') with music by Christian Blom was Norway's first national anthem.

Magnus Barfods Sønner (1829); *Krydsbetjenten* (1848).—*Digtninger*, ed. C. N. Schwach (1848).

E. Høigård, *H. A. B.* (1934). R.G.P.

Bjørnson, BJØRNSTJERNE MARTINUS (*Bjørgan, Kvikne 8 XII 1832; ∞1858 Karoline Reimers; †Paris 26 IV 1910), Norwegian novelist, poet and playwright. The son of a clergyman of peasant stock, Bjørnson spent his youth in the district of Romsdal, his father having been appointed to the parish of Nesset in 1837. In 1850 he was sent to Kristiania to prepare for the university entrance examination, but in 1854 he broke off his studies to become a journalist. Soon he achieved success with his stories of peasant life, *Synnøve solbakken*, *Arne*, *En glad gut*, and the play *Mellem slagene*, all inspired by the current national romanticism. A visit to Copenhagen brought him into contact with the leading literary personalities of the day. From 1857 to 1859 he was director of the theatre at Bergen; from 1865 to 1867 he held a similar post at the Christiania Theater and later (1870–72) even ran his own theatre. He spent several periods, altogether some fifteen years, abroad in Italy, the United States, France and Germany. He edited various newspapers and periodicals, amongst them Illustreret Folkeblad, Bergensposten, Aftenbladet, Norsk Folkebladet.

To his many-sided activities Bjørnson brought a vigorous and magnetic personality. He was prominently associated with politics. In fact his reputation and popularity as author, journalist and orator was such that he has often been referred to as the 'uncrowned king of Norway'. It is, however, as a great national poet that Bjørnson will probably be remembered longest. He is supreme in his ability to express patriotic love of the homeland in memorable lines, as, for example, in the poem which has become the national anthem of Norway, *Ja, vi elsker dette landet.* As a dramatist he is inferior in all respects to Ibsen. Of his historical dramas *Sigurd*

Slembe is probably the best; his social plays, of which *En Fallit*, *Redaktøren* and *Kongen* are most representative, suffer generally from defective construction and deal with themes of little interest to the present-day reader. On a much higher level, both artistically and psychologically, are his dramas *Over Ævne* and *Paul Lange og Tora Parsberg*. His peasant stories have remained amongst the most popular works of Norwegian literature, but his later novels tend generally to be rather dated, being often didactic in tendency and written in a somewhat heavy style.

VERSE: *Digte og Sange* (1870; *Poems and Songs*, tr. A. H. Palmer, 1915); *Arnljot Gelline* (1870; Eng. tr. W. M. Payne, 1917).—PLAYS: *Mellem Slagene* (1858); *Halta Hulda* (1858); *Kong Sverre* (1861); *Sigurd Slembe* (1862; Eng. tr. W. M. Payne, 1888); *Marie Stuart i Skotland* (1864; Eng. tr. A. Sahlberg, 1912); *De Nygifte* (1865; *The Newly-Married Couple*, in *Three Comedies*, tr. R. F. Sharp, 1912); *Sigurd Jorsalfar* (1872); *Redaktøren* (1874; *The Editor*, in *Three Dramas*, tr. R. F. Sharp, 1914); *En Fallit* (1875; *The Bankrupt*, in *Three Dramas*, tr. R. F. Sharp, 1914); *Kongen* (1877; *The King*, in *Three Dramas*, tr. R. F. Sharp, 1914); *Det ny System* (1879; *The New System*, in *Plays*, tr. E. Bjørkman, 1913); *Leonarda* (1879; in *Three Comedies*, tr. R. F. Sharp, 1912); *En Handske* (1883; *A Gauntlet*, in *Three Comedies*, tr. R. F. Sharp, 1912); *Over Ævne* (1883; *Beyond our Power*, in *Plays*, tr. E. Bjørkman, 1913); *Geografi og Kjærlighed* (1885; *Love and Geography*, in *Plays*, 2nd series, tr. E. Bjørkman, 1914); *Over Ævne II* (1895; *Beyond Human Might*, tr. E. Bjørkman, 1914); *Paul Lange og Tora Parsberg* (1898; Eng. tr. H. L. Brækstad, 1899); *Laboremus* (1901; Eng. tr. E. Bjørkman, 1914); *På Storhove* (1902); *Daglannet* (1904); *Naar den ny Vin blomstrer* (1909; *When the New Wine Blooms*, in *Poet Lore*, tr. L. M. Hollander, 1911).—NOVELS AND VARIOUS: *Synnøve Solbakken* (1857; Eng. tr. J. Sutter, 1881); *Arne* (1858; Eng. tr. W. Low, 1890); *En glad Gut* (1860; *A Happy Boy*, tr. Mrs W. Archer, 1896); *Smaastykker* (1860; tr. A. Plesner and S. R. Powers in *Life by the Fells and Fiords*, 1879); *Fiskerjenten* (1868; *The Fisher Lassie*, tr. W. Low, 1890); *Brude-Slaaten* (1873; *The Bridal March*, tr. J. E. Williams, 1893); *Fortaellinger* (2 vols, 1872; includes previously pub. stories, see *Life by the Fells and Fiords*, 1879 for trs and *A Holiday Trip*, tr. T. M. Wilson, 1888); *Magnhild* (1877; Eng. tr. R. B. Anderson, 1883); *Kaptejn Mansana* (1879; Eng. tr. R. B. Anderson, 1882); *Det flager i Byen og paa Havnen* (1884; *The Heritage of the Kurts*, tr. C. Fairfax, 1892); *Paa Guds Veje* (1889; *In God's Way*, tr. E. Carmichael, 1890); *Nye Fortællinger* (1894); *To Fortællinger* (1901; incl. *Støv*, 1882, *Dust*, tr. in *The Novels of B. B.*, ed. E. Gosse, 1897); *Mary* (1906; Eng. tr. M. Morison, 1909); *Artikler og taler* (2 vols, ed. C. Collin and H. Eitrem, 1912–14); *Brev*, ed. H. Koht (2 vols, 1912).—*Samlede digterverker*, ed. F. Bull (9 vols, 1919–20); *The Novels of Bjørnstjerne Bjørnson*, ed. E. Gosse (13 vols, 1895–1909); *Gesammelte Werke* (5 vols, 1911).

H. H. Boyesen, in *Essays on Scandinavian Literature* (1895); G. Brandes, *Critical Studies of Ibsen and B.* (1899); C. Collin, *B. hans Barndom og Ungdom* (2 vols, 1907); W. M. Payne, *Life of B.* (1910); J. Lescoffier, *B. La seconde Jeunesse* (1932); C. Gierløff, *B. B.* (1932); H. Larson, *B. B.* (in Eng., 1944).
R.G.P.

Black, WILLIAM (*Glasgow 9 IX 1841; ∞1865 Augusta Wenzel; ∞1874 Eva Simpson; †Brighton 10 XII 1898), Scottish novelist and journalist. A prolific and popular writer of romantic adventure novels.

New and Revised Edition of the Novels of W. B. (28 vols, 1892–98); *Oliver Goldsmith* (1878). Sir T. W. Reid, *W. B., Novelist* (1902). B.H.

Blackie, JOHN STUART (*Glasgow 28 VII 1809; ∞1842 Eliza Wyld; †Edinburgh 2 III 1895), Scottish translator and poet. Advocate, 1834; professor of humanity at Aberdeen, 1841–52; professor of Greek at Edinburgh, 1852–82. An influential writer and administrator, although his Greek class was 'a calamity', he was an enthusiastic promoter of Gaelic culture.

Tr. *Faust* (1834), *Aeschylus* (1850), *The Iliad* (1866). *Horae Hellenicae* (1874); *Language and Literature of the Scottish Highlands* (1876); *Life of Burns* (1888); *Scottish Song* (1889).
A. M. Stoddart, *J. S. B.* (1895). J.K.

Blackmore, SIR RICHARD (*Corsham c. 1650–55; ∞ ? Mary ?; †Boxted 9 X 1729), English physician and writer of verse and prose. Once a schoolmaster, he became M.D. of Padua, was elected F.R.C.P. (1687), became physician to William III and was knighted. Blackmore won fame with his epic, *Prince Arthur* (1696). His *Creation* (1712) was praised by Addison (Spectator, No. 339) but the deserved failure of his other long epics led to controversy with critics, including Swift. B.L.J.

The poetical works, ed. R. Anderson [in *A Complete edition of the poets of Great Britain*, 7] (1793).
S. Johnson, *Lives of the poets*; H. N. Fairchild, *Religious trends in English poetry*, I (1939). J.R.B.

Blackstone, SIR WILLIAM (*London 10 VII 1723; ∞1761 Sarah Clitherow; †14 II 1780), English judge and author of a classic survey of English law, who 'taught jurisprudence to speak the language of a scholar and a gentleman' (Bentham).

An Analysis of the Laws of England (1754); *Commentaries on the Laws of England* (4 vols, 1765–69).

S. Douglas, *Biographical History of Sir W. B.* (1782); J. Bentham, *A fragment on Government: or, a comment on the Commentaries* (1823). R.M.H.

Blackwell, JOHN: see ALUN.

Blacman, JOHN (*fl.* 1450), English Carthusian, fellow of Merton and Eton, warden of King's Hall, Cambridge, was confessor to Henry VI of whom he wrote a Latin memoir.

The Memoir of Henry the Sixth, ed. M. R. James (1919). R.R.R.

Blahoslav, JAN (*Přerov 20 II 1523; †Moravský Krumlov 24 XI 1571), Czech humanist and religious writer. A prominent member (and from 1557 bishop) of the Bohemian Brethren (*Unitas fratrum*) and one of the most eminent Czech scholars of his time, Blahoslav is best remembered for his Czech grammar and his translation of the New Testament which was included with few modifications in the official Czech Protestant translation of the Scriptures (the Kralice Bible).

O původu Jednoty bratrské a řádu v ní, ed. O. Odložilík (1928); tr. of New Testament (1564; ed. J. Konopásek 1931–32); *Grammatika česká,* ed. J. Jireček (1856).

A. Gindely, 'Životopis J. Blahoslava', in Časopis českého musea (1856); V. Novotný-R. Urbánek (ed.), *Sborník Blahoslavův* (1923). R.A.

Blair, HUGH (*Edinburgh 7 IV 1718; ∞Katharine Bannatyne; †*ibid.* 27 XII 1800), Scottish divine. A minister of the High Church, Edinburgh, from 1758; and professor of rhetoric and belles-lettres there 1762–83. His *Lectures on Rhetoric and Belles-Lettres* (1783) are of some historical and critical interest; his *Sermons* (1777) delighted Dr Johnson. J.K.

Blair, ROBERT (*Edinburgh 1699; ∞1738 Isabella Law; †Athelstaneford 4 II 1746), Scottish poet; minister of Athelstaneford from 1731. His blank verse poem, *The Grave* (1743), is a contribution to the graveyard verse of the mid-18th century. It had the ultimate distinction of appearing with illustrations by William Blake (1808). J.K.

Blake, WILLIAM (*London 28 IX 1757; ∞1782 Catherine Boucher; †*ibid.* 12 VII 1827), English poet, painter and mystic. Blake was the son of a hosier and had a sound and conventional art training at St Paul's drawing-school, with James Basire, an engraver, and at the Royal Academy. But he rebelled against the methods and models of fashionable painting, rejecting equally Rubens and drawing from life. He had a happy marriage but a difficult career, and eventually died in poverty, having made many designs and engravings for writers past and present—Virgil, Dante, Chaucer, Mary Wollstonecraft and Edward Young—and also for his own poems, both simple lyrics and the later symbolic poems of his private mythology. Of all his technical experiments the one of most general interest is this intimacy between the poem and the visual illustration. To some he seemed insane but Samuel Palmer said he was the sanest and most practical man he knew. He was practical even about his visions, recommending his friends to 'work up imagination to the state of vision'. His vision was his raw material, nature put him out, but all his fantasy has human relevance, whether it is his attack on sterile reasoning (Urizen='you reason'); on institutions—especially the church—which darken the senses; or his belief in the oneness of all created things, lamb and tiger, black boy and white.

Poetical Sketches (1783); *Songs of Innocence* (1789); *Book of Thel* (1789); *The Marriage of Heaven and Hell* (1790); *The French Revolution* (1791); *Songs of Experience* (1794); *Visions of the Daughters of Albion* (1793); *America* (1793); *Europe: a Prophecy* (1794); *The Book of Urizen* (1794); *The Song of Los* (1795); *The Song of Ahania* (1795); *Jerusalem* (1804); *Milton* (1804); *The Prophetic Writings of W. B.*, ed. D. J. Sloss and J. P. R. Wallis (2 vols, 1926).—*The Poetry and Prose of W. B.*, ed. G. Keynes (1927).

A. Symons, *W. B.* (1907); P. Berger, *W. B.: Mysticisme et Poésie* (1907; Eng. tr. D. H. Conner, 1914); A. Nicoll, *W. B. and his poetry* (1922); S. F. Damon, *W. B., His Philosophy and Symbols* (1924); M. Wilson, *Life of B.* (1927); M. Plowman, *An Introduction to the Study of B.* (1927); J. H. Wickhead, *B.'s Innocence and Experience* (1928). B.H.

Blamire, SUSANNA (*nr Carlisle 1747; †*ibid.* 5 IV 1794), English poet. Writer of spontaneous and lively songs and poems of the Cumberland countryside.

The Poetical Works of Miss S. B., 'The Muse of Cumberland' . . ., ed. H. Lonsdale, with a preface, memoir and notes by P. Maxwell (1842); *The Songs and Ballads of Cumberland,* ed. S. Gilpin (1886). B.H.

Blanche, AUGUST (*Stockholm 17 IX 1811; †*ibid.* 30 XI 1868), Swedish novelist, dramatist and politician. Illegitimate son of a cleric named Bergvall and a maidservant who later married J. J. Blanck. Became a journalist and from 1839 to 1842 edited the liberal paper Freja: quarrelled spectacularly with Aftonbladet and with Almquist. Turned author in 1843, and wrote many plays, mostly comedies: then, after 1845, novels and short stories (influence of Eugène Sue): his best works deal, usually in an anecdotal style, with life in Stockholm. As a liberal member of the Riksdag from 1852 he was a conspicuous reformer and humanitarian, and won great popularity.

PLAYS: *Hittebarnet* (1847); *Ett resande teatersällskap* (1853).—NOVELS: *Flickan i stadsgården* (1847); *Sonen af Söder och Nord* (2 vols, 1851).—SHORT STORIES: *Bilder ur verkligheten* (1863–65).—*Samlade arbeten* (18 vols, 1870–77).

N. Erdmann, *A. B. och hans samtid* (1892); M. Lamm, *A. B. som Stockholmsskildrare* (rev. ed. 1950). B.M.E.M.; A.H.J.K.

Blanco White or BLANCO CRESPO, JOSÉ MARÍA (*Seville 1775; †Liverpool 1841), Spanish poet. A priest in Cádiz, he fled to England during the French invasion. He studied at Oxford, became a Protestant, and founded in England two reviews: El Español (1810–14)—where he encouraged the Latin-American revolt against Spain—and Variedades, o mensagero de Londres (1823–25). His best known works in English are his *Letters from Spain* (1822) and the famous sonnet 'Mysterious night'. The best known in Spanish are *La Voluntariedad*, *Los placeres del entusiasmo*, *Una tormenta nocturna en alta mar* and a masterly translation of 'To be or not to be'. This intelligent, powerful poet and striking personality was one of the most important and influential Spanish pre-romantics.

Poesías, in Bibl. Autores Esp., 67; *Luisa Bustamente* (a novel), in Rev. Cienc. Lit. y Art., 5 (Seville); *The Life of the Rev. Blanco White written by himself* (London, 3 vols, 1845).

M. Méndez Bejarano, *Vida y obras de J. M. B. W.* (1921); M. Artigas, 'El soneto "Death and Night"', in Bull. Span. Stud. (1924). R.M.N.

Blaskov, ILIYA (*Shumen 1839; †*ibid.* 7 VI 1913), Bulgarian novelist. His descriptions of village life, customs and traditions represent valuable social studies of Bulgarian life in the 1860s and 70s. He stopped writing fiction after Bulgaria's liberation (1878) and became a teacher and historian.

Izgubena Stanka (1866); *Zlochesta Krastinka* (1870); *Rada Klyukarkata* (1873). M.P.

Blaumanis, RŪDOLFS (*Ērgļi manor 1 I 1863; †Finland 4 IX 1908), Latvian author. Trained in commerce in Riga, he soon abandoned office work there because of weak health and returned home to practise writing. His first stories were in German and their success took him back to Riga, where he joined the staff of a German newspaper and became friends with the Baltic German poet, Viktor von Andrejanow, whose early death deeply affected him. In 1893 he started writing exclusively in Latvian and within a decade was the leading prose author. His best stories and plays are masterpieces of keen observation, psychological knowledge and idiomatic expression, often touched with genuine humour. He wrote a book of verse in collaboration with Andrievs Niedra.

SHORT STORIES: *Pie skala uguns* (1893); *Romeo un Julija* (1897); *Salna pavasarī* (1898); *Purva bridējs* (1898); *Andriksons* (1899); *Nāves ēnā* (1899).—PLAYS: *Zagļi* (1891); *Ļaunais gars* (1892); *Pazudušais dēls* (1893); *Potivara nams* (1897); *No saldenās pudeles* (1893); *Trīnes grēki* (1897); *Skroderdienas Silmačos* (1902); *Indrāni* (1904); *Ugunī* (1906); *Pamāte* (1908); *Sestdienas vakarā* (1909); *Pēc pirmā mītiņa* (1919).—VERSE: *Ceļa malā* (1900).—*Kopoti raksti* (12 vols, 1923–28).—Prose tr. in L. A. Marshall, *Builders of New Rome* (1924); verse tr. in W. K. Matthews, *The Tricolour Sun* (1936).

P. Zālīte, *R. Blaumaņa darbi un nozīme literatūrā* (1923); P. Ērmanis, *R. B.* (1923) and *R. Blaumaņa un A. Niedras sarakstīšanās* (1931); A. Birkerts, *R. Blaumaņa biografija* (1935). W.K.M.

Blenerhasset, (*1550?; †11 III 1564), English soldier and poet who settled in Ireland. He wrote twelve 'tragedies' in iambic stanza for the *Second Part of the Mirror for Magistrates*.

The Second Part of the Mirror for Magistrates (1578; ed. L. B. Campbell, *Parts Added to The Mirror for Magistrates*, 1946); *A Revelation of the True Minerva* (1582; ed. J. W. Bennett, 1941). B.L.J.

Blessington, MARGUERITE, Countess of, née Power (*Knockbrit, Tipperary 1 IX 1789; ∞1818 Charles Gardiner, 1st Earl of Blessington; †Paris 4 VI 1849), English diarist and novelist. She lived with Count d'Orsay from 1829 and is remembered chiefly for her London salon frequented by literary and political celebrities.

The Repealers (3 vols, 1833); *Conversations of Lord Byron with the Countess of Blessington* (1834); *The Idler in Italy* (3 vols, 1839–40); *The Idler in France* (2 vols, 1841).

R. R. Madden, *The Literary Life and Correspondence of the Countess of B.* (3 vols, 1855); M. Sadleir, *B.-d'Orsay* (1933); W. Connely *Count D'Orsay* (1952). R.F.

Blicher, Steen Steensen (*Vium 11 X 1782; ∞1810 Ernestine Blicher, née Berg; †Spentrup 26 III 1848), Danish poet and short-story writer. He spent most of his life in his native Jutland, as a poor country parson, unhappily married, constantly in debt, finding comfort only in his solitary wanderings on the moors, in his talks with peasants and gypsies—and in his drinking. Blicher translated Ossian into Danish (1807–09), and Ossian's influence on him is obvious in his early poetry, but he gradually developed his own style, gentle and subdued, equally fascinating in its sad resignation and warm humour. His short stories often have traces of 18th-century narrative style, but the best among them are supreme human documents. As a writer in Jutland dialect he is unsurpassed.

Verse: *Digte* (1814); *Jyllandsrejse i sex Døgn* (1817); *Sneeklokken* (1826); *Trækfuglene* (1838).—*Samlede Digte* (3 vols, 1835–40).—Short Stories: *Noveller* (5 vols, 1833–41); *Æ. Bindstouw* (1842); *B.'s Noveller* (7 vols, 1846–47; *Twelve Stories by B.*, tr. with intro. S. Undset, 1945); *Digte og Noveller* (2 vols, 1946).—*Samlede Skrifter* (33 vols, 1920–34).

H. Hansen, *B.'s Barndom og Ungdom* (1902); J. Aakjær, *B.'s Livstragedie* (3 vols, 1903–04); H. Brix, *B.-Studier* (1916); S. Vasegaard, *Nordlys-Perioden i B.'s Digtning* (1917); S. Vasegaard, *Til Belysning af B.'s Liv og Digtning 1820–36* (1926); J. Nørvig, *B. Hans Liv og Værker* (1943). E.B.

Bligger von Steinach (*fl.* 1190–1200), German minnesinger and author of a lost narrative poem, *der Umbehanc*. Of noble family (Neckarsteinach nr Heidelberg), attested in the following of Henry VI. His lyrics (six stanzas) are polished; Gottfried von Strassburg praised the *Umbehanc* (*Tristan* 4691ff.)—extravagantly?

Minnesangs Frühling, ed. K. Lachmann–C. v. Kraus (1944) or *Dt. Liederdichter*, ed. K. Bartsch–W. Golther (1928). F.P.P.

Blind Harry (*fl.* 1470–92), Scottish poet. Author of an heroic poem of some 12,000 lines celebrating the life and achievements of Sir William Wallace, the 13th-century Scottish patriot. The poem gathers up the accumulated popular legend of two hundred years.

The actis and Deidis of . . . Schir William Wallace (1508, 1570; ed. J. Moir, 1889).

W. H. Schofield, *Mythical Bards and the Life of William Wallace* (1910); G. Neilson, in *Essays and Studies of the Eng. Ass.*, I (1910). J.K.

Blix, Elias (*Vaag, Gildeskaal 24 II 1836; ∞1871 Emma Alvilde Hansen; †Kristiania 17 I 1902), Norwegian hymnist. Blix's hymns, written in Nynorsk, were at first not well received, but in 1892 were approved for use in the state church. Some of his secular lyrics are also noteworthy, particularly *Aa eg veit meg eit land* ('Oh, I know a land').

Nokre Salmar, gamle og nye (1869); *Salmar og songar* (1900).

E. Berggrav, *E. B.* (1936). R.G.P.

Bliziński, Józef Franciszek (*Warsaw 10 III 1827; †Cracow 29 IV 1893), Polish playwright and writer. In his comedies he followed A. Fredro: though they express more realism they are poorer in the *vis comica* and in plastic presentation. A master in portraying the country gentry, he excels in the naturalness of his dialogue.

Marcowy kawaler (1873); *Pan Damazy* (1878); *Rozbitki* (1882); *Dzika rózyczka* (1889); *Komedie* (1890).

A. Dobrowolski, *J. B. Zarys biograficzno-literacki* (1894). S.S.

Bloemardinne van Brussel, Heilwijch (†1336), Dutch mystic, formerly thought identical with Hadewijch, but now rather regarded as a heretic. After her death Ruusbroec opposed her ideas. J.J.M.

Blondel de Nesle (*fl.* early 13th century), French lyric poet. Blondel is an obvious nickname, either of a professional minstrel, or, more probably, of Jean II, seigneur de Nesle (Somme) from 1202 (?) to his death before 1241. His 24 extant *chansons* are in a serious and earnest vein, mainly on the theme of the cruel mistress and unrequited love. A legend, first known through the *Récit d'un ménestrel de Reims* (*c.* 1260), makes him into the faithful minstrel of Richard Lionheart, who discovered his master's whereabouts in Austria by singing a song they had composed together. Jean de Nesle took the Cross in 1200, and Richard composed a celebrated *retroenge* during his captivity, but there is no record of any special connexion between the two men.

Ed. L. Wiese (1904); H. P. Dyggve, *Trouvères et protecteurs* (1942). F.W.

Bloomfield, Richard (*Honington 3 XII 1766; ∞1790 Mary Anne Church; †Shefford 1823), English poet. Son of a tailor, too frail for farming, Bloomfield became a shoemaker in London. His literary interests awakened by newspapers and a dissenting minister, he wrote verse with some success but died in poverty.

The Farmer's Boy (1800); *Rural Tales* (1802); *Good Tidings* (1804); *Wild Flowers* (1806); *The Banks of the Wye* (1811). B.H.

Blount, CHARLES (*Upper Holloway 27 IV 1654; †VIII 1693), English deist. Blount learnt much from Lord Herbert of Cherbury and Hobbes, and his sceptical discussions of immortality, miracles, and the divinity of Christ promoted the spread of deism.

Anima Mundi (1679); *Great is Diana of the Ephesians* (1680); *The First Two Books of Philostratus* (1680); *Religio Laici* (1682); *Miscellaneous Works* (1695).

J. Leland, *View of the Principal Deistical Writers* (1754); J. M. Robertson, *A Short History of Free-thought* (2 vols, 1915). W.A.A.

Blumauer, JOHANNES ALOYS (*Steyr 21 XII 1755; †Vienna 16 III 1798), Austrian dramatist and poet. At first a Jesuit novice, he became an official censor of literature (1781–93), then a bookseller. Blumauer, a freemason, was characteristic of the shallower type of 'Aufklärer'. He is now only remembered for his coarse-grained travesty of the *Aeneid*, written in rhyming stanzas.

TRAGEDY: *Erwine Steinheim* (1780).—POETRY: *Gedichte* (2 vols, 1782–87); *Virgils Aeneis oder Abenteuer des frommen Helden Aeneas* (1783); *Freimaurerlieder* (1786).—*Gesammelte Schriften* (3 vols, 1862).

P. Hofmann von Wellenhof, *B.* (1885). H.B.G.

Bobrov, SEMËN SERGEYEVICH (*1767; †St Petersburg 1810), Russian poet who continued Lomonosov's tradition. His work in blank verse affected some later Russian poets, including Pushkin. J.L.

Bocage, MANUEL MARIA BARBOSA DU (*Setúbal 15 IX 1765; †Lisbon 21 XII 1805), Portuguese poet. Of French descent on his mother's side, he early revealed a facile poetic talent. His restless nature led him to enlist and in 1786 he sailed for Goa where he led a disorderly existence and eventually deserted. After living in dire poverty in various parts of the East he returned to Portugal. Here he joined the Nova Arcadia but was expelled for attacking his fellow-members. Accused of holding heretical ideas he was imprisoned for a time by order of the Inquistion.

Bocage's undisciplined character is reflected in his poetry, full of self-indulgence and exaggeration. His predominant themes are his own misfortunes, death and the macabre, and erotic subjects. His work largely leaves the impression of a great talent wasted, but he exercised considerable influence on the romantic generation for whom his turbulent life held a strong attraction.

Idyllios maritimos (1791); *Rimas* (3 vols, 1791, 1799, 1804); *Obras completas* (Rio de Janeiro, 1811); *Obras poeticas* (2 vols, 1812–13); *Verdadeiras inéditas obras poeticas* (1814); *Poesias satíricas inéditas* (1840); *Obras poéticas* (7 vols, 1849–50); *Poesias inéditas* (1896).

T. Braga, *Filinto e os dissidentes da Arcádia* (1901), *B., sua vida e época literária* (1902), *Os Árcades* (1918); H. Cidade, *B.* (1936); Gomes Monteiro, *B., esse desconhecido* (1942). T.P.W.

Bocángel y Unzueta, GABRIEL (*Madrid 1608; †Madrid 1658), Spanish poet. He was librarian to the cardinal infante Don Fernando. His poetic technique owed a good deal to Quevedo and to Góngora, but he is one of the most interesting poets of mid-17th century Spain.

Obras, ed. R. Benítez Claros (2 vols, 1946).

R. Benítez Claros, *Vida y poiná de B.* (1950). E.M.W.

Boccaccio, GIOVANNI (*Paris? 1313; †Certaldo 21 XII 1375), Italian poet and prose writer. His biography is controversial. The illegitimate son of Boccaccio di Chellino, a merchant of Certaldo, he passed his youth at Naples (1325?–40) where, after some ten years of commercial experience and the study of canon law, he entered the court of King Robert of Anjou Here, encouraged by a group of humanists, he read Virgil, Statius, Ovid and the French romances and won as his mistress Maria d'Aquino, a natural daughter of the king. Recalled to Florence, he devoted much time to composition. He was sent on diplomatic missions to Petrarch (1351); Innocent VI (1354); Urban V (1365, 1367). In the spring of 1362 Boccaccio experienced a religious crisis and turned his thoughts from the world of the flesh towards spiritual matters. In the following year he enjoyed the hospitality of Petrarch for three months in Venice. In 1373 he was invited to give the first series of public disquisitions on the *Divina Commedia* in Florence. Always a profound admirer of Dante, he commented *Inferno* I–XVII (dealing especially with the allegory), but in 1374 illness forced him to retire to Certaldo.

Boccaccio wrote love sonnets, *novelle*, the *Corbaccio* (1355—a satire against women—), the *Vita di Dante* (1357–62) and Latin works of erudition. In early life, inspired by his love for Maria d'Aquino ('Fiammetta'), he composed many verse and prose romances. These include the *Filocolo*, a tale based on the French *Floire et Blancheflor*; *Teseida*; the *Filostrato*, used by Chaucer in *Troilus and Criseyde*; *Fiammetta*, a psychological romance telling of his betrayal; the idyllic *Ninfale fiesolano* and two doctrinal works, *Ameto* and the *Amorosa Visione* (a Dantesque allegory in *terza rima*).

In middle life Boccaccio found his true *métier*. Rejecting allegory and mythology, he turned to 'the representation of life in its immediacy'. An incomparable teller of tales he wrote, with broadly comic intent, the *Decameron* (1348–53)—a collection of 100 *novelle* set with terrible efficacy on a background of the plague and generated by a rigidly formalized though perfectly conceived device. Realistic, witty, popular and licentious, these tales, often freely adapted from traditional material, represent a reaction against medieval asceticism and vividly portray the society of 14th-century Italy.

In later life Boccaccio came increasingly under the influence of Petrarch, a friend whom he revered as the master of Ciceronian eloquence. He composed many works in Latin: *Eclogae*, *Epistolae*, biographies of Livy and Petrarch, *De casibus virorum illustrium*, *De claris mulieribus*, a historico-geographical dictionary (*De montibus*) and an encyclopaedia of mythology (*De genealogiis deorum gentilium*).

Boccaccio, a precursor of the Renaissance, had an extremely important influence on Italian literature. He made available a wealth of mythological allusion and gave impulse to classical study. He established the *novella* and *ottava rima* as literary forms; the structure of the *Decameron* was often imitated (see RAHMENERZÄHLUNG). His prose is personal and highly latinized; organized in slow, harmonious periods, that of the romances is ornate; the prose of the *Decameron* is a pure prose of art. It came to be considered a model of literary style.

VERSE: *Rime*, ed. Massera (1914); *Teseida*, ed. Battaglia (1938); *Filostrato*, *Ninfale fiesolano*, ed. Pernicone (1937); *Amorosa Visione*, ed. Branca (1944).—PROSE: *Filocolo*, ed. Battaglia (1938); *Fiammetta*, ed. Pernicone (1939); *Ameto, Lettere, Corbaccio*, ed. Bruscoli (1940); *Commento alla D.C.* etc., ed. Guerri (3 vols, 1918); *Genealogie deorum gentilium libri*, ed. Romano (2 vols, 1951); *Opere latine minori*, ed. Massera (1928); *Decameron*, ed. Massera (1927), ed. Bosco (1947).—*Opere*, ed. Moutier (17 vols, 1827–34).

H. Hauvette, *Boccace* (Paris, 1914); C. Grabher, *Boccaccio* (1941); G. Billanovich, *Restauri Boccacceschi* (1945); E. Hutton, *Giovanni Boccaccio* (1910).—V. Pernicone, 'Il Filostrato di G. B.', in Studi di filol. ital., II (1929); B. Zumbini, *Il Ninfale fiesolano di G. B.* (1896) and *Il Filocolo del B.* (1879); H. Hauvette, 'Il Corbaccio', in Bull. italien, I (1901); A. Hortis, *Studi sulle opere latine del B.* (1879).—F. De Sanctis, 'Il Decamerone', in *Storia d. lett. ital.*; A. C. Lee, *The D., its sources and analogues* (1909); A. Momigliano, *Il D.: 49 novelle commentate* (1924).—O. Hecker, *Boccaccio-Funde* (1902); A. Schiaffini, *Tradizione e poesia* (1943); G. Billanovich, *Lo scrittoio del Petrarca* (1947).—G. Traversari, *Bibliografia boccaccesca*, I (1907); N. Sapegno, *Il Trecento* (1945); C. Cordié, 'Bibliografia speciale', in *Problemi ed Orientamenti critici*, I (1948); K. Foster, 'Lit. to the Renaissance: 1940–49', in *Year's Work in Mod. Lang. Stud.*, XI (1951). M.W.

Boccalini, TRAIANO (*Loreto 1556; ∞1584 Ersilia Ghislieri; †Venice 16 XI 1613), Italian political writer. After serving the popes as a judge and as administrator, his impatience of Spanish influence drove him to Venice. Boccalini led the attacks against Spanish domination. His political ideas are expounded in his *Commentaries on Tacitus*, whereas his best known work, *I Ragguagli di Parnaso*, is a humorous and effective satire. It takes the form of 200 despatches from Parnassus, where the great of all times discuss all kinds of subjects under the rule of Apollo.

I Ragguagli di Parnaso (1st 'Centuria', 1612; 2nd 'Centuria', 1613; crit. ed. G. Rua, 1910; *Advertisements from Parnassus with the Politicke Touchstone*, tr. Henry, Earl of Monmouth, 1669); *La Pietra del Paragone Politico* (1614); *Commentari sopra Cornelio Tacito* (1669).—*La Bilancia Politica di tutte le opere di T.B.* (1678).

G. Mestica, *T. B. e la Letteratura Critica e Politica del Seicento* (1878); E. Errera, *La 'Pietra del Paragone Politico' di T. B.* (1891); P. Treves, 'Sul pensiero politico di T. B.', in Nuova Riv. Storica, XV (1931); A. Rinaldi, *T. B. e la sua Critica Letteraria* (1933); G. Natali, *T. B.* (1934); A. Belloni, *T. B.* (1940); R. H. Haden, *B. in Spain: a study of his influence on prose fiction of the XVIIth Century* (1946); N. Robb, 'A Reporter on Parnassus: T. B.', in Italian Studies, III (1947–48). U.L.

Böckh, PHILIPP AUGUST (*Karlsruhe 24 XI 1785; †Berlin 3 VIII 1867), German classical scholar and founder of Greek epigraphy, pupil of F. A. Wolf; established the study of non-literary sources as part of classical scholarship.

Die Staatshaushaltung der Athener (1828; 2nd ed. 1851; *The Public Economy of Athens*, tr. Sir G. C. Lewis, 1828, rev. 1842).

A. Hoffmann, *A. B*, (1901); Karl Otfried Müller, *Briefwechsel mit A. B.* (1883). H.A.P.

Boddaert, JKVR. MARIE AGATHE (*Middelburg 6 II 1844; ∞1872 R. E. A. Muntz Gelderman; †The Hague 12 III 1914), Dutch poet and novelist. She wrote romantic verse (*Aquarellen*, 1887), historical novels (*Sturmfels*, 1889) and girls' stories (*Roswitha*, 1909). J.W.W.

Boddaert, Pieter (*Middelburg 6 VIII 1694; †*ibid.* 28 I 1760), Dutch lawyer, poet and topographer, contributed to the *Dichtlievende Tijdkortingen* (2 vols, 1717–18), later wrote orthodox Protestant poetry often attacking the Roman Catholics and Spinoza: *Stichtelijke Gedichten* (4 vols, 1726–52). J.W.W.

Bodecheer Benningh, Johan (*Loosdrecht 1606; †1642), Dutch poet and playwright, professor at Leiden, made a journey of exploration to Brazil in 1638. He was an admirer of Huygens, belonged to the Muiderkring (q.v.) and wrote one drama in the manner of Seneca.

Verse: *Leydsche oorlofdagen* (1630); *Geruste Eensaemheyd*.—Play: *Didó ofte heylloose minnetocht* (1634). A.M.B.W.

Bodel, Jean (*Arras; †Arras between 1 X 1209 and 2 II 1210), French dramatist and poet. A municipal official and a member of the *Confrérie des jongleurs* of Arras, he contracted leprosy in 1202 and passed the remainder of his life in a lazar-house. His work is marked by versatility, vigour and a wealth of racy colloquialisms.

Play: *Le Jeu de S. Nicolas* (between 1199 and 1201; ed. F. J. Warne, 1951).—Epic: *Les Saisnes* (before 1202; ed. F. Menzel and E. Stengel, 1906–09; an epic on Charlemagne's war with the Saxons).—Poems: *Les Congés* (1202; ed. G. Raynaud, Romania IX, 1880) and a number of *pastourelles*.

W. Cloëtta, 'Zu Jean Bodel', in Herrigs Archiv, 91 (1893); O. Rohnström, *Étude sur Jean Bodel* (1900). F.W.

Bodenham, John (*1558; †after 1600), English compiler of miscellanies. Bodenham sponsored five important miscellanies. He probably helped to plan some of them and left the editing to others.

Politeuphia: Wits Commonwealth (1597); *Wits Theater* (1598); *Palladis Tamia* (1598); *Belvedere or The Garden of the Muses* (1600); *England's Helicon* (1600; ed. H. E. Rollins, 1935).

F. B. Williams, 'J. B.', in Stud. Phil., XXXI (1934). W.A.A.

Bodenstedt, Friedrich von (*Peine 22 IV 1819; †Wiesbaden 18 IV 1882), German poet and widely travelled professor of Slav philology in Munich. One of King Max II's poetic circle, he is known for translations from English (Shakespeare, 1866–72), Russian and oriental languages, but principally through the sweeping though transitory success of his pseudo-oriental poems, which he presented as the work of his Tatar teacher, Mirza Schaffy.

Lieder des Mirza Schaffy (1851; 264th ed. 1917); *Gesammelte Schriften* (12 vols, 1865–69); *Erzählungen und Romane* (7 vols, 1871–72); *Erinnerungen* (2 vols, 1888–90).

G. Schenk, *F. v. B., ein Dichterleben in Briefen* (1893); F. Dukmeyer, *Die Einführung Lermontows in Deutschland* (1923). H.A.P.

Bodin, Jean (*Angers 1530; †Laon 1596), French political philosopher. His chief work, *La République*, which exercised great contemporary influence, was concerned with the definition and limits of sovereignty. Opposed to the sovereignty of the people, Bodin also refuted the doctrine attributed to Machiavelli of the absolute power of the ruler. He wrote a curious short book on sorcery.

Les six livres de la République (1576); *De la démonomanie des sorciers* (1580).

R. Chauviré, *J. B.* (1914); J. Levron, 'J. B.', in Bibl. d'Humanisme et Renaissance, 10 (1948); R. L. Wagner, 'Le Vocabulaire magique de la Démonomanie des sorciers', *ibid.* G.B.

Bodley, Sir Thomas (*Exeter 1544–45; ∞1587 Mrs Ann Ball; †London 28 I 1611/2), English scholar and diplomat who founded the Bodleian Library, Oxford. Educated at Geneva and Oxford, Bodley was learned in Hebrew, Greek and Divinity. He lectured in Greek in Oxford (1565) became M.P. for Portsmouth (1584) and engaged in diplomacy abroad (1585–96). He offered formally to restore the University Library in Feb. 1597/8; it was opened in Nov. 1602. B.L.J.

Life, written by himself (1647; repr. as *Trecentale Bodleianum*, 1913); *Letters*, ed. G. W. Wheeler (1927); W. D. Macray, *The Annals of the Bodleian Library* (1868). J.R.B.

Bodmer, Johann Jakob (*Greifensee 19 VII 1698; †Zurich 2 I 1783), Swiss poet and literary theorist. A professor at Zurich university, Bodmer advocated emulation of English poets in preference to French models. With Breitinger he collaborated in periodicals and treatises. Bodmer's *Kritische Abhandlung* was bitterly attacked by Gottsched, and the ensuing controversy, a landmark in German literature, strengthened the conception of originality and extended the scope of poetry. Bodmer befriended Klopstock and Wieland, and was visited by Goethe in 1775. His original works are of little value. He was a pioneer in the rediscovery of medieval German literature.

Plays: *Schweizerische Schauspiele* (1775); *Die Cherusken* (1778).—Epics: *Noah* (1750–52); *Jacob und Joseph* (1751–54).—Periodical: *Die Discourse der Mahlern* (1721–23; with Breitinger).—Critical Works: *Von dem Einfluss und Gebrauche der Einbildungskraft* (1727;

with Breitinger); *Kritische Abhandlung von dem Wunderbaren in der Poesie und dessen Verbindung mit dem Wahrscheinlichen* (1740; pref. by Breitinger); *Kritische Betrachtungen über die poetischen Gemälde der Dichter* (1741).
TRANSLATION: *Johann Miltons Verlust des Paradieses* (1732).—SELECTIONS: *J. C. Gottsched und die Schweizer*, ed. J. Krüger, *Kürschners Deutsche Nationalliteratur*, 42 (1886); *Schriften*, ed. F. Ernst (1932).

F. Braitmaier, *Die poetische Theorie B.'s und der Schweizer* (1879); F. Servaes, *Die Poetik Gottscheds und der Schweizer* (1887); M. Wehrli, *B. und die Geschichte der Literatur* (1936).
H.B.G.

Bødtcher, LUDVIG ADOLPH (*Copenhagen 22 IV 1793; †*ibid.* 1 X 1874), Danish poet. He spent part of his life in Rome, where he associated with Danish artists, especially with Bertel Thorvalden, the sculptor. He is a fastidious, unpretentious and gentle aesthete of the late romantic school. A slender volume of melodious and sensitive poems has secured him a lasting place in Danish literature.

Digte, ældre og nyere (1856); *Sidste Digte* (1875); *Digte, gamle og nye* (1878).—*Samlede Digte*, ed. J. Brøndum-Nielsen (1940).
A. Schumacher, *L. B. Et Digterliv* (1875); G. Brandes, 'L. B.', in *Samlede Skrifter*, II (1905).
E.B.

Boece or **Boethius,** HECTOR (*Dundee *c.* 1465; †1536), Scottish historian. Professor in Paris *c.* 1492–98; first Principal of King's College, Aberdeen, from 1500. Chiefly remembered for a Latin history of Scotland which was subsequently translated into Scots by Bellenden.

Scotorum Historia ab illius gentis origine (1527; ed. and tr. J. Moir, 1895).
J.K.

Boeckx, BERTELMEUS (*fl. c.* 1600), motto: 'Zelden wijs', maybe also: 'In lyden verduldich', Dutch poet in the Rederijker tradition, innkeeper at Lier. According to his album *Chansons flamandes* (between 1570 and 1620) which contains the work of others besides his own, he was a melancholy man but alive with social and religious interests, reminiscent of Coornhert.

A. v. Duinkerken, *Dichters der Contra-Reformatie* (1932) and in De Gids, 103 (1939); H. v. d. Wijnpersse, in De Gemeenschap (1938) and Tijdschr. Nederl. T. en Lett., XXVIII (1940); W. A. P. Smit, *Dichters der Reformatie* (1939); L. v. Boeckel, in Tijdschr. v. Gesch. en Folklore (1941).
J.J.M.

Boendale, JAN VAN (*Tervuren nr Brussels *c.* 1280; †Antwerp *c.* 1352), Dutch poet of the school of Maerlant, town clerk of Antwerp. He wrote *Brabantsche Yeesten*, an historical work in honour of the dukes of Brabant, *Der Leken Spieghel*, an encyclopaedic didactic poem, and *Jans Teesteye*, a personal satire in dialogue form. Of *Van den derden Edewaert*, about the military exploits of Edward III in 1338–40, only fragments remain. Several other works, including the *Dietsche Doctrinael*, are ascribed to him.

J. F. Willems, *Les Gestes des ducs de Brabant par Jean de Klerk d'Anvers* (2 vols, 1839–43); *Dietsche Doctrinael*, ed. W. J. A. Jonckbloet (1842); *Lekenspieghel*, ed. M. de Vries (4 vols, 1844–48); F. A. Snellaert, *Nederl. Ged. uit de 14e eeuw* (1869).
H. Haerynck, *J. B. ook geheeten Jan de Clerc* (1888); W. de Vreese, in Nederl. Museum (1890); J. A. Goris, 'Nieuwe elementen voor de biografie van J. v. B.', in Versl. Med. Vlaamse Ac. (1924); H. S. Lucas, 'Edward III and the poet Chronicler John Boendale', in Speculum (1937).
J.J.M.

Boernstein, HEINRICH (*Hamburg 1805; †Vienna 1892), German-American journalist and novelist. Emigrating on account of his part in the revolution of 1848 he became Lincoln's valued helper among the St Louis Germans. He ended as a Vienna theatre director.

Fünfundsiebzig Jahre in der alten und neuen Welt (2 vols, 1884).
E.R.

Boethius, ANICIUS MANLIUS SEVERINUS (**c.* 480; †524), Roman statesman and philosopher, was Theodoric's trusted minister until the latter had him executed on suspicion of disaffection. Boethius is a link between the ancient world and the middle ages. His translations and commentaries on Aristotle and Porphyry underlay early scholastic logic, and his works on arithmetic, geometry and music were not less influential. The *De Consolatione Philosophiae*, written when he was awaiting execution, is one of the noblest works of the human spirit, and played an important part in reconciling Christianity with ancient humanism. His theological treatises were of less importance. Throughout the middle ages Boethius enjoyed the highest esteem, although the development of logic made his works in that department old-fashioned. The *Consolatio* was translated into Anglo-Saxon by Ælfred the Great and into English by Chaucer.

Migne, *Patr. Lat.*, 63–64; *De Cons. Philosophiae*, ed. Weinberger (*Corp. Script. Eccl. Lat.*, 67, 1934); text and Eng. tr. H. F. Stewart and E. K. Rand (Loeb Libr.).
J.A.W.

Boethius, HECTOR: see BOECE.

Boetius à Bolswert (*Bolsward 1580; †Antwerp 25 III 1633), Dutch engraver and writer, lived in Amsterdam and Antwerp. Being an illustrator of devotional works he came to write one himself. His *Pelgrimagie* was frequently reprinted and translated into French, German and English with his own illustrations.

Duyfkens ende Willemynkens Pelgrimagie tot haren beminden binnen Jeruzalem (1627).
H. J. A. Ruys, *Duyfkens en Willemynkens Pelgrimagie* (1910). A.M.B.W.

Bogaers, ADRIANUS (*The Hague 6 I 1795; ∞Maria E. Gleichmann; †Spa 11 VIII 1870), Dutch poet and philologist, wrote smooth, homely and national-religious poetry.

De Tocht van Heemskerk naar Gibraltar (1835); *Jochébed* (1842); *Gezamenlijke Dichtwerken* (2 vols, 1871).
J. G. Gleichman, *Het Leven van Mr A. B.* (1875). J.W.W.

Bogaert, ABRAHAM (*Amsterdam 1663; †*ibid.* 1 XII 1727), Dutch poet, playwright, numismatist and geographer, travelled in south-east Asia.

PLAYS: *Myrrha* (1688); *Rhadamistus en Zenobia* (1713).—VERSE: *Gedichten* (1723). J.W.W.

Bogdanovich, IPPOLIT FËDOROVICH (*23 XII 1743; †Kursk 6 I 1802), Russian poet, whose *Dushenka* (1775), an excellent paraphrase of La Fontaine's *Psyché et Cupidon*, marked the transition from the classicist period to the lighter sentimental trend, represented by Karamzin.

D. D. Blagoy, *Istoriya russk. lit. XVIII veka* (1945). J.L.

Bogerman, JOHANNES (*Uplevert, Friesland 1576; †Franeker 11 IX 1637), Dutch theologian, a fierce counter-Remonstrant, became chairman of the synod of Dordt, collaborated on the official translation of the Bible; see STATENVERTALING.

H. Edema van der Tuuk, *J. B.* (1868). A.M.B.W.

Bogomil, POP, 10th-century Bulgarian religious writer and heretic. Almost nothing is known of his private life, except that he was a priest ('Pop' in old Slavonic). His philosophy was based on his own brand of dualism. According to him God the Father had two sons—Jesus and Satanail (the Devil). The Bogomil heresy became immensely popular mainly because Bogomil and his disciples wrote in the 'spoken language' of the day which was easily understood by the masses, while the official language of the church tended to be too scholarly and 'highbrow'.

The Bogomils lived simple lives, discouraged marriage and were vegetarians and teetotallers. They were against church ceremonies, and of all official prayers and liturgies they recognized only the Lord's prayer. Bogomil himself is known to have written many works on religious and philosophical subjects. He also adapted, in folklore form, several ancient Oriental legends. His original works have all been lost. Bogomil literature, available today mainly in 14th-century manuscripts, is in most cases apocryphal.

From Bulgaria the Bogomil heresy spread over the whole of Europe, including France, Spain and England (a group of Bogomil heretics were branded in Oxford in 1160). The movement reached its peak in the 12th century and its supporters were known as Cathars, Patarenes, Vaudois, Publicani, Poplicani etc.

A. Golubinsky, *Kratka Istoriya Starih Slavyanskih Tserkvey* (Moscow, 1871); K. Rachenko, *Izucheniya Bogomilstva* (Kiev, 1900); N. Blagoev, *Pravni i Sotsialni Vazgledi na Bogomilite* (Sofia, 1912); M. A. Murray, *Witchcraft in Western Europe* (1921); A. von Le Coq, *Manichaica* (Berlin, 1922); M. R. James, *The Apocryphal New Testament* (1924); F. C. Burkitt, *The Religion of the Manichees* (1925); E. de Faye, *Gnostiques et Gnosticisme* (1925); Yordan Ivanov, *Bogomilski Knigi i Legendi* (Sofia, 1925); M. G. Poprujenko, *Sinodik Tsarya Borila* (Sofia, 1925); V. N. Sharenkoff, *A Study of Manichaeanism in Bulgaria* (1927); I. G. Klincharov, *Pop B. i Negovoto Vreme* (Sofia, 1927); A. V. Jackson Williams, *Researches in Manichaeism* (1932); Yordan Ivanov, *Starobalgarski Razkazi* (Sofia, 1935); R. F. Bennett, *The Early Dominicans* (1937); J. M. Hussey, *Church and Learning in the Byzantine Empire* (1937); S. Obolensky, *The Bogomils* (1949).—For Greek, Latin, Romance, Armenian, Slavonic and Oriental sources as well as for a most detailed list of modern works see S. Runciman, *The Medieval Manichee* (1947). M.P.

Bogorov, IVAN (*Kaplovo 1818; †Bucharest 15 VIII 1869), Bulgarian writer, who founded the first Bulgarian newspaper, published in 1846 in Leipzig, Germany. He is also well known for his travel books, text-books, grammar manuals and dictionaries, which influenced greatly the development of Bulgarian literature and the Bulgarian language in the 1850s and '60s.

TRAVEL: *Nekolko Dena Razhodka* (1868).—PHILOLOGY: *Vseobshta Geografia* (1851); *Balgarska Gramatika* (1844). M.P.

Bogović, MIRKO (*Varaždin 2 XI 1816; †Zagreb 4 V 1893), Croat poet and playwright. He was trained for the army but held different political, legal and administrative posts in Croatia. His voluminous literary output shows strong patriotic inspiration and comprises poems, short stories and historical plays. The latter, extolling Croatia's legendary heroes in implied criticism of the prevailing Hapsburg absolutism, achieved wide popularity, though it was some time before they were allowed public performance. In later years he favoured close relations with Hungary, lost some of his popularity, and a note of pessimism crept into his work.

PLAYS: *Frankopan* (1856); *Stjepan, posljednji kralj bosanski* (1857); *Matija Gubec, kralj seljački* (1859).—VERSE: *Pjesnička Djela*, with intro. by M. Šrepel (1895). S.C.

Bogusławski, WOJCIECH (*Glinno 9 IV 1757 or 1760; †Warsaw 23 VII 1829), Polish poet and playwright. A soldier and actor in turn he became in 1783 director of the national theatre in Warsaw; in 1811 opened there the first dramatic school and was the first to give a performance of *Hamlet* in Poland. Owing to these activities and his numerous plays (mostly adaptations from foreign originals) he is called the father of the Polish national stage. His best play, *Cud mniemany*, was set to music by Stefani.

PLAYS: *Henryk VI na łowach* (1792); *Spazmy modne* (1820); *Cud mniemany czyli Krakowiacy i Górale* (1841).—*Dzieta dramatyczne* (12 vols, 1820–23).

L. Galle, *W. B. i repertuar teatru polskiego* (1925); W. Brumer, *Służba narodowa W. Bogusławskiego* (1929); E. Swierczewski, *W. B. i jego scena* (1929). S.S.

Böhl de Faber, CECILIA: see CABALLERO, FERNÁN.

Böhme, JAKOB (*Altseidenberg 1575; †Görlitz 17 XI 1624), German mystical philosopher. He was the son of a peasant and became a shoemaker in Görlitz. Though self-taught, he studied the works of Paracelsus, Valentin Weigel and Caspar Schwenckfeld, on the basis of which he built up his own profoundly original system. In 1612 he wrote his first book, *Aurora*, which offended the Lutheran authorities. His doctrine postulates God as the 'Urgrund' of all things, good and evil corresponding to the love and wrath of God respectively, as manifested in the world of created things. 'Hear O blind man, thou livest in God and God is in thee, and if thou livest holily thou art thyself God; wheresoever thou lookest God is' (*Aurora*). Böhme's doctrines found a wide following in Silesia, particularly among the landed gentry; Abraham von Frankenberg wrote an early biography of him printed with his works. His doctrines passed into the poetry of Angelus Silesius and Daniel von Czepko, and spread all over western Europe where they influenced many separatist religious movements. The romantics (especially Baader, Schelling and Hegel) rediscovered his importance as a philosopher, though his theosophical influence had already been strong in the various pietist movements of the 18th century and had left its mark on the young Goethe. Böhme's influence both as a mystic and a philosopher continues to be strong. He wrote a characteristic style of great individuality and obscurity. Hegel is said to have remarked that he was the most profound of all philosophers.

Aurora oder Morgenröte im Aufgang (1612, pr. 1634); *Drei Prinzipien göttlichen Wesens* (1619); *Sechs mystische Punkte* (1620); *Sechs theosophische Punkte* (1620); *De Signatura Rerum* (1622); *Mysterium Magnum* (1623).—Collected works: *Alle Theosophische Wercken*, ed. J. G. Gichtel (24 parts, Amsterdam 1682); *Alle göttlichen Schrifften*, ed. J. O. Glüsing (2 vols, Hamburg 1715); *Alle göttliche Schrifften*, ed. J. W. Ueberfeld (21 parts, Amsterdam 1730–31); the first two still have independent value and have not been superseded by *Sämmtliche Werke*, ed. K. W. Schiebler (7 vols, 1831–47). Selected works ed. H. Kayser (1920), P. Hankamer (1925), F. Schulze-Maizier (1938). Eng. tr. under various separate titles by John Sparrow and John Elliston (1647–62), C. J. Barker (1909–24), J. R. Earle (1930 ff.).

W. Buddecke, *Die J. B.-Ausgaben* (1937; fundamental bibliography), *Zur Textgeschichte der Werke B.'s* (1942–43); H. A. Fechner, *Das Leben J. B.'s* (1857, still useful); P. Deussen, *J. B.* (1897); A. J. Penny, *Studies in J. B.* (1912); W. E. Peuckert, *Das Leben J. B.'s* (1924); P. Hankamer, *J. B., Gestalt und Gestaltung* (1924); A. Koyré, *La philosophie de J. B.* (1929); W. Buddecke, *Der lebendige B.* (1934); E. Benz, *Der vollkommene Mensch nach J. B.* (1937), 'Die Geschichtsmetaphysik J. B.', in Dt. Vierteljahrschrift f. Lit. u. Geistesgeschichte, XIII (1935), 'Zur Sprachalchemie der deutschen Barockmystik', in Dichtung und Volkstum, XXXVII (1936), 'Zur metaphysischen Begründung der Sprache bei J. B.' (*ibid.*); P. Bommersheim, 'Die Welt J. B.'s', in Dt. Vierteljahrschrift f. Lit. u. Geistesgeschichte, XX (1942); J. Richter, 'B. und Goethe', in Jahrb. d. freien deutschen Hochstifts (1934–35); W. Struck, *Der Einfluss B.'s auf die englische Literatur des 17. J.* (1936); K. R. Popp, *B. und Isaac Newton* (1935); C. A. Muses, *Illumination on J. B.: the work of Dionysius Andreas Freher* (1951; on B.'s influence in England). L.W.F.

Bohomolec, FRANCISZEK (*Witebsk 29 I 1720; † ? 24 IV 1784), Polish playwright and poet. As a teacher in Jesuit colleges he wrote 25 school comedies (without women) and others for the National Theatre—mostly in imitation of Molière. Adapting them to Polish life he attacked the ignorance and vices of the Polish gentry. His periodical Monitor (1765–84), modelled on the Tatler and Spectator, exerted great influence on Polish society.

Komedie (5 vols, 1755–60); *Komedie na teatrum J. K. Mości wypracowane* (1767).—VARIOUS: *De lingua Polonica colloquium* (1752); *Orationes* (1758).

A. Stender Petersen, *Die Schulkomödien des Paters F. B.* (1923; the best book on B.). S.S.

Boiardo, MATTEO MARIA (*Scandiano, Reggio Emilia 1441; ∞Taddea Gonzaga; †Reggio Emilia 1494), Italian poet. He served the Este family and in 1474 was appointed gentleman of the court of Ferrara. He was governor of Modena from 1480 to 1482 and of Reggio in 1487.

His greatest work, the *Orlando Innamorato* (to which Ariosto's *Orlando Furioso* is a sequel) is the first of the Italian romantic epics in which the Arthurian stories are successfully interwoven with the Carolingian. The fusion, indicated from the outset by the title itself, is brought about by rendering the knights of Charlemagne susceptible to the power of love. The work, which consists of 69 cantos in *ottava rima*, is unfinished, breaking off dramatically with a reference to the invasion of Italy by Charles VIII. The structure rests upon three main themes: the war of Charlemagne against Gradasso and Agramante; the love of Orlando for Angelica, daughter of the king of Cathay and a skilled enchantress, sent to take the Carolingian warriors prisoner; and the love of Ruggero for Bradamante, from whose union springs the line of the house of Este. Rewritten according to the stylistic canons of the 16th century by Francesco Berni (pub. 1541) and by Ludovico Domenichi (1545), Boiardo's original text was forgotten until the 19th century when it was once more made known by Antonio Panizzi.

Among Boiardo's minor works are a comedy, *Timone*, based on a dialogue by Lucian concerning Timon of Athens, and a quantity of love poetry in Italian, *Amorum libri tres*, written for Antonia Caprara. Boiardo is a poet of singular charm. Less polished than Ariosto, he has nevertheless a freshness and sense of wonder quite his own. His handling of the theme of Angelica has the delicacy and beauty of a spring morning and suggests that Boiardo was himself in love with his own creation. Even the *Timone*, frequently condemned as unoriginal, has the imprint of the author's personality.

Tutte le opere di M. M. B., ed. A. Zottoli (2 vols, 1936–37); *Le poesie volgari e latine di M. M. B.*, ed. A. Solerti (1894); *Orlando Innamorato, Sonetti e Canzoni*, ed. A. Scaglione (2 vols, 1951).

F. Foffano, *M. M. B.* (1929); V. Procacci, *La vita e l'opera di M. M. B.* (1931); G. Reichenbach, *L'Orlando Innamorato di M. M. B.* (1934); A. Zottoli, *Di M. M. B.* (1938). B.R.

Boie, HEINRICH CHRISTIAN (*Meldorf 19 VII 1744; †*ibid.* 3 III 1806), German poet. In 1770 he founded with F. W. Gotter the Göttingen *Musenalmanach* which he edited until 1774. From 1776 onwards Boie edited Das deutsche Museum. In 1781 he returned to Meldorf. Boie's poems, in folksong style, are undistinguished. He encouraged the poets of the Göttingen *Hainbund* and befriended Bürger. There is no edition of his poems.

K. Weinhold, *H. C. B.* (1868). H.B.G.

Boileau, NICOLAS, known as DESPRÉAUX (*Paris 1 XI 1636; †*ibid.* 11 III 1711), French poet and critic. Born of a numerous legal family, Boileau qualified for the bar but on his father's death (1657) inherited sufficient to devote himself wholly to literature. His first satires circulated for some years in manuscript before their publication in 1666. He received a royal pension in 1669 and in 1677 was appointed historiographer royal jointly with Racine, who had become his close friend. Though henceforth producing little, he consolidated his literary position by securing election to the French Academy (1684) and by his championship of the Greeks and Latins in the *Querelle des anciens et des modernes* (see C. PERRAULT and HOUDAR DE LA MOTTE). His later life, overshadowed by deafness and other infirmities, was spent quietly in his house at Auteuil, which he sold in 1705 to return to Paris.

Boileau's reputation as the formulator of French classical doctrine (*L'Art poétique*, *Réflexions sur Longin*) has suffered a decline. His guiding principles of 'nature' and 'reason' have been seen as no more than 'moderation' and 'common sense' and judged too restrictive. His classical scholarship has been impugned—convincingly as regards Greek. But he remains as the uncompromising representative of the middle taste of his age, if not of its genius. As a satirist he is excellent in his own vein of shrewd realism.

Verse: *Satires* I–VII (1666), VIII–IX (1668), X (1694), XI (1698), XII (1705–11), crit. eds A. Cahen (1932), A. Adam (1941); *Epîtres* I–V (1674), VI–IX (1675–77), X–XII (1695–98), crit. ed. A. Cahen (1937); *L'Art poétique* (1674), crit. ed. M. Hervier (1938); *Le Lutrin*, Chants I–IV (1674), V–VI (1683); *Ode sur la prise de Namur* (1693).—Prose: *Dialogue des héros de roman* (wr. 1665, pub. 1710); *Traité du Sublime* (tr. from Longinus, 1674); *Réflexions sur Longin* (1694, 1713).—*Œuvres complètes*, ed. C. Gidel (4 vols, 1873), ed. C. H. Boudhors (1934 ff.).

G. Lanson, *B.* (1892); E. Magne, *Bibliographie générale des œuvres de B.* (1929); D. Mornet, *N. B.* (1941); R. Bray, *B.* (1942).
G.B.

Boisrobert, François le Metel de (*Caen 1592; †Paris 30 III 1662), French writer. As secretary of Richelieu he played an important part in the founding of the French Academy (1634–35). With Colletet, P. Corneille, L'Estoile and Rotrou he was one of the 'five authors' chosen to write plays under Richelieu's direction.

L'histoire indienne d'Anexandre et d'Orasie (novel, 1629); *La belle plaideuse* (comedy, 1654); *Epîtres en vers* (1646, 1659), crit. ed. M. Cauchie (2 vols, 1921–27).

E. Magne, *Le plaisant abbé de B.* (1909).
G.B.

Bokenham or **Bokenam,** Osbern (*Old Buckenham, Norfolk ? 6 X 1392 ?; †Stoke Clare, Suffolk ? *c.* 1447), English Augustinian friar who translated from Latin into English verse the lives of twelve saintly women, with original (mostly autobiographical) connecting passages.

Legendys of Hooly Wummen, ed. M. S. Sarjeantson (1938); *Mappula Angliae*, ed. C. Horstmann in Eng. Stud., X (1887).

S. Moore, 'Patrons of Letters in Norfolk and Suffolk, c. 1450', in Pub. Mod. Lang. Assoc., 28 (1913).
R.W.B.

Boker, George Henry (*Philadelphia 6 X 1823; ∞1844 Julia Riggs; †*ibid.* 2 I 1890), American playwright and sonneteer. A millionaire, he led a crowded life in business, diplomacy and literature. Boker's war poems and sequence of 313 sonnets on profane love are today little known, but his blank-verse tragedy, *Francesca da Rimini* (1856), is considered the best American play of the 19th century.

Verse: *Poems of the War* (1864); *The Book of the Dead: Poems* (1882); *Sonnets: A Sequence on Profane Love*, ed. E. S. Bradley (1929).—Plays: *Calaynos* (1848); *Anne Boleyn* (1850); *The Betrothal* (1856).—Collected works: *Plays and Poems* (2 vols, 1856).

E. S. Bradley, *B.: Poet and Patriot* (1927).
H.L.C.

Bolingbroke, Henry St John, Viscount (*London 1 X 1678; ∞1701 Frances Winchcombe, ∞1722 Marie Clare, Marquise de Villette; †Battersea 12 XII 1751), English statesman and political philosopher. Master of a polished, lucid style, Bolingbroke contributed some penetrating analysis of current party politics to the controversies of his age, expounded his philosophy of life in *The True Uses of Retirement and Study* (1752), made valuable suggestions on the writing of history in which he showed an awareness of its continuity unusual in his age, and embodied in his eloquent *Idea of a Patriot King* (1749) his ultimate political faith.

A Dissertation upon Parties (1735); *Letters on the Spirit of Patriotism* (1749); *Letters on the Study and Use of History* (1752); *Some Reflections on the State of the Nation* (1752); *A Letter to Sir William Wyndham* (written 1718, pub. 1753); *Works*, ed. D. Mallet (5 vols, 1754); *B., Letters and Correspondence, Public and Private*, ed. G. Parke (2 vols, 1798); *Lettres Historiques, Politiques, Philosophiques et Particulières de Henry St John, Viscount Bolingbroke, 1710–36* (3 vols, 1808; partly written orig. in Fr., partly tr.).

J. C. Collins, *B., a Historical Study* (1886); G. W. Cooke, *Memoirs of B.* (2 vols, 1835); M. Brosch, *Lord B. und die Whigs und Tories seiner Zeit* (1883); A. Hassall, *The Life of Viscount B.* (1915); W. S. Sichel, *B. and his Times* (1901); M. R. Hopkinson, *Married to Mercury. A sketch of Lord B. and his Wives* (1936); C. G. Robertson, *B.* (1947).
R.M.H.

Bolintineanu, Dimitrie, pseud. of Dimitrie Cosmad (*Bolintinul din Vale 1819; †Bucharest 1872), Rumanian poet, satirist and playwright, excelled in the ballad and historical legend. He helped to engineer the 1848 revolution, and returning from exile in 1857 was appointed minister of foreign affairs. He died in want in a mental hospital. Bolintineanu was not a great poet but his poems breathe patriotic fire. None of his plays have true dramatic situations.

Verse: *Poezii* (1847); *Poezii vechi şi noi* (1855); *Melodii române* (1858); *Brises d'Orient* (1866; tr. by B.); *Traianada* (1870); *Poezii* (2 vols, 1877); *Legende şi Balade* (1896).—Prose: *Călătorii* (1856–66); *Cuza şi oamenii sei* (1870); *Elena* (1887).

G. Popescu, *B., Vieţa şi operele sale* (1876); N. Petrascu, *D. B.* (1932); S. Pavelescu, *D. B.* (1933).
A.V.W.

Bolívar, Simón (*Caracas 24 VII 1783; †nr Santa Marta 17 XII 1830). In the course of his brilliant military and political career, the Liberator gradually built up a literary corpus of considerable importance in the shape of orders of the day, proclamations, speeches and a vast correspondence. He reveals himself therein as a stylist of no mean order characterized by the qualities both of the 18th century, in his clarity and order, and of romanticism, to which, in his active life, he fully belonged, and which he exemplifies by his imaginative power and vivid rhetoric.

Discursos y proclamas, ed. R. Blanco Fombona (1921); *Cartas* (1922); *Obras completas* (1950). E.Sa.

Bolland, JEAN (*Julemont 1596; †Antwerp 12 IX 1665), Jesuit scholar, started at Antwerp the *Acta Sanctorum*, a project originally envisaged by H. Rosweyde (†1629). This work provides critically edited versions of saints' lives arranged in the order in which they are commemorated in the Christian calendar. The vast undertaking is still in progress.

Acta Sanctorum Quotquot Toto Orbe Coluntur (58 vols, 1643–1867; repr. and cont., 1863 ff.).
H. Delehaye, *A travers trois siècles: l'œuvre des Bollandistes* (1920; Eng. tr. 1922); P. Peeters, 'L'Œuvre des Bollandistes', in Mémoires Ac. R. Belgique, XXXIX (1942). D.H.

Bolton, EDMUND (**c.* 1575; ∞1606; † after 20 VIII 1633), English poet, historian and translator of vast learning. A friend of Camden, he traversed England and Ireland. Bolton was represented in *England's Helicon* (1600). His *Hypercritica*, a theory of historical writing, deals with the formation of English prose style.

Hypercritica (completed *c.* 1618, ed. A. Hall, 1722; repr. Spingarn, *Critical Essays of the 17th Century*, I, 1908).
J. Hunter, in Archaeologia, XXXII (1847); E. M. Portal, Proc. Brit. Acad., VII (1915–16). B.L.J.

Bólu-Hjálmar: see JÓNSSON, HJÁLMAR.

Bonagiunta Orbicciani (*nr Lucca *c.* 1220; †before 1300), Tuscan poet; Dante takes him as representative of the period prior to the rise of the *dolce stil novo* (*Purg.*, 24). Little is known of his life. He followed Guittone d'Arezzo, imitating the Provençal poets, but with an ingenuous sweetness of his own. He tried *canzoni* and sonnets—in one of these blaming Guinizelli for his new-fangled 'obscurity'.

Rimatori siculo-toscani del dugento, 1st series, ed. G. Zaccagnani and A. Parducci (1915); E. Monaci, *Crestomazia ital. dei primi secoli* (1912).
G. Bertoni, *Il Duecento* (2nd ed. 1930). K.F.

Bonar, HORATIUS (*Edinburgh 19 XII 1808; ∞1843 Jane Katherine Lundie; †*ibid.* 31 VII 1889), Scottish hymn-writer. Minister at Kelso, 1837–66, and thereafter in Edinburgh. A prolific hymn-writer in an intimate and evangelical style, whose best work is known far beyond his own communion.

Hymns of Faith and Hope (3 series, 1857–66). J.K.

Bonarelli, GUIDOBALDO DELLA ROVERE (*Pesaro 1563; †Fano 1608), Italian poet. His pastoral drama, *Filli di Sciro* (1607), an imitation of Tasso's *Aminta* and Guarini's *Pastor Fido*, gave rise to literary controversy during the 17th century.

Filli di Sciro (1640, with discussion of the controversy); *Drammi de' Boschi e delle Marine*, ed. E. Camerini (1927).
W. W. Greg, *Pastoral Poetry and Pastoral Drama* (1906); E. Carrara, *La Poesia pastorale* (1904–08); B. Ottone, *La Filli di G. B. e la poetica del dramma pastorale* (1931). B.R.

Bonaventura (*Bagnorea 1221; †Lyon 15 VII 1274), Giovanni di Fidanza, the Seraphic Doctor, entered the Franciscan Order in 1238. He studied at Paris under Alexander of Hales and took from him the Augustinian colour of his thought. He was aware of the avenues opened by the study of the new Aristotle, though he kept in the main to the old paths. He taught at Paris, but trouble broke out between the Mendicants and the Masters, until the Pope confirmed the right of the Friars to occupy 'chairs', appointing Thomas Aquinas for the Dominicans and Bonaventura for the Franciscans.

As minister general of his order he tried to steer a middle course between the two parties that threatened its unity, and his official biography of St Francis is coloured by this intention. His other works include a commentary on the *Sentences*, the *Breviloquium*, the *De Triplici Via*, the *Itinerarium mentis in Deum*, the *Soliloquium*, the *De sex alis Seraphim* and the *Vitis mystica*. His mystical and devotional works show a characteristic Augustinian neo-platonic tinge as well as the Franciscan devotion to Jesus. In this latter devotion, which is shown as well in his poetry, he is a true son of Francis. He was created cardinal in 1273 and died at the Council of Lyon in 1274.

Opera omnia, ed. by the Franciscans of Quaracchi (1882–1902).
E. Gilson, *La philosophie de St B.* (1924; the Eng. tr. lacks the full biblio.); R. Lazzarine, *San B., filosofo e mistico* (1946). F.J.E.R.

Bonaventura, pseud. of FRIEDRICH GOTTLOB WETZEL (*Bautzen 4 IX 1799;

†Bamberg ? VII 1819), German writer, most probably author of the literary mystery *Nachtwachen des Bonaventura*, a romantic novel variously attributed to Schelling, E. T. A. Hoffmann and Brentano. Other works unimportant.

Nachtwachen des Bonaventura, ed. A. Meissner (1877), F. Schultz (1909), E. Frank (1912); *Wetzels Gesammelte Gedichte und Nachlass*, ed. Z. Funck (1838).

F. Schultz, *Der Verfasser der N. v. B.* (1909).
H.A.P.

Boner, Ulrich (*fl.* 1324–49), Dominican of Berne and author of *der Edelstein* (*c.* 1349), a collection of 100 fables (from Aesop, Avianus, *Gesta Romanorum*), each of which, ably re-narrated, is glossed with a homely moralization. Many MSS and early prints (from 1461) prove its popularity; valued by the 18th-century rationalists.

Der Edelstein von U. B., ed. F. Pfeiffer (1844); excerpts in J. Kürschner, *Dt. Nat.-Lit.* XII, i; facsimile of 1461 print, by P. Kristaller (1908).
F.P.P.

Bonet, Honoré (*1345 ?; †1406 ?), French moralist. Benedictine prior who carried out important missions for Pope Clement VII and Charles VI of France. His main works are the *Arbre des Batailles* (1387 ?), a treatise on the laws of warfare, and the *Apparicion maistre Jehan de Meun* (1398; ed. I. Arnold, 1926), an allegorical poem on the misfortunes of the age. Both are remarkable documents on dying feudalism.

The Tree of Battles, tr. and ed. C. W. Coopland (1949).

A. Coville, *La vie intellectuelle dans les domaines d'Anjou-Provence de 1380 à 1435* (1941).
A.H.D.

Bonfini, Antonio (*Picenum *c.* 1427; †Buda 1502/05), Italian scholar and historian. A teacher in his native Marches, he became in 1486 Mathias Corvinus's official historian. He received the king's commission to write *Rerum Hungaricarum Decades* (Basle, 1543 and 1568) upon the completion of which he was raised to the Magyar peerage. Author also of Latin epistles and speeches, and of Latin translations from minor Greek historians.
P.T.

Bonghi, Ruggero (*Naples 21 III 1826; †Torre del Greco 22 X 1895), Italian journalist and critic. In his best known work, a group of letters addressed to Celestino Bianchi, *Perchè la letteratura italiana non sia popolare in Italia* (1856), he shows himself much influenced by the views of Manzoni, whom he knew well, on the question of the Italian language. *Dell'atto creativo* is an idealized impression of the conversations between Manzoni, Rosmini and himself. After Manzoni's death he edited the residue of his writings. La Cultura, which he founded, was written chiefly by himself and he also contributed to La Nuova Antologia.

Scritti manzoniani, ed. G. Lesca (1927).

B. Croce, *La letteratura della nuova Italia*, 3 (1914); F. Salvata, in Nuova Antologia (1936).
B.R.

Boniface (*Wessex *c.* 675; †Dokkum 5 VI 764), originally called Wynfrith, renamed by Pope Gregory II. He was trained at the Benedictine monastery of Nursling in Hampshire. In 719 he was commissioned by Gregory to preach to the heathen, and he spent the rest of his life, apart from occasional visits to Rome, in Thuringia, Friesland, Hesse and Franconia. He founded the monastery of Fulda in 744 and anointed Pepin king in 751/2. His works include grammatical treatises, versified riddles and letters.

De Partibus Orationis, ed. A. Mai (Rome, 1835); *De Caesuris*, ed. T. Gaisford (Oxford, 1837); *Aenigmata*, ed. E. Dümmler (*Mon. Germ. Hist.*, *Poetae Lat. Aevi Carol.*, I); *Epistulae*, ed. M. Tangl (*Mon. Germ. Hist.*, *Epist. Select.*, I, 1916).

Earliest life by the Anglo-Saxon Willibrord, ed. W. Levison, *Vitae S. Bonifacii* (1905, Eng. tr. G. W. Robinson, 1946); G. F. Browne, *B. of Crediton* (1910); F. M. Stenton, *Anglo-Saxon England* (1943); W. Levison, *England and the Continent in the 8th Century* (1946); E. S. Duckett, *Anglo-Saxon Saints and Scholars* (1947).
R.R.R.

Bonifaci Calvo (*Genoa, *fl. c.* 1250–70), Provençal troubadour. He spent several years at the court of Alfonso X of Castile, but returned in 1266 to his home. His *cansos d'amor* are an elegant but not very original variation on the established themes of classical troubadour poetry, in which the veneration of noble womanhood transcends almost the worship of God. In his *sirventes* and *tensos* he is the typical itinerant court poet of his day.

M. Pelaez, 'Vita e poesie di B. C.', in Giorn. stor. della lett. ital., 27–29 (1896–97); G. Bertoni, *I trovatori d'Italia* (1915); V. De Bartholomaeis, *Poesie provenzali storiche relative all'Italia* (1931).
R.R.B.

Bonstetten, Karl Viktor von (*Bern 3 IX 1745; †Geneva 3 II 1832), Swiss writer of popular philosophy, in both French and German, reflecting the intellectual interests of his day in a manner more stimulating than profound. On a visit to Cambridge as a young man he became an emotional focus for the ageing poet Gray.

Über Nationalbildung (2 vols, 1802); *L'homme du midi, et l'homme du nord* (1824); *Briefe an Matthisson* (1827).

M. L. Herking, *C.-V. de B., sa vie, ses œuvres* (1921); G. L. Boursiac (Diss. Montpellier, 1940). H.A.P.

Bontekoe (Decker), Willem Ijsbrandsz (*Hoorn 1587; †after 1630), Dutch sea-captain, voyaged to India. His journal describes his proverbially unlucky journeys in simple fascinating prose. It was published posthumously (1646).

Journal ofte gedenckwaerdige beschrijvinghe van de Oost-Indische Reyse, ed. G. J. Hoogewerff (1915; with biblio.).

J. Brouwer, *De letterkunde van Renaissance en Barok* (1911). A.M.B.W.

Bonvesin da la Riva (*Milan? *c.* 1240; †*c.* 1315), Italian poet, a member of the religious order of the *Umiliati*; a teacher and moralist, he composed many works in Latin and in the vernacular of a religious or didactic nature. For his poem *delle Tre Scritture* he may be numbered among the 'precursors' of Dante; but he is a poor artist. He favours a stanza of four 14-syllable lines.

Le opere volgari di B. da la R., ed. G. Contini (1941); cf. Studi Romanzi, 31; C. Dionisotti and Grayson, *Early Italian Texts* (1949).

G. Bertoni, *Il Duecento* (2nd ed. 1930); L. Russo, *Ritratti e disegni storici*, 3 (1951). K.F.

Boorde or **Borde,** Andrew (*Sussex 1490?; †1549), English traveller and physician. Boorde wrote patriotic but informative accounts of his extensive travels and some of the earliest popular treatises on the cultivation of good health.

Compendyous Regyment or a Dyetary of Helth (1542?); *The Fyrst Boke of the Introduction of Knowledge* (1547); both repr. and ed. F. J. Furnivall (1870); *The Breuyary of Healthe* (1552); *Itinerary of England*, ed. T. Hearne in *De Vita et Gestis Henrici II*, vol. II (1735).

A. à Wood, *Athenae Oxonienses*, II, ed. P. Bliss (1813–20). W.A.A.

Bor, Pieter (*Utrecht 1559; ∞1613 Martina Boot; †Haarlem 19 III 1635), Dutch historian. He wrote a history of the insurrection (1555–1600) in *Oorsprongh, begin en vervolgh der Nederlandsche oorlogen* (reprinted 1679–84 with 'Bijvoegsel van authentyke stukken'); also a history of the years 1555–67 in verse in *Oorspronck . . . der Nederlandtschen oorloghen . . . in liedekens vervaet* (1617, repeatedly reprinted), an excellent description of 's-Hertogenbosch in *Gelegenheyt van 's-Hertogen-Bosch* (1630) and edited *Het eerste deel der Chronycke Carionis 1576–1619* (1632). As a playwright—*Twee tragikomedien in prosa als Apollonius prins van Tyro en Appolonius en zi jn dochter Tarsia* (1617)—Bor is of little literary value. J.J.M.

Borchgrave, Peter Joost de (*Wakken 17 IV 1758; †13 X 1819), Flemish poet and playwright. He was a tax collector, author of comedies, a drama (*Nelson, of de beproefde liefde*, 1795), occasional poems and, especially, meditative and elegiac lyrics which mark the transition from classicism to romanticism.

Verse: *Aen de Vrijheid* (1790); *De Belgen* (1810); *Dood en onsterfelijkheid* (1819); *Gedichten*, ed. J. de Borchgrave (1861).—Plays: *De vrugteloose bewaeking* (1782); *Krispijn* (1817). R.F.L.

Borck, Caspar Wilhelm von (*Gersdorf 30 VIII 1704; †Berlin 8 III 1747), German translator. He was Prussian Minister in London and later curator of the Berlin Academy of Sciences. His *Versuch einer gebundenen Übersetzung des Trauerspiels von dem Tode des Julius Cäsar* (1741), in Alexandrine verse, was the first German translation of Shakespeare to be printed.

W. Panthow, *Die erste metrische deutsche Shakespeare-Übersetzung* (1892). H.B.G.

Bording, Anders Christensen (*Ribe 21 I 1619; †Copenhagen 24 V 1677), Danish poet. A bohemian, he lived in Copenhagen for a time by writing occasional poetry. In 1666 he founded Denmark's first newspaper, Den Danske Mercurius, in which the news appeared in rhymed alexandrines. He excelled in the poetic forms of his day, especially in pastoral poetry, but added a new, personal note to it.

Poëtiske Skrifter (1735). E.B.

Borel, Petrus, pseud. of Joseph Pierre Borel (*Lyons 28 VI 1809; †Mostaganem, Algeria 14 VII 1859), French poet, was the son of an émigré who had taken to bohemian ways, and the friend of Gautier and Nerval. His work exemplifies that attitude of revolt and defiance (the 'Werewolf' school) which distinguished the more extreme romantics of the 1830s. In its qualities of macabre fantasy and defiance, it pointed the way to Lautréamont and Jarry and even to surrealism.

Rhapsodies (1831); *Champavert, contes immoraux* (1833); *Madame Putiphar* (1839).—*Œuvres complètes*, ed A. Marie (5 vols, 1921).

J. Claretie, *B., le lycanthrope* (1863); A. Marie, *P. B.* (1922). M.G.; J.P.R.

Borger, Elias Anne (*Joure 26 II 1784; ∞1814 Abrahamine van der Meulen

(†1815), ∞1819 Cornelia Scheltema (†1820); †Leiden 12 X 1820), Dutch classical scholar, preacher and poet, professor at Leiden. His tragic fate explains the fame of his traditional poetry.

Aan mijn kind (1815); *Aan de Rijn* (1820); *Dichterlijke Nalatenschap* (1836).
P. Hofman Peerlkamp, *Oratio de vita E. A. B.* (1821). J.W.W.

Borghi, Giuseppe (*Bibbiena 1790; †Rome 1847), Italian poet. A priest and subsequently canon, sub-librarian at the Biblioteca Riccardiana in Florence and lecturer at the university of Palermo, Borghi was a member of the circle of intellectuals who gathered round Vieusseux. His religious poems, *Inni Sacri* (1829–31), are thought to be his best work. In 1826 he wrote an indignant reply, in *terza rima*, to Lamartine's imprecation against Italy (in his translation of Byron's *Childe Harold*). Suppressed by the censors, it was not published until 1842, when it probably contributed to the inspiration of Giusti's poem, *La Terra de' morti*.

Poesie complete, ed. G. Biundi (1867); *Quattro poesie inedite*, ed. F. A. Rossi (1882).
L. Benedetto, 'Il canon B. e il Lamartine', in Marzocco, 1 (1931); 'Come nacque la *Terra de' morti* di G. Giusti', in Annali della R. Scuola Normale Superiore di Pisa, 9 (1940). B.R.

Borghini, Raffaello (*Florence 1541; †1588 ?), Italian poet and playwright. His comedies, *La donna costante* (1578) and *L'amante furioso* (1584), and his pastoral play, *Diana pietosa* (1586), are typical of their period. *Il Riposo* (1584) is a dialogue on painting and sculpture.

Il Riposo, ed. Biscioni (1730); I. Sanesi, *La Commedia*, 1 (1944); E. Carrara, *La Poesia pastorale* (1904–08). B.R.

Borghini, Vincenzo (*Florence 1515; **ibid.* 1580), Italian critic, remembered chiefly for his defence of Dante against Girolamo Ruscelli (*La Ruscelleide*) and for his revision of Boccaccio's *Decamerone* (1573).

Discorsi (4 vols, 1584–85), ed. D. M. Manni 1755); *Scritti vari sopra Dante*, ed. O. Gigli (1855); *La Ruscelleide*, ed. C. Arlia (2 vols, 1898).
A. Legrenzi, *V. B.* (2 vols, 1910). B.R.

Börjesson, Johan (*Tanum 22 III 1790; †Uppsala 6 V 1866), Swedish poet and dramatist. Educated Gothenburg and Uppsala, took orders 1816, court preacher 1821. Collaborated with Atterbom in the romantic periodical Poetisk Kalender. Wrote nothing between 1820 and 1842 then a series of (largely historical) plays, under Shakespeare's influence: returned to lyric poetry in 1849.

Plays: *Erik den XIV* (1842); *Erik den XIV:s son* (1847); *Solen sjunker* (1856).—Verse: *Kärlek och poesi* (1849).—*Valda skrifter*, ed. N. Arfwidsson (2 vols, 1873–74).
G. Rydell, *Adertonhundratalets historiska skådespel i Sverige före Strindberg* (1928). B.M.E.M.; A.H.J.K.

Bormeester, Abraham (*Lübeck 1618; †Amsterdam after 1645), Dutch playwright, settled in Amsterdam in 1630 as a goldsmith, became known by his farce *'t Nieuwsgierig Aegje* (pub. 1664). He also wrote poems.

Plays: *Klucht van Doeden, Sytje Fobers* (1643); *Infidelitas, ofte ontrouwe Dienstmaagt* (1644)—Verse: *Amsterdamsche Vrolijckheyt* (1647).
A. J. Barnouw, in Tijdschr. v. Nederl. T. en Lett., 20 (1901); J. A. Worp, *Geschiedenis van het drama*, I (1904); J. van Vloten, *Het Ned. Kluchtspel*, II (2nd ed. 1877); P. H. van Moerkerken, *Het Ned. Kluchtspel in de 17e eeuw* (2 vols, 1899). A.M.B.W.

Börne, Ludwig=Löb Baruch (*Frankfurt am Main 6 V 1786; ∞5 VI 1818; †Paris 12 II 1837), German journalist. Of Jewish family, Börne studied first medicine, then political economy, and in 1811 was appointed police actuary in Frankfurt, but dismissed as a Jew after Napoleon's fall in 1813, a contributory personal cause for his battles for political freedom. His writing was constantly censored. 1830 drew him to Paris, and his *Briefe aus Paris* combine brilliant reporting with revolutionary exhortations. He excelled particularly in theatrical criticism, and his easy, witty, satirical style set a new standard in journalism.

Sketches: *Der Esskünstler*; *Die Monographie der deutschen Postschnecke*; *Die Kunst, in drei Tagen Originalschriftsteller zu werden.*—Polemic: *Menzel, der Franzosenfresser* (1837). —*Gesammelte Schriften* (12 vols, 1862).
L. Markuse, *L. B.* (1929); W. Schimming, *B.'s Theaterkritik* (1932); W. Humm, *B. als Journalist* (Diss. Zürich 1937). H.A.P.

Bornemann, Wilhelm (*Gardelegen 2 II 1766; †Berlin 23 V 1851), German poet. He wrote, mostly in Low German, narrative and lyrical poems which, despite his genuine love for his native Altmark, display the attitude of the townsman:—Bornemann ended his career as director-general of the Prussian state lottery in Berlin. Some of his poems, e.g. *Im Wald und auf der Heide*, have become popular songs.

Plattdeutsche Gedichte (or, *Gedichte in plattdeutscher Mundart*; 1810).

W. Seelmann, Niederdt. Jahrb., XXVI (1900). G.C.

Borrow, GEORGE (*East Dereham 5 VII 1803; ∞1840 Mary Clarke; †Oulton Broad 26 VII 1881), English traveller and writer. Borrow's travels began in childhood. He found law and publishing uncongenial and took to travel again, combining with it his journalism and interest in languages—he knew thirty-five. His travels were essentially researches and he conducted them at home as well as abroad, showing particular interest in gipsy culture and Welsh life and language. He made many translations in prose and verse.

The Bible in Spain (3 vols, 1843); *Lavengro* (3 vols, 1851); *The Romany Rye* (2 vols, 1857); *Wild Wales* (3 vols, 1862); *Romano Lavo-Lil, word-book of the Romany* (1874); 'Wild Wales: Suppressed Chapters', ed. H. Wright, in Welsh Outlook, IX, X (1922–23).

W. I. Knapp, *The Life, Writings and Correspondence of G. B.* (2 vols, 1899); E. Thomas, *G. B.: the Man and his Books* (1912); G. A. Stephen, *Borrow House Museum: a brief account of the life of G. B. and his Norwich home; with bibliography* (1927). B.H.

Borsselen, PHILIBERT VAN (*Goes 1575; †Zierikzee 17 I 1627), Dutch poet, published in De Zeeuwsche Nachtegaal. His best known work is his 'hofdicht', *Den Binckhorst*. His admiration for nature led him to devout meditations. His style is graphic, slightly influenced by Du Bartas

Strande, oft Ghedichte van de Schelpen (1611); *Den Binckhorst ofte het Lof des geluck-salighen en gerustmoedighen Landlevens* (1613).

P. E. Muller, *De Dichtwerken van P. v. B.* (1937); G. A. van Es, 'De letterkunde van Renaissance en Barok', in *Album Baur*, 4 (1948); P. J. Meertens, *Letterkundig Leven in Zeeland* (1943). A.M.B.W.

Borup, MORTEN (*Adslev, nr Skanderborg *c.* 1446; †Aarhus 30 V 1526), Danish poet. Tradition has it that he ran away from farming at the age of twenty-seven in order to get a proper education, finally becoming headmaster of his old grammar school at Aarhus. He is the author of one of the finest Latin poems in Danish medieval literature, *Carmen vernale*, and also of a Latin poem about Danish towns.

Monumenta historia Daniæ, II, ed. H. F. Rørdam (1875).

C. Lyschander, *Vita Martini Borupii* (1777); E. G. Tauber, *Historia scholæ Cathedralis Arhusiensis* (1817). E.B.

Bos, LAMBERT VAN DEN (SYLVIUS) (*Helmond *c.* 1620; †Vianen *c.* 1698), Dutch poet, playwright and translator, was headmaster at Dordrecht, wrote arcadian poetry, dramas, historical works and translations (e.g. an excellent one of *Don Quixote*, 1657).

Batavias of Batavische Aeneas (1648); *Brittannias of herstelde Majesteit* (1660); *Historiën onzes tijds van 1669–1679* (1685); *Dordrechtsche Arcadia* (continuation of Aitzema, 1662); *Zuid-Hollandsche Thessalia* (1663); *Roode en Witte Roos of Lankaster en Jork* (1651).

J. A. Worp, *Geschiedenis van het Drama*, I (1904); O. J. Campbell, *The Position of the 'Roode en Witte Roos' in the saga of King Richard III* (Madison, Wisc., 1919). A.M.B.W.

Bosboom-Toussaint, ANNA LOUISA GEERTRUIDA (*Alkmaar 16 XII 1812; ∞1851 Johannes Bosboom; †The Hague 13 IV 1886), Dutch novelist and writer of short stories. After a lonely youth, followed by a spell as a governess, she wrote her first short story, *Almagro* (1837), influenced by Schiller, and historical novels in the manner of Scott. After her engagement to Bakhuizen van den Brink (1841) she wrote novels and short stories mainly on subjects from Dutch history. She was a devout Protestant and conversion formed the main theme of most of her novels. Besides the great Leicester series some important shorter novels appeared after 1846, when the engagement to Bakhuizen was broken off; and in 1854/55 she published the last volumes of the series after a happy marriage to the romantic painter, Bosboom. In her last years she also wrote contemporary novels, some of them in the form of diaries: *Majoor Frans* (1874, Eng. tr. James Akeroyd, 1885). Many short stories appeared in almanacs, especially the *Almanak voor het Schoone en Goede* of which she was editor (1849–58). A deep-seated willpower animates the often over-ornate style which was deliberately given an archaic flavour, but her work is imbued with a deep psychological and historical intuition.

Het Huis Lauernesse (1840); *De Graaf van Leicester in Nederland* (3 vols, 1845–46); *De vrouwen van het Leicestersche tijdvak* (3 vols, 1849–50); *Gideon Florensz* (4 vols, 1854–55); *Historische novellen* (1857); *De verrassing van Hoey in 1595* (2 vols, 1866, with Potgieter and Huet); *De Delftsche wonderdokter* (3 vols, 1870–71); *Langs een Omweg* (2 vols, 1878).—*Volledige romantische werken* (25 vols, 1885–88); *Brieven aan Potgieter*, ed. J. Bosboom Nzn. (1913).

J. Dyserinck, *A. L. G. B.-T.* (1911) and *Catalogus Tentoonstelling Univ. Bibl. Utrecht* (1912); G. A. Evers, 'De letterkundige werkzaamheid van Mevr. A. L. G. B.-T.', in Het Boek, 1 (1912); J. Koopmans, 'Het Huis

Lauernesse', in De Beweging, 8 (1912); J. Prinsen, 'De liefde in de Leicester-cyclus', in De Gids, 76 (1912); J. M. C. Bouvy, *Idee en Werkwijze van Mevr. B.-T.* (1935). J.W.W.

Boscán Almugáver, JUAN (*Barcelona *c.* 1490; ∞1539 Ana Girón de Rebolledo; †Barcelona 1542), Spanish poet. He served in various military campaigns: Rhodes, Vienna. He enjoyed the patronage of the duke of Alba. In 1526 the Venetian envoy Andrea Navagiero persuaded him to write Spanish poems in Italian metres. He made the attempt and wrote odes, sonnets, a blank-verse fable of Hero and Leander, tercets and royal octaves with limited success, whereas his friend Garcilaso brilliantly succeeded. Boscán also wrote poems in the traditional octosyllabic metres. His prose translation of Castiglione's *Cortegiano*, to which Garcilaso contributed the preface, is very good indeed. The poems of Boscán and Garcilaso were published by Boscán's widow in 1543.

Bibl. Autores Esp., 32; *Obras*, ed. W. I. Knapp (1875); *Los cuatro libros del Cortesano*, ed. A. M. Fabié (1873).

M. de Riquer, *J. B. y su cancionero barcelonés* (1945). E.M.W.

Bosch, BERNARDUS (*Deventer 4 IX 1746; †Scheveningen 22 XI 1803), Dutch parson and poet, bellicose 'patriotic' publicist and politician.

De Eigenbaat (1785); *Gedichten* (3 vols, 1803). J.W.W.

Bosch, JERONIMO DE (*Amsterdam 23 III 1740; †*ibid.* 1 VI 1811), Dutch classical scholar and poet in Latin, who advocated the imitation of classical literature.

Verhandeling over de regelen der dichtkunde (1783). J.W.W.

Bossuet, JACQUES-BÉNIGNE (*Dijon 27 IX 1627; †Meaux 12 IV 1704), French theologian. Bossuet made his reputation first as a pulpit-orator (1659–69), then became bishop of Condom (1669), tutor to the dauphin (1670–80) and bishop of Meaux (1681). Particularly after 1682, he engaged in numerous religious controversies as the champion of moderate Gallicanism. His *Discours sur l'histoire universelle* (1681) interpreted human history in the light of divine providence. His reputation as a master of pompously eloquent prose rests largely on his funeral orations.

Œuvres complètes, ed. Guillaume (10 vols, 1877–85); *Œuvres oratoires*, crit. ed. C. Urbain and E. Levesque (7 vols, 1928–29).

G. Lanson, *B.* (1890); C. Urbain, *Bibliographie critique de B.* (1899); E. K. Saunders, *B., a study* (1921); J. Calvet, *B.* (1941). G.B.

Boston, THOMAS (*Duns 17 III 1676; ∞1700 Katherine Brown; †Ettrick 20 V 1732), Scottish divine. Educated at Edinburgh University; minister of Ettrick from 1707. His *The Fourfold State* (1720), dealing with the successive conditions of human nature from paradisaic integrity to final judgment, was long a standard exposition of Scottish theology and a religious classic. His often amusing *Autobiography* (1776) is a valuable record of his times.

Works, ed. S. McMillin (1854).

A. Thomson, *Life of B.* (1895). J.K.

Boström, CHRISTOPHER JACOB (*Piteå 1 I 1797; †Uppsala 22 III 1866), Swedish philosopher. Lecturer at Uppsala 1824, tutor to sons of Oscar I 1833–37, professor at Uppsala 1842–63. He was a rational idealist, religious and optimistic, nurtured on Schelling and Hegel; a powerful advocate of constitutional monarchy, he exercised much influence on political as well as academic life.

Samlade skrifter, ed. H. Edfeldt and G. J. Keijser (3 vols, 1883–91).

Festskrift (1897); H. Larsson, *C. J. B.* (1931); A. Wedberg, *Den logiska strukturen hos B:s filosofi* (1937). B.M.E.M.; A.H.J.K.

Boswell, SIR ALEXANDER (*Auchinleck 9 X 1775; †Balnuto 27 III 1822), Scottish poet and printer. Eldest son of James Boswell; created baronet 1821; died as a result of a duel. He set up a private press at Auchinleck and produced a number of rare books in early Scots. An enthusiastic admirer of Burns, and the author of a number of Scots dialect poems, of which some are still in popular circulation.

Poems (1803); contributions to Thomson's *Select Collection of Scottish Songs* (1817). J.K.

Boswell, JAMES (*Edinburgh 18 X 1740; ∞1769 Margaret Montgomerie; †London 19 V 1795), Scottish man of letters. Educated at the high school and university, Edinburgh; travelled to London 1763, where he met Johnson. Travelled on the Continent 1765–66, made the acquaintance of Voltaire and Rousseau and developed an interest in Corsican affairs. Edinburgh advocate from 1766; visited London and Johnson frequently; and toured Hebrides with Johnson 1773. Called to English bar 1786; and resided in London from 1789. After Johnson's death (1784) he applied himself to the preparation of his material for the biography of Johnson, which appeared in 1791. Modern scholarship is altering the traditional picture of Boswell as a pompous, servile and sottish fool, saved from oblivion by the massiveness and vividness of his portrait of Johnson. Arrogant and self-effacing, vicious and sometimes pious, foolish and yet brilliantly perspicacious, his repellent and fascinating character is being redrawn in the publication of papers and journals discovered in recent years.

James Boswell had supreme gifts as a biographer: persistence, fidelity, objectivity in observation and sympathy in portrayal, thoroughness, a finely calculated prose style and a vivid sense of the dramatic. In his *Life of Johnson*, which remains the finest and best-loved English biography, faithful representation and artistic re-creation go hand in hand.

An account of Corsica (1768); *Essays in favour of the Corsicans* (1769); *Journal of a Tour to the Hebrides* (1785; ed. F. A. Pottle and C. H. Bennett, 1936); *The Life of Samuel Johnson* (1791, 1793, 1799; ed. G. B. Hill, 1887; and rev. L. F. Powell, 1934–50); *B.'s Notebook 1776–77*, ed. R. W. C[hapman] (1925); G. Scott and F. A. Pottle, *Private Papers of J. B. from Malahide Castle* (1928–34; *Index*, 1937); *Letters*, ed. C. B. Tinker (1924); *B.'s London Journal*, ed. F. A. Pottle (1950); *B. in Holland 1763–64*, ed. F. A. Pottle (1952).

P. H. Fitzgerald, *Life of J. B.* (1891); F. A. Pottle, *The Literary Career of J. B.* (1929); C. B. Tinker and F. A. Pottle, *A New Portrait of J. B.* (1927); C. E. Vulliamy, *J. B.* (1932); P. Quennell, *Four Portraits* (1945). J.K.

Bosworth, WILLIAM (†1650?), English poet, author of *Chaste and Lost Lovers*, written *c.* 1626, a collection of tales influenced by Ovid, Dearlove and Sidney. Possibly identical with Sir William Bosworth, scholar and diplomatist who died in 1649.

The Chaste and Lost Lovers (1651; ed. Saintsbury, *Minor Poets*, II, 1906). B.L.J.

Bote, HERMANN (†Brunswick before 1520), Low German chronicler and poet. His didactic poems are expressive of the late medieval movement toward social and moral reform. Bote's real importance, however, rests on his historical writings which are among the most original of the late middle ages. Two large-scale world-chronicles, based on extensive studies, are preserved in manuscript (about 1500); they were known to the author of the *Croneken der Sassen* (printed 1492), probably Bote's cousin, Conrad Bote. His main work is the *Schichtbuch* (about 1513), the history of the social and political revolts which were upsetting the city of Brunswick. Bote, the clerk of the customs office, took an active part in these struggles as a partisan of the aristocratic town council for which he also supplied effective weapons in the form of doggerel songs.

Bok van veleme rade (Lübeck, *c.* 1493; ed. H. Brandes in Niederdt. Jahrb., XVI, 1890); *De Köker* (pr. 1711; ed. C. Borchling and W. Seelmann in Niederdt. Jahrb., XLII, 1916); *Dat Schichtbok*, ed. Hänselmann (*Chroniken d. dt. Städte*, XVI, 1880); world chronicles: Halberstadt MS. partly pub. in *Sammlung etlicher . . . Chronicken*, ed. C. Abel (1732); Hanover MS. unpub.; customs records of Brunswick, 1503, unpub.

Selection by G. Cordes (1948); G. Cordes in Niederdt. Jahrb., 60/61 (1935); J. Schneider, *Die Verfasserfrage der mnd. Spruchdichtung 'De Koker'* (Diss. Göttingen 1938). G.C.

Botero, GIOVANNI (*Cuneo 1543/44?; †Turin 1617), Italian political theorist. In *Della ragion di stato* (1589) he refutes the distinction, attributed to Machiavelli, between public and private morality, and argues for a state based on Christian principles. His views on population in *Relazioni universali* (1596) are considered by some to anticipate Malthus.

Della ragion di stato, crit. ed. C. Morandi (1930); *Cause della grandezza e magnificenza delle città* (1589), crit. ed. C. Morandi (1930); *Relazioni universali* (4 pts, 1596; pt 5, 1895).

A. Magnaghi, *Le relazioni universali di G. B. e le origini della statistica e dell'antropogeografia* (1906); A. Breglia, 'A Proposito di G. B. economista', in Annali di Economia (1928; with biblio.). B.R.

Botev, CHRISTO (*Kalofer 24 XII 1847; ∞1873 Veneta; †Vola 2 V 1876), Bulgarian poet, left Bulgaria (at that time still a Turkish province) at the age of seventeen and lived in Russia and Rumania. At twenty-five he became the chairman of the Bulgarian revolutionary committee in Bucharest and published his first book in 1875. One year later he was killed near the mountainous peak Vola (western Bulgaria) where he had gone as leader of 80 revolutionaries to fight Turkish troops.

Botev's poems are less than 20; but in language, form and feeling they are still unsurpassed in Bulgarian literature. His output of essays and political articles, on the other hand, was enormous, but its literary value not very high.

Pesni i Stihove (1875); *Sochinenia* (3 vols, 1888; 1 vol. with correspondence and diaries, ed. A. Burmov, 1940).

M. Dimitrov, *B.—Lichnost i Tvorchestvo* (1945); Z. Stoyanov, *B.—Opit za Biographia* (1946); N. Derjavin, *B.* (1948); A. Kisselinchev, *Mirogledat na B.* (1949). M.P.

Botta, CARLO (*San Giorgio Canavese 1766; †Paris 1837), Italian historian. His most important works are *Storia della* *guerra d'indipendenza degli Stati d'America* (based on documents placed at his disposal by Lafayette) and *Storia d'Italia dal 1789 al 1814*. His style, modelled on 14th- and 16th-century Italian prose, was much admired by Manzoni. Botta was not so complimentary concerning Manzoni, regretting that he should have wasted his talents in 'scioccherie e falsità' and preferring Rosini's *Monaca di Monza* to *I Promessi Sposi*.

Storia della guerra d'indipendenza degli Stati d'America (Paris, 1809; rev. ed. Milan, 1819; repr. 2 vols, 1844); *Storia d'Italia dal 1789 al 1814* (Paris, 1824); *Scritti minori di C. Botta*, ed. C. Dionisotti (1860).
C. Dionisotti, *Vita di C. B.* (1867); B. Croce, *Storia della storiografia italiana nel secolo XIX* (2nd ed. 1921). B.R.

Böttiger, Carl Vilhelm (*Västerås 15 V 1807; †Uppsala 22 XII 1878), Swedish poet and scholar. Professor of modern European linguistics and literature at Uppsala from 1845, married daughter of Esaias Tegnér. Published poetry from 1830 onwards, under Tegnér's influence. His poetry, elegant but trivial, was very popular with his contemporaries.

Verse: *Nyare sånger* (1833); *Lyriska stycken* (1837–39).—Prose: *Italienska studier* (1853); *Kellgren* (1870); *Stagnelius* (1872); *Självbiografiska anteckningar och bref* (1881).
P. Fröberg, *Smärtans och kärlekens kavaljer* (1930). B.M.E.M.; A.H.J.K.

Botto, Ján (*Vyšný Skalník 27 I 1829; †Banská Bystrica 28 IV 1881), Slovak poet. Even in his schooldays at Levoča he devoted himself to the Slovak national cause; and he was one of the first poets to write in the standard Slovak established by L. Štúr. His work (lyric and epic) shows strong influences of Serbian folk-poetry and Polish romanticism (Mickiewicz). His masterpiece is the epic 'Jánošík's Death' which recounts the fate of an 18th-century Slovak outlaw. The compelling simplicity of the rhythm and language owe much to Slovak folk-poetry; while the treatment of the subject is reminiscent of Mácha's *Máj*.

Spevy Jána Bottu (1880); *Smrť Jánošíkova* (1947). R.A.

Bouchet, Guillaume, Sieur de Brocourt (*Poitiers *c.* 1514; †*ibid.* 1594), French story-writer. His *Sérées* (Soirées, or 'evenings') is a collection of conversations and often broad-humoured stories, ostensibly told by a circle of citizens of Poitiers. As an example of middle-class realism in 16th-century fiction they compare with N. Du Fail's work.

Les Sérées (bks I–III, 1584–98), ed. C. E. Roybet (6 vols, 1873–82). G.B.

Bouchet, Jean (*Poitiers 1476; †1557?), French man of law. He belonged to a literary circle at Poitiers which included Rabelais. His abundant pedestrian verse is typically *rhétoriqueur* in theme and style, and appears to have been much read.

Les Regnars traversans les perilleuses voyes des folles fiances du monde (1500); *Le Labyrinthe de Fortune* (*c.* 1522); *Épistres morales et familières* (1545); short extracts in *Fleurs de Rhétorique*, ed. K. Chesney (1950).
É. Picot, 'Une Supercherie d'Antoine Vérard', in Romania, XXII (1893); A. Hamon, *Un Grand Rhétoriqueur Poitevin* (1901). M.Y.

Bouchier, John, Lord Berners (*Thorfield, Herts *c.* 1469; †Calais 16 III 1532/3), English soldier, diplomat, translator and prose-writer who accompanied Henry VIII to Calais in 1516. In 1518 he was sent to negotiate an alliance at Madrid. He was deputy of Calais (1520–23), and translated Froissart (1523–25). His style varies from ornate (in the preface to *Froissart* and *Guevara*) to the more direct *Huon of Bordeaux*. B.L.J.

Sir Johan Froyssart: of the cronycles of England, Fraunce, Spayne, ed. G. C. Macaulay (1895), ed. W. P. Ker (6 vols, 1901–03); *The Boke Huon de Bordeuxe*, ed. Sir S. Lee, EETS Ex. Ser. (1882–87), ed. R. Steele (1895); *The golden boke of Marcus Aurelius*, ed. J. M. G. Olivares [in *Guevara in England*] (1916); *Arthur of lytell Brytayne*, ed. E. V. Utterson (1814); *Lord Berners, a selection*, ed. V. de S. Pinto (1937). J.R.B.

Boucicault, Dion (*Dublin 26 XII 1822?; †New York 18 IX 1890), Irish dramatist, actor, manager. He wrote about fifty dramatic pieces, mainly melodramas, of which *London Assurance* (1841) is probably the best and *The Colleen Bawn* (1860; based on *The Collegians* by Gerald Griffin) the best known.

Arrah-na-Pogue (1865); *After Dark* (1868); *The Shaughran* (1875). R.McH.

Boudewijns, Katharina (*Brussels *c.* 1520; ∞1550 Nicolaes de Zoete, from 1559 secretary to the Council of Brabant; †after 1603), Dutch poet. *Het Prieelken der Gheestelijker Wellusten* (1587; 2nd ed. 1603) is in the medieval manner and influenced to a certain extent by the Rederijkers. It contains counter-reformation poetry in lyric and dramatic form.

Ed. Hermance Belle (1927).
E. v. Even, in Versl. Med. Vlaamse Ac.

(1897); F. de Potter, *Leven en Werken der Zuidnederl. schrijvers*, II (1904); A. v. Duinkerken, *Dichters der Contra-Reformatie* (1932); W. J. C. Buitendijk, *Het Calvinisme in de spiegel van de Zuidnederl. Lit. der Contra-Reformatie* (1942). J.J.M.

Bouilhet, Louis (*Couy 27 V 1829; †Rouen 19 VII 1869), French writer. He was the friend, adviser and critic of Flaubert, who contributed an important introduction to his *Dernières chansons*. His solidly constructed and erudite poems set him firmly in the Parnassian camp. *Melaenis* (1851) describes Rome in the time of the decadence. *Les Fossiles* (1854) sets out to tell the history of the Earth, in epic style, from prehistoric times to the moment of its extinction at some unspecified date in the future. He also wrote a number of plays.

Verse: *Festons et Astragales* (1859; contains *Les Fossiles*); *Dernières chansons* (1842).—Plays: *L'oncle million* (1860); *Faustine* (1864); *La conjuration d'Amboise* (1866).

A. Argot, *Un ami de Flaubert, L. B.* (1885); L. Letellier, *L. B., sa vie*, etc. (1919). M.G.; J.P.R.

Bourbon, Nicolas, the elder (*Vendeuvre, Aube 1503; †after 1548), French-Latin poet and humanist. He enjoyed an immense contemporary reputation, both for his erudition and his poetry. His poems, marked by a genuine feeling for antiquity, have vigour and sincerity and a strong vein of melancholy.

Nugae (1533; augmented ed. 1538).

G. Carré, *De uita et scriptis N. Borbonii Vandoperani* (1888); D. Murarasu, *La Poésie néolatine* (1928). F.W.

Bourbon, Nicolas, the younger (*Vendeuvre, Aube 1574; †Paris 1644), French-Latin poet. He was appointed professor of Greek at the royal college (1611) thanks to his poem *Dirae*, a curse on the murderer of Henry IV. Eventually joined the Order of the Fathers of the Oratory (1620), won the favour of Richelieu whom he praised in his poems, and thus secured entry into the Academy.

Poematia (1630). P.T.

Bourne, Vincent (*1695; †2 XII 1747), Latin poet and master at Westminster school. His poems were praised by his pupil, Cowper, and by Charles Lamb.

Poemata, ed. J. Mitford (1840, with life). S.J.L.

Boursault, Edme (*Mussy-sur-Seine, Aube X 1638; †Paris 15 IX 1701), French playwright, novelist and pamphleteer. A literary opportunist whose novels derive from Mme de La Fayette, but whose comedies are interesting sidelights on contemporary manners. He attacked Boileau and Racine; Molière replied to his *Portrait du peintre* (1663) in *L'Impromptu de Versailles*.

Novel: *Le Prince de Condé* (1675).—Comedies: *Le Mercure Galant, ou La Comédie sans titre* (1683); *Esope à la ville* (1690); *Esope à la cour* (1701).

Saint-René Taillandier, *Etudes littéraires* (1881); H. C. Lancaster, *Hist. of French Dramatic Lit. in the 17th Cent.* (1929–42). G.B.

Boutier, Pierre (*fl.* early 15th century), joint author, with Jean le Verrier, of *Le Canarien*, an account of the conquest and conversion (1402–22) of the Canary Islands by Jean IV de Béthencourt and Gadifer de la Salle.

Orig. version ed. P. Margry as *La Conquête . . . des îles Canaries* (1896); later version, biased in favour of Jean de Béthencourt, ed. G. Gravier (1874).

G. Doutrepont, *La litt. française à la cour des ducs de Bourgogne* (1909). F.W.

Bowdler, Thomas (*Ashley, Bath 11 VII 1754; †Rhyddings, Swansea 24 II 1825), English man of letters. A Victorian before his time, Bowdler made Shakespeare suitable for family reading by emending or expurgating passages offensive to refined susceptibilities; hence, 'bowdlerize'.

The Family Shakespeare (10 vols, 1818); *Gibbon's History of the Decline and Fall of the Roman Empire for the Use of Families and Young Persons* (1826). R.F.

Bowles, William Lisle (*Kings Sutton 24 IX 1762; ∞1797 Magdalene Wake; †Salisbury 7 IV 1850), English poet and critic. Bowles' defence—in theory and practice—of what he called 'natural' as opposed to 'artificial' images brought him the admiration of Coleridge and Wordsworth and the opposition of Byron and Campbell.

Fourteen Sonnets, written chiefly on Picturesque Spots during a Journey (1794); *The Poetical Works of W. L. B.*, ed. G. Gilfillan (1855); *Edition of Pope* (1806); *The Invariable Principles of Poetry* (1819); *Autobiography* (1837).

G. Greever, *A Wiltshire Parson and his Friends* (1926). B.H.

Bowring, Sir John (*Exeter 17 X 1792; ∞1816 Miss Lewin; †Exeter 23 XI 1872), English linguist, writer and traveller, first editor of Westminster Review, translator of European and Eastern poetry.

The Kingdom and People of Siam (1857); *Autobiographical Reminiscences*, with memoir by L. Bowring (1877). R.M.H.

Boyd, ANDREW KENNEDY HUTCHISON (*Auchinleck 3 XI 1825; †Bournemouth 1 III 1899), Scottish essayist. Presbyterian minister from 1851; Moderator of the Church of Scotland 1890. His charming essays, *Recreations of a Country Parson,* were first contributed to Fraser's Magazine and later published in three series (1859–61). There followed *Graver Thoughts of a Country Parson* (1862–75) and three volumes on St Andrews: *Twenty-five Years at St Andrews* (1892); *St Andrews and Elsewhere* (1895); *Last Years* (1896). J.K.

Boyd, ZACHARY (*Kilmarnock *c.* 1585; †Glasgow 1653), Scottish divine. Boyd was regent of Samur Protestant College and from 1632 a Glasgow minister. He was a fiery covenanting preacher, and a quaint conceited poet and prose writer. His most significant prose work is *The Last Battel of the Soul* (1629; ed. G. Neill, 1831); and he is the author of a collection of metrical versions of Scripture, *Zion's Flowers* (1644). J.K.

Boyer, L'ABBÉ CLAUDE (*Albi 1618?; †Paris 22 VII 1698), French dramatist. During a long career he composed or rearranged tragedies, tragi-comedies and spectacular plays (*pièces à machines*), of which some 20 are known, though none are memorable. His *Porus* (1647) was revived in 1665 and reprinted as *Le Grand Alexandre,* probably to compete with Racine's *Alexandre.* After Racine's *Athalie* (1691) Boyer also wrote religious plays for Saint-Cyr: *Jephté* (1691 or 92) and *Judith* (1695).

Œuvres (5 vols, 1688, incomplete).

H. C. Lancaster, *A History of French Dramatic Literature in the 17th century,* II, IV (1929, 1932). G.B.

Boyle, HON. ROBERT (*Lismore Castle, Waterford 25 I 1627; †London 30 XII 1691), Irish natural philosopher and chemist, best known for his work on the expansion of gases; also wrote on theological and philosophical subjects.

The Sceptical Chemist or Chymico-physical Doubts and Paradoxes (1661); *The Excellency of Theology compared with Natural Philosophy* (1673); *A Free Enquiry into the vulgarly received Notion of Nature* (1686).

T. Birch, 'Life', in Biog. Brit. (1778–95). R.McH.

Boyle, ROGER, BARON BROGHILL, EARL OF ORRERY (*Lismore Castle, Waterford 25 IV 1621; ∞London 27 I 1640/1 Lady Margaret Howard; †Castlemartyn 16 X 1679), English statesman, dramatist, writer of verse and of the novel, *Parthenissa* (1654–59). After the Scottish campaign (1639) he resisted the Irish rebellion in Munste (1641), was a royalist, but, changing side twice, served under Cromwell in Irelan after 1649. A conversation with the kin in 1660 led the earl to write the first heroi play in 'the French fassion of Playes' Though his heroic tragi-comedies hav been underestimated with changin fashions, they are not outstanding.

Poems on Most of the Festivals of the Church (1681).—*The Dramatic Works of Roger Boyle Earl of Orrery,* ed. W. S. Clark (2 vols, 1937).—*English Adventures* (by 'A Person of Honour' 1676, incomplete).—*A Treatise of the Art o War* (1677). B.L.J.

Boyl Vives de Canesma, CARLOS (*Valencia 1577; †*ibid.* 1618), Spanish dramatist. His death was the consequence of wounds received in an ambuscade. He wrote one play, *El marido asigurado,* which is a variant of the patient Griselda story. He also wrote an interesting poem about how to write plays.

E. Juliá Martínez, *Poetas dramáticos valencianos* (2 vols, 1929); H. J. Chaytor, *Dramatic Theory in Spain* (1925). E.M.W.

Boysen, JOHANN WILHELM, 'Boysen van Nienkarken' (*Neuenkirchen 24 I 1834; †Épernay 6 XII 1870), Low German poet. A follower of Groth with some independent traits, but without talent for epic poetry; his descriptions of nature have some merit chiefly through their form. His personal, old-fashioned language has prevented him from becoming popular.

Leeder un Stückschen in Ditmarscher Platt (1865). G.C.

Bozveli, NEOFIT (*1785; †Plovdiv 1848), Bulgarian writer and religious leader, prominent for his educational and literary activities. His manual *Slavyano-Bolgarsko Detovodstvo* (1835) modernized the Bulgarian educational system. His textbooks and dictionaries exerted a marked influence on the development of the modern Bulgarian language.

Mati Bolgaria (1850).

I. Shishmanov, *Novi Studii Varhu Balgarskoto Vazrajdane* (1905); M. Arnaudov, *Bozveli—Jivot Delo i Epoha* (1930). M.P.

Brabant, JAN, DUKE OF (*1268; †1294), to whom are ascribed, in German poetical MSS, 9 love songs mostly in the courtly style.

H. Boerma, 'De liederen van hertog J. v. B.', in Tijdschr. Nederl. T. en Lett. (1896). J.J.M.

Braccesi or BRACCI, ALESSANDRO (*Florence 1445; †Rome 1503), Italian poet. He wrote both in Italian in the vein of Burchiello and in Latin in the vein of his friend Poliziano. Professor at Florence academy, he served as ambassador to the Holy See and translated Appian's *Wars* into Latin. P.T.

Bracciolini, FRANCESCO (*Pistoia 26 XI 1566; †*ibid.* 31 VIII 1645), Italian poet and dramatist. He spent his life in the service of dignitaries of the church; in his numerous epic and lyric works, dramas and melodramas his facility of versification is unaccompanied by fertility of imagination, except in *Lo Scherno degli Dei,* a mock-epic in 20 cantos. The grotesque and sometimes coarse adventures of this 'mockery of the gods' are used mainly to inveigh against the abuse of mythology in poetry; essentially, however, Bracciolini wrote for the fun of writing.

Lo Scherno degli Dei (first 14 cantos, 1618; the whole work, 1626).—M. Menghini, *'Psiche', poemetto, l' 'Ozio Sepolto', l' 'Oreste' e l' 'Olimpia', drammi di F. B.* (1889); M. Barbi, *Notizia della vita e delle opere di F. B.* (1897); A. Davoli, *Bibliografia storica del poema piacevole 'Lo Scherno degli Dei'* (1930). U.L.

Bracciolini-Poggio, GIAN FRANCESCO (*Terranuova d'Arezzo 1380; †Florence 1459), Italian humanist, pupil of Crisolora and Coluccio Salutati, and founder of the Accademia Valdarnina. He discovered, among other texts, the *Institutiones Oratoriae* of Quintilian, the *De rerum natura* of Lucretius, the *Silvae* of Statius and part of the *Argonautica* of V. Flaccus. Among his *Lettere* are some written from England, where he was the guest of Henry Beaufort, bishop of Winchester. His *Historia florentina* was known in the 16th century through Italian translations.

Opere (Strasbourg, 1510); *Historia florentina,* in L. M. Muratori, *Rerum Italicarum Scriptores,* 20 (1715).
V. Rossi, *Il Quattrocento* (1933). B.R.

Brachvogel, ALBERT EMIL (*Breslau 24 IV 1824; †Berlin 27 XI 1878), German novelist and playwright, originally a sculptor, later an actor, whose *Narziss* (1857), a melodramatic play in the style of Scribe, derived in subject from Diderot's *Neveu de Rameau*, achieved a sensational success, not granted to his other works.

Friedemann Bach (1858); *Lieder und Lyrische Dichtungen* (1861).—*Gesammelte Romane, Novellen und Dramen,* ed. Max Ring (10 vols, 1879).
F. Mittelmann, *B. und seine Dramen* (1910). H.A.P.

Brachvogel, UDO (*Herrengrebin nr Danzig 26 IX 1835; ∞12 I 1878 Käthe Müller; †New York 30 I 1913), German-American journalist and poet. He went to the United States in 1867. He wrote *Jugendgedichte* (1860) and *Gedichte* (1912) and translated Bret Harte.

A. B. Faust in *Dict. Am. Biog.*, II (1929). E.R.

Bracken, THOMAS (*Clones 21 XII 1843; †New Zealand 16 II 1898), New Zealand journalist, politician, poet, now remembered mostly for his sentimental poem 'Not Understood' and for the New Zealand national anthem 'God Defend New Zealand'. He published several collections of which the last, *Not Understood and Other Poems* (1905), is the most representative. D.M.D.

Brackenridge, HUGH HENRY (*Campbeltown, Scotland 1748; ∞1790 Sabina Wolfe; †Carlisle, Pa. 25 VI 1816), American poet, dramatist, journalist, army chaplain and lawyer. He wrote blank verse dramas and *Modern Chivalry* (1792–1815), a satire on frontier conditions.

The Battle of Bunkers Hill (1776); *The Death of General Montgomery* (1777).
C. M. Newlin, *The Life and Writings of H. H. B.* (1932). H.L.C.

Braclaver, NACHMAN (*1772 Medzhibozh; †Uman, Ukraine 1811), Chassidic Rabbi, a direct descendant of the founder of Chassidism, a religious sect in eastern Europe. He was the author of fairy tales —told to his followers and later transcribed in Yiddish.

Ger. tr. M. Buber, *Die Geschichten des Rabbi Nachman, ihm nacherzählt* (1906). J.S.

Bradford, WILLIAM (*Austerfield, Yorks 1590?; ∞1613 Dorothy May, ∞1623 Mrs Alice Southworth; †Plymouth, Mass. 9 V 1657), American historian, sailed on the *Mayflower*. Chosen governor, he was reelected thirty times. His masterpiece is the history of the colony from 1620 to 1647, *Of Plimoth Plantation* (pub. 1856).

A. H. Plumb, *W. B. of Plymouth* (1920). H.L.C.

Bradley, EDWARD (Cuthbert Bede) (*Kidderminster 25 III 1827; ∞1858 Harriet Hancocks; †Lenton 12 XII 1889), English humorist whose creation, Verdant Green, a type of undergraduate Pickwick, supplied Taine with material for *Notes sur l'Angleterre*.

The Adventures of Mr Verdant Green, an Oxford Freshman (1853). R.M.H.

Bradstreet, Anne, née Dudley (*Northampton, Eng. 1612; ∞1628 Simon Bradstreet; †Andover, Mass. 16 IX 1672), American poet. Although transplanted to the wilderness and mother of eight children, some of Mrs Bradstreet's verses rank as the first significant poetry written in America though others are tedious and artificial.

The Tenth Muse Lately Sprung Up in America . . . (London, 1650); *The Poems of Mrs Anne Bradstreet Together with Her Prose Remains*, ed. C. E. Norton (1897).
H. S. Campbell, *A. B. and Her Time* (1891). H.L.C.

Bradwardine, Thomas (*Chichester *c.* 1290; †London 1349), English Augustinian, known as the 'Doctor Profundus'; also mathematician, astronomer and adviser to Edward III. He became archbishop of Canterbury, but died almost immediately of the Black Death.

De causa Dei contra Pelagium, ed. Sir Henry Savile (1618); S. Hahn, *T. B. und seine Lehre von der menschlichen Willensfreiheit* (1905). S.J.L.

Brakeland, Jocelin of (*fl.* 1170–1200), English chronicler, derives his name from the street in Bury St Edmunds where he lived before entering the monastery in 1173. His chief work is the Chronicle, an intimate and detailed account of the daily life and affairs of his abbey. He also wrote an account, now lost, of the martyrdom of St Robert.

The Chronicle of Jocelin, ed. and tr. H. E. Butler (1949).
T. Arnold, *Memorials of St Edmund's Abbey* (Rolls Series, vol. I, 1890). R.R.R.

Bräker, Ulrich (*Näbis 22 XII 1735; †Wattwil 11 IX 1798), Swiss autobiographer known as 'der arme Mann im Toggenburg'. Beginning as a herdboy, he served in the Prussian army, deserted at Lobositz and settled in his native province as a weaver. His autobiography is remarkable for its robust simplicity.

Lebensgeschichte und nathürliche Ebentheuer des armen Mannes im Toggenburg (1789; new ed. 1922); *Etwas über William Shakespeares Schauspiele*, ed. W. Muschg (1942).—*Sämtliche Schriften des Armen Mannes im Toggenburg* (2 vols, 1789–92).
S. Voellmy, *Daniel Girtanner von St Gallen, Ulrich Bräker aus dem Toggenburg und ihr Freundeskreis* (1928). H.B.G.

Brambeus, Baron: see Senkovsky.

Bramston, James (*1694 ?; †16 III 1744), English poet and divine whose highly contemporary satires imitating Horace and Pope still show freshness of humour.

Art of Politicks (1729); *The Man of Taste. Occasioned by an Epistle of Mr Pope's on that Subject* (both repr. in R. Dodsley, *Poems by Several Hands*, I, 1766). R.M.H.

Brandão, António (*Alcobaça 25 IV 1584; †27 XI 1637), Portuguese historian. A Cistercian monk, he continued the *Monarchia Lusitana* of Bernardo de Brito. A more scrupulous historian than his predecessor, his purely literary merit is somewhat inferior to that of Brito.

Monarchia Lusitana, III, IV (1632).
F. de S. Boaventura, 'Memória sobre a vida do cronista-mór Fr. A. B.', in *Hist. e Mem. da Ac. Real das Sciencias*, VIII (1823). T.P.W.

Brandon, Samuel (*fl.* 1598), English neo-classical dramatist whose *Vertuous Octavia* has dramatic qualities and rises to a high standard as verse.

The Tragi-Comœdi of the Vertuous Octavia (1598; ed. R. B. McKerrow, 1909). B.L.J.

Brandt, Geeraerdt (*25 VII 1626; ∞1652 Susanna van Baerle; †12 X 1685), Dutch writer and historian; clockmaker, studied theology, became Remonstrant parson at Amsterdam. He is an indifferent poet but a good prose writer. In 1643 his horrific drama, *De veinzende Torquatus*, brought him into contact with Baerle, Hooft and Vondel. He translated the oration for Ronsard's funeral which Germez recited at the memorial service for Hooft in 1647. His main work is *De historie der Reformatie* (1668) with 17 portraits and terse epigrams. He also wrote three important biographies in which the influence of Hooft's prose style is apparent.

Gedichten (1649); *Leeven van P. C. Hooft* (1677); *Leven van Joost v. d. Vondel* (1682); *Het Leven en bedrijf van Michiel de Ruiter* (1687).
Joan de Haas, *Het leven van G. B.* (1740); G. M. C. Loeff, *De Nederlandsche Kerkgeschiedschrijver G. B.* (1864); G. Penon, in Bijdragen tot de geschied. der Ned. letterkunde, 2 (1881–84). A.M.B.W.

Brandt, Kaspar: see Winkler Prins, J.

Brant, Sebastian (*Strasbourg 1457 or 1458; †*ibid.* 10 V 1521), German satirist. Studied at Basle, became town clerk of Strasbourg. Achieved European fame with his *Narrenschiff* (1494), a satire in rhymed couplets in which over 100 fools, representing follies typical of the age, are in a ship bound for Narragonia. Brant, a conservative humanist and pious Catholic, belongs more to the medieval than to the modern world. His work, rambling, unsystematic, but entertaining, was for long an important literary influence. Geiler von Kaisersberg preached sermons on it. Brant wrote many Latin and German poems, and edited Freidank's *Bescheidenheit* (1508).

Das Narrenschiff, ed. F. Zarncke (1854, still the best edition), K. Goedeke (1872), F. Bobertag (1889); facsimile ed. F. Schultz (1913); Eng. tr. by E. H. Zeydel (1944).—*Liber faceti* (1496); *Varia carmina* (1498); *Der neue Laienspiegel* (1512).

C. H. Herford, *Lit. Relations of England and Germany* (1886); F. A. Pompen, *The English versions of the 'Ship of Fools'* (1925); M. Rajewski, *S. B.* (1944). D.G.D.

Brantôme, Pierre de Bourdeille, seigneur de (*Périgord *c.* 1540; †Brantôme 15 VII 1614), French historian, spent the first half of his life in military adventures. He later retired to record the mass of anecdotal information he had acquired directly and from various printed sources. Brantôme is one of the most revealing of the French memoirists, and later critics have alternated between regarding him as naïve or cynical.

Œuvres complètes (1665–66; crit. ed. L. Lalanne, 11 vols, 1864–82).

L. Pingaud, 'B. historien', in Rev. des questions hist. (1876); L. Lalanne, *B.* (1896); F. Crucy, *B.* (1934). D.H.

Brathwaite, or Braithwaite, Richard (*Kendal? 1588?; ∞4 V 1617 Hurworth Frances Lawson, ∞27 VI 1639 Mrs Crofts; †East Appleton 4 V 1673), English prose and verse writer, best known for his *Barnabee's Journal*, but more than competent at satire, pastorals, odes and moral treatises. A good Latin scholar, he wrote couplets skilfully. B.L.J.

A Strappado for the Divell (1615), ed. J. W. Elsworth (1878); *The English Gentleman* (1630); *Barnabees Journal* (1638, ed. J. Haslewood, 1818, rev. W. C. Hazlitt, 1876, ed. D. B. Thomas, 1933).

M. W. Black, *R. B.* (1928). J.R.B.

Braudes, Reuben Asher (*Vilna 1851; †Vienna 1902), Hebrew novelist, was educated in the traditional Jewish way but joined the drive for 'enlightenment' and began to study subjects taught in European schools. His novel *Hadath Vehachaim* became the manifesto of those who sought to bring Jewish religion into line with modern exigencies. M. L. Lilienblum, who demanded religious reform, was the model for the hero of this book. In his next novel *Shtei Hakezavoth* Braudes left the unconciliatory reformist position and demanded a synthesis that would preserve the virtues of tradition and not hamstring the impetus of the progressives. Y.H.

Braulio of Saragossa, St (*c.* 585; †651), succeeded his brother as bishop of Saragossa in 631. He was a friend of Isidore of Seville, and his writings include letters, lives of Isidore and St Emilian and a hymn for the latter's feast.

Migne, *Patr. Lat.*, 80; C. H. Lynch, *St B.* (1938). F.J.E.R.

Bray, Anna Eliza, née Kempe (*Newington, Surrey 25 XII 1790; ∞1818 C. A. Stothard, ∞1820 Rev. E. A. Bray; †London 21 I 1883), English writer of historical novels and children's tales.

The Talba, or Moor of Portugal. A Romance (3 vols, 1830); *The Novels and Romances of Anna Eliza Bray* (12 vols, 1884).—*A Description of the Part of Devonshire bordering on the Tamar and the Tavy in a Series of Letters to Robert Southey, Esq.* (3 vols, 1836); *Autobiography* (to 1843), ed. J. A. Kempe (1884).

'A. E. B.', in Spectator, 57 (1884); G. C. Boase, 'A. E. B. and her Writings', in Library Chronicle, 1 (1884). B.H.

Brébeuf, Georges de (*Thorigny, Manche 1618; †Venoix, nr Caen 1661), French poet. A friend of Pierre Corneille, he translated the *Pharsalia* of Lucan (1654–55) before parodying it in the 'burlesque' manner of Scarron. He also wrote meditative religious verse.

Le premier livre de Lucain travesti (1656); *Les Entretiens solitaires* (1660), ed. R. Harmand (1911).—*Œuvres* (1664).

R. Harmand, *G. de B.* (1897); D. Mornet, *Histoire de la littérature française classique* (1940). G.B.

Bredahl, Christian Hviid (*Bjergsted 3 X 1784; ∞1821 Vita Sophie Bredahl, née Berthelsen; †Sorø 16 I 1860), Danish poet. He studied theology but gave it up for poetry. Ossian, Shakespeare and Oehlenschläger were his chief inspirations. He lived as a peasant, and his poetry expresses his social indignation. His main work, *Dramatiske Scener*, is full of Shakespearean influence; there is much genuine passion and pathos in this strange, poetic conglomeration, but it lacks form and composition, being too abstract and naïve.

Dramatiske Scener uddragne af et ældgammelt Haandskrift. Frit oversatte af det Kyhlamske ved C. Bredahl (6 vols, 1819–33; abr. ed. 1855).

G. Brandes, *Danske Digtere* (1896); O. Thyregod, *C. B. Harmens og Retsindets Digter i vor Literatur* (1918). E.B.

Brederode, Gerbrand Adriaensz (*Amsterdam 16 III 1585; †*ibid.* 23 VIII 1618), Dutch poet and playwright. Gerbrand took his name from his home, the shoemaker's shop *De graaf van Brederode*. He was a painter and poet, member of 'Egelantier' and 'Academia' which brought him into contact with Coster, Hooft and his circle. A keen observer, he had an urge to express himself either with the brush or the pen. Particularly in his early works the struggle is apparent between his natural inclinations (he was fierce to the point of roughness, sternly alive, abhorring affectation) and the more sophisticated fashion of his time as expressed in the Amadis novels and other French and Spanish renaissance works. For the sake of his new and much admired friends he strained his natural gifts, as in *Lucelle* (1616), dedicated to Tesselschade, in which only the comic interludes reveal Brederode at his best. He was well aware where his strength lay, and after a few excellent farces he embarked on comedies. These earned him a well-deserved fame and the right to be counted among the five greatest Dutch poets of the golden age. He wrote *Het Moortje* (1615) after Terentius's *Eunuchus*, known to him in a French translation, and *De Spaansche Brabander* (1617) after the Spanish picaresque novel, *Lazarillo de Tormes*, giving a series of witty, lively scenes which are abundant compensation for the lack of dramatic coherence. Notwithstanding the mockery, foolishness and occasional coarseness in his plays, a certain earnestness and love for his fellow-men is apparent throughout. Brederode was also a great and sensitive lyrical poet. In his *Amoureus, boertigh en aendachtig liedboeck* we find his deep, real feeling in all its variety. He had the gift of evoking living characters by means of images and rhythm.

Roddrek ende Alphonsus (1611); *Griane* (1612); *Klucht van de koe* (1612); *Klucht van de Molenaar* (1613); *Klucht van Symen sonder Soetigheyd* (1613); *Stommen Ridder* (1618); *Groot Liedt-Boeck* (1622); *Angeniet* (1623; 3 acts, finished by Starter); *Het Daghet uyt den Oosten* (1638; finished and spoiled by an unknown writer).—*De Werken van G. A. B.*, ed. J. ten Brink and others (3 vols, 1890); *Werken van G. A. B.*, ed. J. A. N. Knuttel (3 vols, 1918–29).

J. ter Gouw, *Het Huis B. te Amsterdam* (1880) and 'Bredero-Album', in Oud-Holland, 11 (1885); J. ten Brink, *G. A. B., Historisch-Aesthetische Studie* (3 vols, 1888); H. Poort, *G. A. B.* (1918); J. Prinsen JLzn, *G. A. B.* (1919); A. A. van Rijnbach, *De Kluchten van G. A. B.* (1926); F. A. Stoett, *G. A. B.'s Moortje* (1931); J. A. N. Knuttel, *Bredero* (1949); Th. Weevers, 'B.'s Liedboek en de liederen van Georg Greflinger', in *Album Baur*, 2 (1948). A.M.B.W.

Breiðfjörð, Sigurður Eiríksson (*Rifgirðingar, Breiðifjörður 4 III 1798; †Reykjavík 21 VII 1846), Icelandic poet. The son of a small farmer, Breiðfjörð died in extreme poverty, mainly occasioned by his own irresponsibility and irregular habits of life, including a bigamous marriage. As a poet he excelled in the ***Rímur***. His themes are mainly traditional, taken from the sagas and from Greek and Roman sources; ***Númarímur*** is his most successful work of this type. Warmth, roguish humour and a mastery of form are his main characteristics.

Verse: *Ljóða smámunir* (2 vols, 1836); *Úrvalsrit*, ed. E. Benediktsson (1894).—Prose: *Frá Grænlandi* (1836).

S. Borgfirðingur, *S. B.* (1912); Þ. Gíslason, 'S. B.', in Lögrétta, XXVII (1932). R.G.P.

Breitinger, Johann Jakob (*Zurich 1 III 1701; †*ibid.* 13 XII 1776), Swiss critic and literary theorist. Breitinger, a professor at the Zurich Gymnasium, was a close friend and collaborator of Bodmer, with whom he was associated in the dispute with Gottsched in the 1740s. He and Bodmer are usually spoken of together as 'the Swiss critics'. Less original and imaginative than Bodmer, he was a solid systematic scholar of rather narrow vision.

Critische Abhandlung von der Natur, den Absichten und dem Gebrauche der Gleichnisse (1740); *Critische Dichtkunst* (2 vols, 1740; pref. by Bodmer); selection in *J. C. Gottsched und die Schweizer*, ed. J. Krüger, *Kürschners Deutsche Nationalliteratur*, vol. 42 (1886).

F. Braitmaier, *Geschichte der poetischen Theorie und Kritik von den Diskursen der Mahlern bis auf Lessing* (2 vols, 1888); J. W. Eaton, *Bodmer und Breitinger and European Literary Theory* (1941). H.B.G.

Bremer, Fredrika (*Åbo, Finland 17 VIII 1801; †Årsta 31 XII 1865), Swedish novelist. Her home life was frustrated until she discovered that she could write. Her first work of any importance, *Familjen H.* (1831), was followed by a large number of novels, of which *Grannarna* (1837) is usually judged the best. They all deal with family relationships in middle-class or upper-class circles: though she can at times write realistically, her works are marred by melodramatic passages, and often become too obviously tendentious, as a result of her enthusiasm for feminist causes. She was, in life as well as in literature, a great protagonist of female emancipation, worked with much success and self-sacrifice for social and political reform, and for that reason, rather than for the intrinsic merits of her novels, became internationally famous.

Novels: *Presidentens döttrar* (1834); *Hemmet* (1839); *Syskonliv* (1848); *Hertha* (1856). *Novels*, tr. by M. Howitt (11 vols, 1844–45).—Travel: *Hemmen i den nya verlden* (3 vols, 1853–54); *England om hösten år* 1851 (1st pub. in bk form 1922); *Livet i gamla verlden* (1860–62).

Självbiografiska anteckningar, ed. by sister C. Quiding (1868, repr. 1912); *F. Bremers brev*, ed. K. Johanson and E. Kleman (4 vols, 1915–20).

S. Ek, *F. B.* (1912); L. Wahlström, *Svenskar från förra seklet*, vol. 2 (1916); E. Kleman, *F. B.* (1925). B.M.E.M.; A.H.J.K.

Brender à Brandis, Gerrit (*Leiden 21 III 1751; †Amsterdam 23 VI 1802), Dutch editor of periodicals (Taal-, Dicht- en Letterkundig Kabinet, 1781–84), literary theorist, mainly under German influence, poet and writer of comedies; town clerk of Amsterdam.

Verse: *De Schilderkunst* (1780).—Criticism: *Over het verband tusschen de Dicht- en schilderkundige Naarvolging* (1788).

J.W.W.

Brenner, Sofia Elisabet, née Weber (*Stockholm 29 IV 1659; †*ibid.* 14 IX 1730), Sweden's first professional poetess, married to Elias Brenner, artist and antiquary. A conspicuously learned woman, a great linguist, who wrote in German and Latin as well as Swedish. Her rather prosaic poems were distinctly over-rated by her contemporaries.

Poetiska dikter (2 vols, 1713, 1732); *Samlade poetiska dikter*, ed. P. Hanselli (1873).

B.M.E.M.; A.H.J.K.

Brentano, Clemens Maria (*Ehrenbreitstein 8 IX 1778; ∞29 X 1803 Sophie Mereau (†31 X 1806), ∞1807 Auguste Busmann, o|o1814; †Aschaffenburg 28 VII 1842), German poet, son of an Italian merchant in Frankfurt and Maximiliane de la Roche. Brilliant and unstable, Brentano was in life and temperament the typical poet of popular imagination. Sophie Mereau, with whom he fell in love at Jena, and married after her divorce, gave him anchorage, as did his collaboration with Achim von Arnim. After the fiasco of his impulsive second marriage he drifted despairingly, till Luise Hensel restored him to Roman Catholicism (1817), after which he became increasingly absorbed in religion, spending many years in the orbit of Katharina Emmerich, a visionary nun. Brentano commanded a wide range of moods, but his undisciplined genius focused best in his lyric poetry. How far he had assimilated —and transfigured—the material of folklore is shown in his *Geschichte vom braven Kasperl* and in his *Märchen*.

Godwi (1800); *Chronika eines fahrenden Schülers* (1802); *Des Knaben Wunderhorn* (with Arnim; 1806–08); *Wunderbare Geschichte von BOGS* (1807; with Görres); *Der Philister vor, in, und nach der Geschichte* (1810).—Plays: *Aloys und Imelde* (1812); *Die Gründung Prags* (1813).—Novels: *Die Schachtel mit der Friedenspuppe* (1815); *Geschichte vom braven Kasperl und dem schönen Annerl* (1816; *The story of the just Casper and fair Annie*, tr. C. F. Schreiber, 1927); *Die mehreren Wehmüller* (1816); *Das bittere Leiden unseres Herrn Jesu Christi nebst dem Lebensumriss dieser Begnädigten* (1833, tr. *Life of Anne K. Emmerich*); *Romanzen vom Rosenkranz* (1852); *Märchen* (2 vols, 1846; tr. K. F. Kroeker, 1885); *Gesammelte Schriften*, ed. Chr. Brentano (9 vols, 1852–59); *Gedichte*, ed. Sophie Brentano and R. A. Schröder (1943); *Auswahl von Briefen*, ed. H. Schiel (1941).

Biographies by R. Guignard (Paris, 1933), Ina Seidel (1944), W. Pfeiffer-Belli (1947); P. Böckmann, 'Die romantische Poesie Brentanos und ihre Grundlage bei F. Schlegel und L. Tieck', in Hochstift (1934–35); K. Glockner, *B. als Märchenerzähler* (1937). H.A.P.

Breri (Bleheris, Bledhericus). A Breri is mentioned by Thomas d'Angleterre, a Bleheris by Wauchier de Denain and a Bledhericus by Giraldus Cambrensis, as an authority on Celtic legends. While many critics believe that Breri is a pure fiction, others suppose that he really existed. It has even been suggested that he resided for a time at the court of Guillaume X of Aquitaine and that it was through this that the *matière de Bretagne* and the Arthurian legends became current in French literature.

E. Brugger, 'Der Dichter Bledri-Bleheri', in Zeitschr. f. fr. Sp. u. Lit., 47 (1924); R. S. Loomis, 'Bleheris and the Tristan story', in Mod. Lang. Notes, 34 (1924); F. Lot, 'Encore Bleheri-Breri', in Romania, 51 (1925); R. S. Loomis, *ibid.*, 53 (1927). F.W.

Bretel, Jacques (*fl. c.* 1285), French poet, possibly a herald, author of the *Tournoi de Chauvency* (ed. M. Delbouille, 1932), a poem describing a tournament arranged by Louis de Looz, comte de Chiny in 1285. The picturesque aspects of contemporary chivalry, which had hitherto been presented in a fictional context, are here treated independently. The poet was probably a Lorrainer, not related to Jean Bretel.

F.W.

Bretel, Jean (†Arras 1272), French lyric poet, celebrated for his *jeux-partis,* of which about 75 are extant. These poetical debates touch on a large number of disputed questions of love casuistry. A number of them are with Adam de la Halle, the rest with other Arras poets of the period.

Six *chansons* ed. by G. Raynaud, in Bibl. de l'Ecole des Chartes, 41 (1880); the *jeux-partis* in A. Långfors, *Recueil général des jeux-partis* (1926). F.W.

Bret Harte: see Harte, Francis Brett.

Breton, Nicholas (*1551 ?; †*c.* 1623), English poet, pamphleteer and essayist. Apparently in Oxford in 1577, he spent some time in the Low Countries. From 1592 for a considerable period he was under the patronage of the countess of Pembroke and frequented Wilton. A stepson of George Gascoigne, he managed to write professionally without losing his status as a gentleman, producing in more than 40 years fiction in the euphuistic genre, religious tracts and satire. He did not however possess the true satirist's spleen, being apparently a quiet, sincere man with a love for old-fashioned ways. In his verse, particularly in lyrics, Breton shows both skill and delicacy: he indulges his mastery of technicalities of language and metre, but subordinates his play with figures to the proper service of his subject matter, often with exquisite sensibility.

Verse: *A Flourish Upon Fancy* (1577; 1582), ed. T. Park, in *Heliconia,* I (1815); *B.'s Bower of Delights* (1591; 1597), ed. H. E. Rollins (1933); *Melancholic Humours* (1600), ed. G. B. Harrison (1929); *No Whipping No Tripping* (1601), ed. C. Edmonds, in Isham Reprints (1895).—Prose: *The Wil of Wit* (1597), ed. J. O. Halliwell-Phillipps (1860); *Grunellos Fortune* (1640), ed. E. G. Morice (1936); *Characters Upon Essays* (1615), ed. Sir S. E. Brydges, in *Arcadia,* I (1815); *Fantasticks* (1624 ?).—*Works in Verse and Prose,* ed. A. B. Grosart (1879, not complete); *Poems by N.B.* [not hitherto repr.], ed. J. Robertson (1952); *A Mad World My Masters And Other Prose Works,* ed. U. Kentish-Wright (1929).

E. Blunden, 'N. B.'s Prose', in *Votive Tablets* (1931); E. M. Tappan, 'N. B.'s Verse', in Pub. Mod. Lang. Assoc., 13 (1898); C. N. Greenough, 'N. B.', in Kitteridge Anniv. Papers (1913); A. H. Bullen, in *Elizabethans* (1924). B.L.J.

Bretón de los Herreros, Manuel (*Quel, Logroño 1796; †Madrid 1873), Spanish playwright. He fought in the war of independence and became director of the national library and permanent secretary of the Royal Academy. With the exception of the play *Elena* (1834) and two weak historical dramas, romanticism left him untouched. The bulk of his 175 plays followed the pattern set by young Moratín with a growing tendency towards the portrayal of middle-class customs, e.g. *Escuela de matrimonio.* He is not a creator of great characters but his clear style and witty, unembittered social satire produced good plays such as *Marcela, o cual de las tres, El pelo de la dehesa* and *Muérete y verás.*

Obras (5 vols, 1883–84); *Teatro,* ed. Alonso Cortés, in Clas. Cast. (1928); *One of Many,* tr. W. Knapp Jones, in *Spanish One-Act Plays in English* (Texas, 1934).

G. Le Gentil, *Le poète M. B. de los H. et la société espagnole de 1830 à 1860* (1909); Miguel de Molins, *B. de los H., recuerdos de su vida y de sus obras* (1883). R.M.N.

Breughel, Gerrit Hendricksz van (*Antwerp *c.* 1573; †Amsterdam 5 I 1635), Dutch printer and poet in the Rederijker tradition (motto: 'Bedenct u tis tijt'). Besides poetry of little value he wrote several farces and plays of some merit. He also completed Coornhert's translation of the *Decameron.*

De tweede 50 lustige historien ofte nieuwicheden Joh. Boccatii (1605); *Boertighe Cluchten* (2 vols, *c.* 1610); *Cupido's Lusthof ende der amoureusen Boogaert* (1613).

J. J. Mak, *Vier Excellente Cluchten* (1950). J.J.M.

Brewer, Anthony (†1624 ?), English dramatist and member of an unidentified company of players whose *Love-Sick King* was revived (as *The Perjured Nun*) at the King's Theatre in 1680, and was reprinted by Chetwood in 1750.

The Love-Sick King (1655; ed. A. E. H. Swaen, *Bang,* XVIII, 1907). B.L.J.

Brewer, Thomas (*fl.* 1624), English miscellaneous writer, probably author of *The Countre Girle. A Comedie* (1647), sometimes confused with Anthony Brewer.

The Merry Devil of Edmonton (1631; ed. W. A. Abrams, 1942). B.L.J.

Brewster, Sir David (*Jedburgh 11 XII 1781; ∞1810 Juliet Macpherson, ∞1857 Jane Purnell; †Melrose 10 II 1868), Scottish physicist and philosopher. Graduated in divinity at Edinburgh and then turned to natural science. One of the projectors of the British Association; principal of St Salvator and St Leonard's, St Andrews, 1838; and principal of Edinburgh University, 1859. His most important literary work is *Memoirs of the Life, Writings, and*

Discoveries of Sir Isaac Newton (1855), still a standard biography and commentary.

L. Playfair, *Sir D. B.* (1868). J.K.

Brezović, Titus (*Zagreb 1757; †*ibid.* 29 X 1804), Croat poet and satirist. Except for the composition of one religious play, he devoted himself to his priestly duties until his latter years when he began to publish poems, the best of which are written in satirical vein in the *kajkavski* dialect. These give a diverting picture of contemporary Zagreb life and express a tolerant and enlightened outlook equally critical of clerical bigotry and extreme liberalism. Little of his work is now extant.

Diogenes, ili sluga dveh zgubleneh bratov (1804). S.C.

Brice (Brixius), Germain (*Auxerre before 1500; †1538), French ecclesiastic, scholar and neo-Latin poet. His immense erudition procured him great contemporary fame.

Chordigera (1513: epic on a naval action between a French and an English vessel); *Carmina* (1519); tr. St John Chrysostom's *Dialogus de episcopatu* (1528).

D. Murarasu, *La poésie néolatine* (1928); P. Van Tieghem, *Litt. latine de la Renaissance* (1944). F.W.

Bridel, Bedřich (*Vysoké Mýto 1619; †Kutná Hora 15 X 1680), Czech poet and religious writer. Bridel was a Jesuit missionary who played an active part in the recovery of the Czechs for the Roman Catholic church. His religious poetry belongs to the best Czech vernacular literary work of the period.

Jesličky (1658); *Co Bůh? člověk?* (1658; ed. J. Vašica, 1934).

Z. Kalista, *České baroko* (1941; containing texts and a crit. study). R.A.

Bridel, Philippe (*Begnins, Vaud 20 XI 1757; †Montreux 20 V 1845), Swiss clergyman, known as *le Doyen Bridel.* Inspired by the idea that French Switzerland must have an autonomous national poetry, he sought to reveal to his compatriots their heritage of history, landscape, folklore and dialect. His literary influence as the initiator of *helvétisme* and discoverer of *le génie du lieu* exceeds the intrinsic artistic value of his works.

Poésies helvétiennes (1782); *Le Conservateur suisse* (13 vols, 1855–58).

G. de Reynold, *Le Doyen B. et les origines de la littérature suisse romande* (1909). J.P.I.

Bridget (Birgitta) Saint (*Finsta 1302 or 1303; ∞1316 Ulf Gudmarsson (†1344); †Rome 23 VII 1373), Swedish visionary. Born of one of the noblest families in the land, Bridget received a good religious upbringing and enjoyed a happy marriage, with eight children. After her husband's death she dedicated her existence to religion. She went to Rome in 1349, where she lived, excepting for pilgrimages (*inter alia* to Jerusalem), until her death, and succeeded in wresting permission from the pope to found 'Frälsarens Orden', a congregation to fall within the Augustine Order. Vadstena Stiftelsen, the first result of this plan, became a centre of northern culture during the late middle ages. Bridget was canonized in 1391. Her *Revelationes* (or Visions) she apparently dictated in Swedish to her confessors; translated into Latin they were widely read. They contain powerful and poetic fulminations against the wickedness of the papacy and of the Swedish crown, and reveal Bridget as an ambitious, vigorous and outspoken woman.

Revelationes Sancte Birgittae (Lübeck, 1492); *Heliga Birgittas Uppenbarelser* (Old Swedish tr.), ed. G. E. Klemming (5 vols, 1857–84); *Den Heliga Birgittas Uppenbarelser i Urval*, modern Swedish tr. R. Steffen (1909); *Revelationes; Translatio suecana e codice*, ed. M. Wessén (1949); *The Revelations of S. Birgitta*, ed. W. P. Cumming (1929); *Acta et processus canonisationis S. Birgittae*, ed. I. Collijn (1924–31).

E. Fogelklou, *Birgitta* (1919); K. B. Westman, *Birgittastudier* (1911); T. Schmid, *Birgitta och hennes uppenbarelser* (1940); E. Peacey, *S. Birgitta of Sweden* (1933).

B.M.E.M.; A.H.J.K.

Brienne, John, Count of (*1148?; †Constantinople 1237), king of Jerusalem. A Frenchman by birth, John makes a brief appearance in Italian literature with a 'discordo'—a type of loosely-knit *canzone* imitated from the French 'lai'—written for music and dancers, perhaps on the occasion of the wedding of his daughter Jolanda with the emperor Frederick II in 1225. Shortly after this he quarrelled with the emperor, going over to his enemy, pope Gregory IX. He himself became emperor of the east at Constantinople in 1231.

E. Monaci, *Crestomazia ital. dei primi secoli* (1912); V. De Bartholomaeis, *Primordi della lirica d'arte in Italia* (1943); G. Bertoni, *Il Duecento* (2nd ed. 1930). K.F.

Brillat-Savarin, Anthelme (*Belley 1 IV 1755; †Paris 2 II 1826), French gastronome, was a jurist who was forced to leave France during the Terror. He spent some years in the United States, returning home in 1796. Appointed counsellor to the 'cour de cassation', he wrote several works on legal antiquities. His main work was his *Physiologie du goût*, a charming and penetrating series of reflections on the pleasures of the table.

Physiologie du goût, ou Méditations de gastronomie transcendante, ouvrage théorique, historique et à l'ordre du jour (2 vols, 1826; Eng. tr. 1884).

H. de Balzac, 'Vie de B.-S.', in suppl. to *Biographie universelle*; M. des Ombiaux, *La physiologie du goût de B.-S.* (1937). D.H.

Brinckerinck, Johannes (*Zutphen 1359; †Deventer 26 III 1419), founder and rector of the nunnery at Diepenveen. Nine of the extempore sermons he preached for the nuns have been recovered as reported by Lijsbet van Delft and edited by Rudolf Dier.

Ed. W. Moll in Kerkhist. Archief, iv (1866); W. J. Kühler, *J. B. en zijn klooster te Diepenveen* (2nd ed. 1914); A. Hyma, *The Christian Renaissance* (1925) and *The Brethren of the Common Life* (1950). J.J.M.

Brinckman, John (*Rostock 3 VII 1814; †Güstrow 29 IX 1870), Low German poet and writer. The son of a Rostock family of merchants, he became a lawyer, spent some time in America and finally settled as teacher in Güstrow. Next to Fritz Reuter he is the outstanding representative of Mecklenburg literature, a master of the short story, with a vigorous prose style. He also tried to write in High German, but thereby rather frittered away his talents. His early *Seelieder* and High German ballads are influenced by English and German romantic poets; his unfinished cycle of romances *Die Tochter Shakespeares* (1881) shows greater poetical power. But he found his real vocation in the Low German short story and, to a lesser degree, lyric. Stimulated by the popular 'Schnurre' (humorous anecdote), which was also Reuter's starting point, he was very successful with animal stories which he enriched with fairy-tale lore (*Voss un Swienegel*, *Höger up*). He is his best in the description of the property-proud Rostock bourgeoisie whom he enshrined with loving humour in *Kasper-Ohm un ik* (1855, 2nd ed. 1868) and *De Generalreeder* (1886).

Prose: *Voss un Swienegel oder Dat Brüden geiht üm* (1854); *Peter Lurenz bi Abukir* (1868); *Uns' Herrgott up Reisen* (1870); *Höger up* (1885).—Verse: *Vagel Grip* (1859).—*Plattdeutsche Werke*, ed. Plattdeutsche Gilde Rostock (7 vols, 1924–34).

U. Zierow, 'J. B.-Schrifttum', in Mitt. Quickborn, 27 (1934); W. Rust, *J. B.'s hoch- und niederdeutsche Dichtungen* (1913); W. Schmidt, *J. B., sein Leben und seine Werke* (1914); W. Seelmann, Niederdt. Jahrb., 43 (1917); H. Teuchert, *ibid.*, 51 (1926) and Mitt. Quickborn, 42 (1951). G.C.

Brink, Jan ten (*Appingedam 15 VI 1834; †Leiden 19 VII 1901), Dutch professor of literature at Leiden, wrote anecdotical but bibliographically trustworthy studies of Dutch and European literature.

De roman in brieven (1889); *Geschiedenis der Nederl. Letterkunde* (1899); *Geschiedenis der Noord-Nederl. Letteren in de XIXe eeuw* (2nd ed. by T. H. de Beer, 3 vols, 1904, with biog. and biblio.). J.W.W.

Brito, Bernardo de (*Almeida 13 IX 1568; †*ibid.* 27 II 1617), Portuguese historian. A Cistercian monk, Brito began the vast history of Portugal, *Monarchia Lusitana*, later continued by various others. Devoid of historical value his work nevertheless has great stylistic merits and inaugurates the classical period of Portuguese prose.

Monarchia Lusitana, I (1597); *Primeira parte da Chronica de Cister* (1602); *Elogios dos Reis de Portugal* (1603); *Segunda parte da Monarchia Lusitana* (1609).

A. Pimenta, *Os historiógrafos de Alcobaça* (1943). T.P.W.

Brito, Duarte de (*fl.* 1490), Portuguese poet. One of the most sensitive of those included in the *Cancioneiro geral* (see Cancioneiros). Deep melancholy and a feeling for nature pervade his most notable composition which describes a fantastic journey in the allegorical manner already popularized in Spain by Santillana.

Cancioneiro geral (1516; vol. I of ed. of G. *Guimarães*, 1910).

T. Braga, 'D. de B.', in *Poetas palacianos* (1871). T.P.W.

Brizeux, Auguste (*Lorient 12 IX 1803; †Montpellier 16 IV 1858), French poet. A Breton by birth and friend of Vigny and Barbier, he spent his life wandering between Paris, Brittany and Italy. His work, lyrical and sentimental in kind, includes elegies (*Marie*, 1831), an epic poem (*Les Bretons*, 1845), a book on the art of poetry (*La Poétique nouvelle*, 1855) and a number of poems in the Breton language (*La Harpe d'Armorique*, 1844); and a translation of Dante (1840).

Les Ternaires (1841); *Histoires poétiques* (1851).—*Œuvres*, ed. A. Dorchain (4 vols, 1910–12).

Abbé Lecique, *A. B.* (1898); L. Tiercelin, *Bretons de lettres* (1903). M.G.; J.P.R.

Brocense, El: see Sánchez de las Brozas, F.

Brockes, Barthold Hinrich (*Hamburg 22 IX 1680; †*ibid.* 16 I 1747), German poet. Brockes studied in Halle, toured Europe and became in 1720 a Hamburg senator. He translated Pope (*Essay on Man*) and Thomson (*Seasons*) and was also a prolific original poet. Brockes's style is a simplification of 17th-century baroque. His naïve poetry treats physical objects and phenomena (the human body, birds, the weather, etc.) seeking to impart knowledge and to inculcate the aptness for man's use of all things created by God.

Daphnis (1733); *Irdisches Vergnügen in Gott* (9 vols, 1721–48); selection in *Deutsche Literatur in Entwicklungsreihen, Aufklärung*, vol. 2, ed. F. Brüggemann (1930); *Werke*, ed. J. J. Eschenburg (5 vols, 1800).
D. F. Strauss, *B. und Reimarus* (1876); K. Lohmeyer, *B. in seinen Gedichten* (1935).
H.B.G.

Broder, Berl, mid-19th-century Yiddish poet, lived in eastern Poland. His subjects are mostly the poor and their misery.

Collected poems (Warsaw 1876; Zhitomir 1882). J.S.

Brodziński, Kazimierz Maciej Jozef (*Królówka 8 III 1791; †Dresden 10 X 1835), Polish poet, literary critic and translator, was in turn soldier, teacher and professor of Polish literature (Warsaw). In poetry he advocated a classical form with the romantic content, combined with national and popular characteristics. His lyrics show a quiet pre-romantic melancholy, and in idylls (e.g. *Wiesław*) Gessner's influence is noticeable. He believed in some messianic future for Poland (*Posłanie*).

Verse: *Pieśni rolników* (1819); *Wiesław* (1820; Eng. tr. J. Bowring in *Specimens of the Polish poets*, 1827); *Posłanie do braci wygnańców* (1838).—Various: *O klasyczności i romantyczności tudzież o duchu poezji polskiej* (1818); *O narodowości Polaków* (1831).—Collected works: *Dzieła* (10 vols, 1842–44).
F. S. Dmochowski, *O zycin i pismach K. Brodzińskiego* (1871); B. Gubrynowicz, *K. B., Żywot i dzieła, 1791–1821* (1917); A. Łucki, *Młodość K. Brodzińskiego* (1917). S.S.

Broeckaert, Karel (*Ghent 1767; †Aalst 11 VIII 1826), Flemish writer of witty dialogues in the Spectator manner (*Dagelyks nieuws van vader Roeland*, 1792, 1793 and *De Sysse-Panne ofte den Estaminé der ouderlingen*, 1795–98), in which he propagated Voltairian rationalism, liberalism and cosmopolitanism. He also wrote the first short story in Flemish, *Jellen en Mietje* (1811).
R.F.L.

Broek, Lambrecht van den (*Rotterdam 30 VIII 1805; †16 XII 1863), Dutch poet. His work includes poems for children.

Nagelaten en verspreide gedichten (1864, with biog. and biblio.). J.W.W.

Broekhuizen, Joan van (*Amsterdam 20 XI 1649; †Amstelveen 15 XII 1704), Dutch poet, scholar and soldier; admirer and editor of Propertius and Tibullus, wrote Latin poems and excellent Dutch love poetry in Hooft's manner.

Gedichten (1677; with J. Pluimer); *Gedichten*, ed. D. van Hoogstraten (with biog., 1712).
J. A. Worp, *J. v. B.*, in Tijdschr. v. Nederl. T. en Lett., 10 (1891). J.W.W.

Brofferio, Angelo (*Castelnuovo Calcea, Asti 6 XII 1802; †Locarno 1866), Italian poet, dramatist, historian and critic. An ardent patriot, he was imprisoned in 1831 for his political activities and released on the accession of Charles Albert. In 1848 he became leader of the democratic party of the Piedmontese parliament and a fierce opponent of Cavour. Many of his poems, in Piedmontese dialect, are satirical in character (e.g. 'I segret d'un veil soldà' and 'L'umanitari'). Among his dramas are the tragedies *Eudossia* (1825) and *Vitige re de' Goti* (Paris, 1848). In the latter, particularly, his conception of drama is shown to be mainly political. As a dramatic critic, too, he judged plays by political rather than artistic standards. Nevertheless he had a great love of the theatre and had had practical experience of it as a member of the *Compagnia Reale Sarda*.

Plays: *Idomeo* (1826); *Salvator Rosa* (1827); *Angelica Hoffman* (1827).—Dialect Verse: *Raccolta completa delle canzoni piemontesi e dei poemetti di A. B.*, ed. L. De Mauri (1902 and 1926).
A. Colombo, *Nel Centenario di A. B.* (1902); G. Costetti, *La compagnia reale sarda e il teatro italiano* (1893). B.R.

Broke, or Brooke, Arthur (†1563), English translator. Brooke's verse translation from Belleforest's *Histoires Tragiques* provided the plot of Shakespeare's *Romeo and Juliet*. Shakepeare's Nurse and some of his imagery may also derive from Brooke.

The Tragicall Historye of Romeus and Iulieit (1562), ed. P. A. Daniel (New Shakespeare Soc., 1875), ed. J. J. Munro (Shakespeare Classics, 1908).
K. P. Schulze, 'Die Entwicklung der Sage von Romeo und Julia', in Sh. Jahrbuch, 11 (1876); R. Fischer, *Quellen zu Romeo und Julia* (1922); R. A. Law, 'On Shakespeare's Changes of his Source Material in *Romeo and Juliet*', in Texas Univ. Studies, 9 (1929); C. Spurgeon, *Shakespeare's Imagery* (1935). W.A.A.

Brome, Alexander (*1620; †London 30 VI 1666), English royalist poet and attorney whose bacchanalian songs and satire appear in Restoration miscellanies. He edited and translated most of *The Poems of Horace by Several Persons* (1666).

The Cunning Lovers. A Comedy (1654).—*Poems Upon Several Occasions* (1660); *Songs and other Poems* (1661; repr. A. Chalmers, *Works of Eng. Poets,* VI, 1810). B.L.J.

Brome, Richard (†1652), English dramatist. Brome was a friend of Ben Jonson, whose 'humour' comedy he imitates in most of his plays, most successfully in *The City Wit* and *The Antipodes*. Brome's coarseness foreshadows Restoration comedy, but *A Jovial Crew,* best of his later, more romantic comedies, happily anticipates *The Beggar's Opera.*

Five Newe Plays (1653); *Five Newe Plays* (1659); the remaining five of Brome's fifteen plays were first collected in *The Dramatic Works of R. B.*, ed. R. H. Shepherd (1873).

J. A. Symonds, 'The Dramatic Works of R. B.', reviewed in The Academy (21 March, 1874); A. C. Swinburne, *The Contemporaries of Shakespeare* (1919); H. F. Allen, *A Study of the Comedies of R. B.* (1912); C. E. Andrews, *R. B.: A Study of his Life and Works* (1913); G. P. Baker, 'Critical Essay on B.', in Representative English Comedies, III, ed. C. M. Gayley (1914); A. Thaler, 'Was R. B. an Actor?', in Mod. Lang. Notes, XXXVI (1921); A. Harbage, 'Elizabethan—Restoration Palimpsest', in Mod. Lang. Rev., 35 (1940). W.A.A.

Bromyarde, John de (*fl.* 1390), Dominican, chancellor of Cambridge University. Although himself an advocate of reform, he was strongly anti-Wycliffite.

Summa praedicantium (Nuremberg, 1485); *Opus perutilium materiarum praedicabilium* (*c.* 1475).

G. R. Owst, *Preaching in medieval England* (1926). S.J.L.

Brontë Family, English writers: Charlotte (*Thornton 21 IV 1816; ∞1854 Arthur Nicolls; †Haworth 31 III 1855); Emily Jane (*Thornton 20 VIII 1818; †Haworth 19 XII 1848); Anne (*Thornton 25 III 1820; †Scarborough 26 V 1849). Three sisters of a precociously gifted family—all the other children except Branwell (whose authorship of *Wuthering Heights* is not accepted by reputable critics) died in childhood. They were brought up by Patrick Brontë, their eccentric Irish father, and an aunt, in the isolation of Haworth parsonage, living in their private imagined worlds of Gondal and Angria (in which have been traced some sources of the novels). Cowan Bridge may have been the origin of Jane Eyre's school, Lowood, and M. Heger, who taught Charlotte and Emily at his school in Brussels, the prototype of M. Paul, in *Villette,* but Charlotte went later to a pleasanter school, and her relations with M. Heger were certainly not exactly those of Villette and M. Paul. Plans for keeping a school fell through, and the sisters had a period of difficulty when they faced Branwell's failure, dissipation and illness. In 1845 Charlotte, the organizing genius of the family, discovered her sisters' writings and arranged the publication of the collected poems, under the pseudonyms of Currer, Ellis and Acton Bell. In 1847 each published a novel (under the pseudonyms) but Emily and Anne wrote little more. Branwell and Emily died of tuberculosis in 1848 (Emily refusing doctors and staying on her feet until she died). Anne died in 1849. Charlotte went on writing and took some part in the literary life of London, meeting Thackeray and making friends with Mrs Gaskell. She married her father's curate but died in the year after her marriage. Critics have created a pointless posthumous literary rivalry between Charlotte and Emily (Anne's talent is slighter, though not negligible). Charlotte writes different versions of a Cinderella story in which the Cinderella bears resemblance to herself, and their strength is the realism of this central figure whose immediacy and day-by-day unfolding convinces in spite of violent and implausible incident and an over-literary prose style. There is a remote resemblance between Rochester and Heathcliff but not between their literary contexts: *Wuthering Heights* has a lyric intensity, a concealed formal control and astonishingly accurate factual documentation. Like the best of Emily's uneven verse, it writes of man and nature and their relationship, with a mystic's passion.

Poems by Currer, Ellis, and Acton Bell (1845); *The Complete Poems of Emily Jane Brontë,* ed. C. Shorter and C. W. Hatfield (1924); Charlotte Brontë: *Jane Eyre* (3 vols, 1847); *Shirley* (3 vols, 1849); *Villette* (3 vols, 1853); *The Professor* (2 vols, 1857); *Emma* (a fragment, pub. with notice by Thackeray, in The Cornhill, 1860).—Emily Brontë: *Wuthering Heights* (3 vols, 1847 with *Agnes Grey*; ed. H. W. Garrod, 1930).—Anne Brontë: *Agnes Grey* (with *Wuthering Heights,* 1847); *The Tenant of Wildfell Hall* (3 vols, 1848).—*The Shakespeare Head Brontë* (20 vols, 1932).

E. Gaskell, *The Life of C. B.* (2 vols, 1857); A. M. E. Robinson, *E. B.* (1883); A. Birrell, *The Life of C. B.* (1887); W. Wright, *The Brontës in Ireland* (1893); C. Shorter, *C. B. and her Circle* (1896); A. M. Mackay, *The Brontës,* *Fact and Fiction* (1897); W. W. Yates, *The Father of the Brontës* (1897); A. Law, *Patrick Branwell Brontë* (1924); A. Law, *Emily Jane Brontë* (1925); R. Langbridge, *C. B., a Psychological Study* (1929); W. T. Hale, *A. B.: her Life and Writings* (1929); K. A. R. Sugden, *A Short History of the Brontës* (1929); C. Simpson, *E. B.* (1929); G. Bradby, *The Brontës* (1932); E. F. Benson, *C. B.* (1932); I. C. Willis, *The Brontës* (1933); V. Moore, *The Life and Eager Death of E. B.* (1936); F. S. Dry, *The Sources of Wuthering Heights* (1937); M. Lane, *The B. Story* (1953). B.H.

Brooke, ARTHUR: see BROKE.

Brooke, CHARLOTTE (*Cavan 1740; †Longford 29 III 1793), Irish writer, daughter of Henry Brooke, by whom she was educated. She became interested in Gaelic through hearing a labourer read from a Gaelic MS. and devoted herself to its study. Her *Reliques of Irish Poetry* (1789) was the first significant English translation of early Irish poetry.

School for Christians (1791).—A. Crossley Seymour, *Memoir* (1816). R.McH.

Brooke, CHRISTOPHER (∞London 19 XII 1619 Mary Jacob; †*ibid.* II 1627/8), English poet who was 'chamber fellow' to Donne in Lincoln's Inn and friendly with contemporary men of letters.

Complete Poems, ed. Grosart (1872); *The Ghost of Richard III* (1614; repr. Collier, Shakes. Soc. 1884). B.L.J.

Brooke, HENRY (*Cavan *c.* 1703; †Dublin 10 X 1783), Irish author. Had several tragedies produced in Dublin and London. His most successful work was *The Fool of Quality* (1766), a five-volume novel, humorous, observant, philosophical. He was a friend of Swift, Pope, Garrick.

PLAYS: *Gustavus Vasa* (1739); *The Earl of Moreland* (1766); *The Earl of Essex* (1749).—NOVEL: *Juliet Greville* (1744).—*Complete Works of H. B.*, ed. C. Brooke (1792).
I. D'Olier, *H. B.* (1816). R.McH.

Brooks, CHARLES WILLIAM SHIRLEY, pseud. Epicurus Rotundus (*London 29 IV 1816; ∞1853 Emily Walkinshaw; †*ibid.* 14 V 1880), English novelist, playwright and humorist, who succeeded Mark Lemon as editor of Punch, 1870.

PLAY: *Anything for a Change* (1848).—NOVEL: *Aspen Court: a Story of our own Time* (1854).—VERSE: *Wit and Humour: Poems from Punch* (1875).
G. S. Layard, *A Great Punch Editor* (1907). R.M.H.

Broome, WILLIAM (*Haslington 3 V 1689; ∞1762 Mrs Elizabeth Clarke; †Bath 16 XI 1745), English versifier who, with Elijah Fenton, assisted Pope to translate the *Odyssey*, contributing classical scholarship, notes and eight complete books (II, VI, VIII, XI, XII, XVI, XVIII, XXIII).

S. Johnson, *Lives of the Poets* (1771); W. Elwin and W. Courthope, *Pope's Correspondence* (1871–72). R.M.H.

Brorson, HANS ADOLPH (*Randrup 20 VI 1694; ∞1722 Cathrine Steenbek Clausen, ∞X 1742 Johanne Christine Riese; †Ribe 3 VI 1764), Danish poet. He began his career as private tutor in North Slesvig; while there he came under the influence of German pietism, then became a parson in North Slesvig, and eventually (1741) bishop of Ribe. His private life was clouded by many sorrows.

In his hymns and sacred poetry Brorson interprets a pietist Christianity, and many of his hymns are translated from German hymns. Most valuable are his original hymns, which are inspired by a deep religious mysticism, combined with a longing for the liberation of the soul from temporal life.

Troens rare Klenodie (1739); *Svanesang* (1765).—*H. A. Brorsons samlede Skrifter* (3 vols, 1951).
A. D. Jørgensen, *H. A. B.* (1887); John Hansen, *B. og hans Brødre* (1894); C. Koch, *H. A. B.* (1920); L. J. Koch, *Salmedigteren Brorson* (1932). E.B.

Brosbøll, JOHAN CARL CHRISTIAN, pseud. Carit Etlar (*Fredericia 7 VIII 1816; ∞3 XII 1851 Hansine Erasmine Thorbjørnsen, ∞1889 Olga Augusta Schultz; †Gentofte 9 V 1900), Danish novelist and short-story writer. His novels, in the style of Dumas *père*, are highly entertaining but of little artistic value. He was the most universally read Danish author of his time.

Madsalune (1841); *Gøngehøvdingen* (1853; Eng. tr. *The Gynga Chief*, 1931); *Dronningens Vagtmester* (1855); *Fangen paa Kalø* (1877).
A. Brosbøll, *Træk af Carl Brosbølls . . . Liv og Hjem* (1909); A. C. Etlar, *I Samliv med Carit Etlar* (2 vols, 1924–25). E.B.

Brosterhuysen, JOHAN VAN (*1596; †IX 1650), Dutch writer, professor of botany. He is mainly of importance because of his interest in the great men of the Muiderkring (q.v.), where, a good clavichord player himself, he practised the art of music.

J. H. Scheltema de Heere, in Tijdschr. der Vereniging voor Ned. Muziekgeschiedenis, 8 (1907). A.M.B.W.

Brougham, HENRY PETER, Baron Brougham and Vaux (*Edinburgh 19 IX

1778; ∞1821 Mary Anne Spalding; †Cannes 7 V 1868), English law reformer, orator and lord chancellor, author of miscellaneous works on an astonishing variety of subjects.

Historical Sketches of Statesmen who flourished in time of George III (1839–43); *Life and Times of Henry, Lord Brougham* (3 vols, 1871); *Albert Lunel: or the Château of Languedoc* (1844).

J. B. Atlay, *Victorian Chancellors* (vol. I, 1906). R.M.H.

Broughton, JOHN CAM HOBHOUSE, Baron (*Bristol 27 VI 1786; ∞1828 Lady Julia Hay; †London 3 VI 1839), English statesman, friend and executor of Byron, with whom he travelled extensively.

Historical illustrations of the fourth Canto of Childe Harold, containing dissertation on the ruins of Rome (1818); *Travels in Albania and other provinces of Turkey in 1809* (2 vols, 1855); *Italy: Remarks made in several visits* (1859); *Recollections of a Long Life* (5 vols, 1865).

E. R. P. Vincent, *Byron, Hobhouse, Foscolo* (1949). R.M.H.

Brown, CHARLES BROCKDEN (Philadelphia 17 I 1771; ∞1804 Elizabeth Linn; †*ibid.* 22 II 1810), American novelist. Of a wealthy Quaker family, gave up law to become the first American professional writer. While attempting 'native matter in native fiction', he imported the political philosophy of Godwin and the sensational devices of gothic romance. In *Alcuin* (1798), he affirmed women's rights; in his best novel, *Wieland* (1798), he treated dementia. Admired by Shelley, Keats, Poe and other writers, he never became popular.

Ormond (1799); *Arthur Mervyn* (1799); *Edgar Huntly* (1799); *Clara Howard* (1801); *Jane Talbot* (1801); *Memoirs of Carwin, The Biloquist* (1815); *The Novels of C. B.* (6 vols, 1887).

M. S. Vilas, *C. B. B.: A Study of Early American Fiction* (1904). H.L.C.

Brown, GEORGE DOUGLAS (*Ochiltree 26 I 1869; †London 28 VIII 1902), Scottish novelist. Educated Ayr Academy, Glasgow University and Balliol. Published *The House with the Green Shutters* (1901) under the name of 'George Douglas'. This, in deliberate contrast to the sentimentality of the 'Kailyard' school, depicts Scottish village life with great exactness, but is grim beyond realism, without kindness or humour.

C. Lennox, *G. D. B.* (with reminiscences by A. Melrose, 1903); W. M. Parker, *Modern Scottish Writers* (1917); E. Muir, *Latitudes* (1924); G. Blake, *Barrie and the Kailyard School* (1951). G.W.C.

Brown, JOHN (*Biggar 23 9 1810; ∞1839 Catherine Mackay; †Edinburgh 11 V 1882), Scottish essayist. Educated at the high school and university, Edinburgh; M.D. 1833. Brown made his literary debut in 1846 with an attractive essay on art; and in 1853 appeared the first of his series of essays, *Horae Subsecivae*. His output was very limited; but his essays rank high in charm, humour, close observation of the life around him, and intimate directness of style.

Horae Subsecivae (1858–82; ed. Austin Dobson, 1907).

A. Lang, *Adventures among Books* (1905); J. T. Brown, *Dr John Brown* (1903); E. T. McLaren, *Dr J. B. and his Sister Isabella* (1890). J.K.

Brown, THOMAS (*Shifnal 1663; †London 16 VI 1704), English miscellaneous writer, who is renowned for his verse rejoinder 'I do not like thee, Doctor Fell'. Brown was notorious for his manner of living, spending much time in a tavern in Gowers Row in The Minories. As a writer of satire and comic verse he was involved in feuds with Blackmore, Collier, Sherlock and Durfey. Brown was particularly antagonistic to Dryden whom he attacked in *Reflections on the Hind and the Panther* (1688; part ii, 1690; part iii, 1691), writing under the pseudonym of Dudley Tomkinson. He has erroneously been supposed the editor of The London Spy. B.L.J.

Works (3 vols, 1707–08; enlarged, 1715); *Amusements, Serious and Comical and other works* (1700; ed. A. L. Hayward, 1927).

E. N. S. Thompson, 'T. B. and the satirists', in Mod. Lang. Notes (1918); B. Boyce, *T. B. of facetious memory* (1939). J.R.B.

Brown, THOMAS EDWARD (*Douglas 5 V 1830; ∞1857 Amelia Stowell; †Clifton, 30 X 1897), Manx poet. Brown had a successful career as a schoolmaster at Clifton. His poems in Manx and English ('A garden is a lovesome thing') show considerable technical ingenuity.

The Collected Poems of T. E. B. (1900); *Twenty-three Poems* (1931). B.H.

Browne, C. F.: see WARD, ARTEMUS.

Browne, ISAAC HAWKINS (*Burton-on-Trent 21 I 1705; †London 14 II 1760), English imitative versifier, composing in Latin and English, whose conversation charmed Johnson.

A Pipe of Tobacco (1736); *De Animi Immortalitate* (1754; Eng. tr. S. Jenyns, 1754); *Poems upon various subjects, Latin and English* (1768). R.M.H.

Browne, Sir Thomas (*London 19 X 1605; ∞1641 Dorothy Milekam; †*ibid.* 19 X 1682), English physician and writer. He travelled in Ireland, France and Italy before settling at Shipden Hall near Halifax. Here he wrote *Religio Medici* before moving to Norwich in 1637. The work not only expounds his religious beliefs but also contains essays, showing considerable erudition and psychological insight, on divers subjects. Two unauthorized editions in 1642 led to a controversy with Sir Kenelm Digby, before Browne's own edition appeared in 1643. In his letters colloquial, he is famed for the ornate style of *Urne-Buriall*, but is often involved and obscure in *Religio Medici*.

Religio Medici, ed. J.-J. Denonain (1953); *Pseudodoxia Epidemica* (1646; 1656); *Hydrotaphia, Urne-Buriall* (1658; ed. W. A. Greenhill, 1896); *A Letter to A Friend* (1690); *Christian Morals* (ed. J. Jeffrey, 1716).—*Works*, ed. G. Keynes (6 vols, 1928–31).

Sir Edmund Gosse, *Sir T. B.* (1905); A. C. Howell, 'Sir T. B. and Seventeenth-Century Scientific Thought', Studies Philol., XXII (1925); E. S. Merton, *Science and Imagination in Sir T. B.* (1949).

G. Keynes, *A Bibliography of Sir T. B.* (1924). B.L.J.

Browne, William (*Tavistock 1590?; ∞1628; †1645?), English poet. Browne wrote elegies, sonnets, and pastoral and allegorical narratives in a fluent Spenserian style. The vague allegory and conventional picturesqueness of *Britannia's Pastorals* are enlivened by homely descriptions of his native Devonshire. The early work of Milton and Keats shows signs of Browne's influence.

Two Elegies (one by C. Brooke, 1613); *Britannia's Pastorals*, Book I (1613); Books I and II (1616); Book III (incomplete, ed. T. C. Croker, 1852); *The Shepheards Pipe* (contains work by other poets, 1614); *The Inner Temple Masque* (first pr. in T. Davies's edition of Browne's *Works*, 3 vols, 1772); *Original Poems never before Published*, ed. Sir E. Brydges (1815); *The Whole Works of William Browne*, ed. W. C. Hazlitt (2 vols, 1868–69); *The Poetical Works of William Browne*, ed. G. Goodwin (with intro. by A. H. Bullen, 1894).

F. W. Moorman, *William Browne* (Strassburg, 1897); W. W. Greg, *Pastoral Poetry and Pastoral Drama* (1906); P. Sidney, *The Subject of All Verse* (1907); H. Ashton, *Du Bartas en Angleterre* (1908); G. Tillotson, 'Towards a Text of Browne's *Britannia's Pastorals*', in The Library, XI (1930). W.A.A.

Browning, Elizabeth Barrett, née Barrett Moulton, later changed to Barrett Barrett (*Durham 6 III 1806; ∞1846 Robert Browning; †Florence 30 VI 1861), English poet. A semi-invalid, Elizabeth lived and wrote in the seclusion of her Wimpole Street room until she escaped with Browning, to be cut off by her father, and to regain health in Italy. There her son was born. There she wrote, made friends, and took an interest in European liberalism. This social interest invigorated the sentimental pseudo-medievalism of her worst poetry; perhaps even better than her sonnets are the moving protests of 'The Cry of the Children' and her unfairly neglected *Aurora Leigh*, a thesis poem of some psychological depth.

Verse: *The Battle of Marathon* (1820); *An Essay on Mind and Other Poems* (1826); *Prometheus Bound, tr. from the Greek of Aeschylus, and Miscellaneous Poems* (1833); *The Seraphim and Other Poems* (1838); *Poems by E. Barrett Barrett* (1844); *The Runaway Slave at Pilgrim's Point* (1849); *Aurora Leigh* (1857); *Poems Before Congress* (1860); *Last Poems*, ed. R. Browning (1862); *The Poetical Works of E. B. B.* (1904).—Prose: *The Greek Christian Poets, and the English Poets* (1863); *Letters of E. B. B.*, ed. F. G. Kenyon (1897); *Letters of Robert Browning and E. B. Barrett* (2 vols, 1899); *Letters to Her Sister*, ed. L. Huxley 1929).

G.-M. Merlette, *La Vie et l'œuvre d'E. B.* (1906); P. Lubbock, *E. B. B. in her Letters* (1906); I. C. Willis, *E. B. B.* (1928); I. C. Clarke, *E. B. B.* (1929); D. Hewlett, *E. B. B.* (1953). B.H.

Browning, Robert (*Camberwell, London 7 V 1812; ∞1846 Elizabeth Barrett; †Venice 12 XII 1889), English poet. A precocious child, encouraged by his scholarly father who worked in a bank and his nonconformist mother, his education was desultory. He read and travelled widely (as far as Russia) while still young. *Pauline*, his first long poem, came out when he was 21. Its autobiography was so easily recognised that he vowed to write only impersonal poems in future, and to a great extent kept his word. The slow recognition of his poetry was perhaps the only hardship (apart from his wife's death) in a pleasantly easy life. After *Sordello* (which made wise men question their sanity) the public nervously expected every poem to be obscure, and his love of obliquity and ellipsis, his rough handling of rhyme and syntax, but above all his difficult subjects, which demanded intellectual activity, fulfilled their fears. His interest in history and science took him into strange byways, but his main search was for humanity. Like Paracelsus, who came to find that love meant the love, not of the ideal, but of the imperfect scarred man, Browning looks for evil and abnormality, partly, as Bagehot said, to contrast perfection with it, partly because the scars were what interested him. His technical mastery of closet drama and the dramatic monologue gives the reader a close-up of the madmen and murderers. *Men and Women* brought him popularity and he lived to receive honorary degrees and see the birth of the Browning Society.

Pauline (1833); *Paracelsus* (1835); *Strafford* (1837); *Sordello* (1840); *Bells and Pomegranates* (8 nos, 1841–46); *Men and Women* (2 vols, 1855); *Dramatis Personae* (1864); *The Ring and the Book* (4 vols, 1868–69); *Balaustrion's Adventure* (1871); *Fifine at the Fair* (1872); *Red Cotton Nightcap Country* (1873); *The Inn Album* (1875); *Pacchiatrotto* (1876); *Dramatic Idyls* (2 series, 1879, 1880); *Jocoseria* (1883); *Ferishtah's Fancies* (1884); *Asolando* (1890).—*The Complete Works of Robert Browning*, ed. A. Birrell (New York, 1915).

W. Pater, *B.* (1901); G. K. Chesterton, *B.* (1903); E. Dowden, *Life of B.* (1904); A. Skemp, *R. B.* (1916); P. de Reul, *L'Art et la Pensée de R. B.* (1929); W. C. de Vane, *A B. Handbook* (1935); W. H. Griffin and H. C. Minchin, *Life of R. B.* (1938); B. B. Miller, *R. B.: a Portrait* (1952). B.H.

Brownson, ORESTES AUGUSTUS (*Stockbridge, Vt. 16 IX 1803; ∞1827 Sally Healy; †Detroit 17 IV 1876), American clergyman, supported Unitarianism and transcendentalist philosophy; later converted to Roman Catholicism. At first sympathetic with the Owenites and then with plans for organizing a Workingmen's Party, he founded a church for workers in Boston.

New Views of Christianity, Society, and the Church (1836); *The Convert; or Leaves from My Experience* (1857); *The American Republic: Its Constitution, Tendencies and Destiny* (1865).—*The Works of O. A. B.* (20 vols, 1882–1907).

A. M. Schlesinger, Jr., *O. A. B.: A Pilgrim's Progress* (1939); T. Maynard, *O. B.: Yankee, Radical, Catholic* (1943). H.L.C.

Bruce, JAMES (*nr Stirling 14 XII 1730; †*ibid.* 27 IV 1794), Scottish explorer. Educated at Harrow and Edinburgh University; consul-general at Algiers, 1763–65. A man of wide historical and antiquarian interests, Bruce travelled tirelessly in North Africa; and in 1768–71 made a heroic journey of exploration from Cairo into Abyssinia. His accounts were received with scepticism, and he published his story fully in 1791 as *Travels to Discover the Source of the Nile.* J.K.

Bruce, MICHAEL (*Kinnesswood, Kinross 27 III 1746; †*ibid.* 5 VII 1767), Scottish poet. The son of a weaver, Bruce was sent to the university at Edinburgh; but the strain of poverty, sickness and study killed him. His fellow-student John Logan undertook the posthumous publication of Bruce's poems, but is alleged to have withheld some of the best and put them forth later as his own. Bruce was a sensitive, observant and sweetly lyrical poet of nature.

J. Logan, *Poems on Several Occasions, by Michael Bruce* (1770); *Poems*, ed. J. Mackenzie (1914).—J. Mackenzie, *Life* (1905). J.K.

Brugman, JOHANNES (*Kampen *c.* 1400; †Nijmegen 1473), Dutch Franciscan preacher and poet. After his studies in Paris he came into contact with the Observancy and became its apostle in the Netherlands. Many sermons, a number of meditations and spiritual poems and a noteworthy Life of S. Liduina of Schiedam have been preserved.

Sermons ed. D. J. M. Wustenhoff in Ned. Archief v. Kerkgesch. (1893); J. B. Poukens in Ons Geestelijk Erf (1934–36); A. v. Dijk, *Verspreide sermoenen van J. B.* (1948); P. Grootens, *Onuitgegeven sermoenen van J. B.* (1949); *Leven van Jezus*, ed. M. Goossens (1947); *Leven van S. Liduina*, in *Acta Sanctorum*, Aprilis II (1675); G. A. Meyer, *Het Leven der H. Liduina door J. B.* (2nd ed. 1895).

W. Moll, *J. B. en het godsdienstig leven onzer vaderen in de 15e eeuw* (2 vols, 1854); T. Brandsma, 'Pater Brugman-problemen', in Annalen v. d. Ver. t. h. bevorderen v. d. beoef. d. Wet. onder de Katholieken in Nederland, XXXIII (1942); P. Grootens, 'Brugman's Leven van Jesus', in Kath. Cult. Tijdschr. (1947); A. v. Dijk, 'Brugman als biograaf v. d. H. Liduina', in Bijdr. v. d. Gesch. v. d. prov. der Minderbroeders i. d. Nederlanden, V (1948); P. Optatus, 'De invloed van Hubertinus van Casale op het Leven van Jesus door J. B.', in Ons Geestelijk Erf, 33 (1949). J.J.M.

Brühl, GUSTAV: see KARA GIORG.

Bruin, CLAAS (*Amsterdam 20 II 1671; †*ibid.* 28 XII 1732), Dutch writer of traditional, emblematical and topographical poetry and dramas.

Zededichten (1715); *De zegepralende Vecht* (1719); *De lustplaats Soelen* (1723); *Noord-Hollandsche Arcadia* (1732). J.W.W.

Brülow, CASPAR (*Altfalkenberg nr Pyritz 18 IX 1585; †Strasbourg 14 VII 1627), German dramatist, professor of poetry at Strasbourg, who wrote plays in Latin for his pupils to perform. He is an important representative of the Protestant school drama. Most of his plays were translated into German. Their value is historical only.

Andromeda (1611, tr. 1612); *Elias* (1613, tr. 1613); *Chariclea* (1614); *Nebucadnezar* (1615); *Gaius Julius Caesar* (1616, tr. 1616); *Moyses* (1621, tr. 1641).

H. Schaefer, *Höfische Spuren im protest. Schuldrama: C. B.* (1935). L.W.F.

Brun, JOHAN NORDAL (*Bynæsset 21 III 1745; ∞1773 Ingeborg Lind; †Bergen 26 VII 1816), Norwegian playwright and poet. In Copenhagen he wrote the pseudo-classical tragedy *Zarine* (1772), which Wessel parodied in *Kærlighed uden Strømper*. Brun was inspired by a strong patriotism, both in his tragedy *Einar Tambeskælver* (1772) and in his hymns and secular poetry. In 1774 he became bishop of Bergen.

Evangeliske Sange (1786); *Mindre Digte* (1791).—A. H. Winsnes, *J. N. B.* (1919). E.B.

Brune, JOAN DE, the elder (*Middelburg 29 V 1588; †*ibid.* 7 XI 1658), Dutch poet and prose writer, attorney at Middelburg and pensionary of Zeeland, belonged to the circle of De Zeeuwsche Nachtegaal. A Calvinist, but also a humanist, friend and disciple of Cats, he was after Hooft the best Dutch prose writer of the 17th century. His main work is *Bancketwerk van goede gedachten* (1657), written in a pithy style full of worldly wisdom.

Hemelfeest (1621); *Grondsteenen van een vaste Regieringe* (1621); *Emblemata of Zinnewerck* (1624, illustr. A. v. d. Venne); *Nieuwe Wijn in oude Leersacken* (1636); *Sielgerechten* etc. (1632).

C. H. O. M. von Winning, *J. de B. de Oude* (1921); G. A. van Es, 'De Letterkunde van Renaissance en Barok', *Album Baur*, IV; P. J. Meertens, *Letterkundig leven in Zeeland* (1943). A.M.B.W.

Brune, JOAN DE, the younger (*Middelburg 1618; †*ibid.* 25 X 1649), Dutch writer, cousin of Joan de Brune the elder. His poems are of little literary value, but his *puntredenen* ('essays') were widely appreciated. He pointed out various things of importance in foreign literature.

Jok en Ernst (1643); *Wetsteen der Vernuften* (1643); *Veirzjes* (1639).

J. A. Worp, 'J. de B. de Jonge', in Oud-Holland, 8 (1890). A.M.B.W.

Brunetière, FERDINAND (*Toulon 19 VII 1849; †Paris 19 XII 1906), French literary critic. Brunetière was a professor at the École Normale Supérieure and at the Sorbonne and became the editor of the Revue des Deux Mondes (1893) and in the same year a member of the French Academy.

Originally influenced by evolutionary theories, which he applied to literature in *L'Evolution des genres*, his criticism later became classic and traditionalist in spirit. His attacks on the scientific approach to literature and on other modern tendencies (naturalism, positivism) were an important factor in the French idealist reaction of the early 20th century.

Études critiques (9 series, 1880–1925); *Le roman naturaliste* (1883); *L'Evolution des genres dans l'histoire de la littérature* (1890); *L'Évolution de la poésie lyrique en France au XIXème siècle* (1894); *Histoire de la littérature française classique* (4 vols, 1895).

L. R. Richard, *F. B.* (1905); V. Giraud, *F. B.* (1932); J. Van der Lugt, *L'action religieuse de B.* (1937). M.G.; J.P.R.

Brunetto Latini (*Florence; †1294), French prose-writer. A renowned Florentine lawyer, besides Italian works, he wrote a practical layman's encyclopaedia, *Li Livres dou Tresor*, during exile in France (1260–66). This varied compilation, with its humanistic interest in Cicero and Aristotle, was known in the middle ages and beyond.

Li Livres dou Tresor, ed. F. Carmody (1948). M.F.L.

Bruni, LEONARDO (*Arezzo 1374?; †Florence 1444), Italian humanist and historian, known as Aretino. His *Vita di Dante*, based on writings previously unknown and subsequently lost, is an important source for Dante studies.

Historiarum Florentini populi libri XII, crit. ed. E. Santini, in L. M. Muratori, *Rerum Italicarum Scriptores*, 19 (new ed. 1914–26); Ital. tr. D. Acciaiuoli (1476), repr. with Latin text (3 vols, 1855–60); *Vita di Dante* (1847), Eng. tr. P. Wicksteed, in *The Early Lives of Dante* (1902).

E. Moore, *Dante and his early biographers* (1890). B.R.

Brunius, BERNARDUS, 18th-century Dutch translator of Sterne (1778–80) and Shakespeare (1781–82) into excellent prose while he suffered imprisonment for debts at Amsterdam.

M. C. van Hall, *Mr Jan Bondt. . .* (1845). J.W.W.

Bruno, GIORDANO (*Nola 1548; †Rome 17 II 1600), Italian philosopher. Ordained in 1572, Bruno soon aroused suspicion by his fiery independence and after a trial for heresy he fled from Naples, thereafter to devote himself to a struggle against scholastic dogmatism and the barren study of Aristotelian philosophy. Exiled from Italy, he travelled in Switzerland, France, Germany and England, finding everywhere the same learning under different names. In France his *Acromatismus* (1586) aroused such opposition that he had to flee to Germany. He returned to Italy in 1591 and was denounced by a friend. He was condemned as a heretic and died at the stake.

Opere italiane di G. B., crit. ed. G. Gentile and V. Spampanato (2nd ed. 1925 and 1927); *Opera latina conscripta* (3 vols, 1879–81); *I dialoghi del B.*, analysis by A. Guzzo (1932).—*Il Candelaio* (comedy, 1582), ed. E. Sicardi (1888).
V. Spampanato, *La vita di G. B.* (1921), *Documenti della vita de G. B.* (1932). B.R.

Brun von Schönebeck (*fl.* 2nd half 13th century), Low German poet. In his didactic verse he strikes an uneasy balance between courtly, chivalrous poetry and mysticism, though he has not really digested either. He was a member of the Magdeburg city aristocracy with which he strove to imitate courtly society. His main works deal with the great problems of theology, but only minor episodes, such as the Theophilus legend, show genuine poetic ability.

Hohes Lied, ed. A. Fischer (1893); *Ave Maria* and other pieces, ed. F. Breucker, Niederdt. Jahrb., XXX (1904); W. Norlind, *ibid.*, LIII (1929); P. Karstedt and H. Wegener, *ibid.*, 63/64 (1938).
A. Fischer, *Das Hohe Lied des B. v. S.* (1886); L. Wolff, in Niederdt. Zs. f. Volkskde, 5 (1927); A. Bauers, in Niederdt. Jahrb., 56/57 (1932). G.C.

Bruun, MALTHE CONRAD (*Thisted 12 VIII 1775; ∞Eléonore Victoire Doyet; †Paris 15 XII 1826), Danish poet and satirist. As a student he was influenced by the French Revolution and advanced his radical opinions in short-lived periodicals and satires. After the publication of *Aristokraternes Catechismus* (1796) he went into exile, returned to Denmark but in 1800 he was exiled permanently. In Paris he became one of the greatest geographers of his time and completely abandoned his literary efforts and revolutionary ideas.

Jerusalems Skomagers Rejse til Maanen (1795); *Poetiske Forsøg* (1797).—F. Birkedal-Barfod, *M. K. B.* (1871). E.B.

Bryant, WILLIAM CULLEN (*Cummington, Mass. 3 XI 1794; ∞1821 Frances Fairchild; †New York 12 VI 1878), American poet. He early had a romantic attitude toward nature; gave up law for journalism. As editor of the Evening Post (1829–78) he supported liberal ideas; an important critic he also after his first poem, 'Thanatopsis', achieved technical mastery in many verse forms. He translated the *Iliad* and the *Odyssey* into blank verse.

The Fountain and Other Poems (1842); *The White-Footed Deer and Other Poems* (1844); *Letters of a Traveller; or, Notes of Things Seen in Europe and America* (1850); *A Discourse on the Life and Genius of James Fenimore Cooper* (1852); *A Discourse on the Life, Character, and Genius of Washington Irving* (1860).—*The Poetical Works of B.*, ed. H. C. Sturges and R. H. Stoddard (1903); *Prose Writings of B.*, ed. P. Godwin (1884).
P. Godwin, *A Biography of W. C. B., with Extracts from His Private Correspondence* (2 vols, 1883); J. Bigelow, *W. C. B.* (1890); W. A. Bradley, *W. C. B.* (1905). H.L.C.

Brydges, SIR SAMUEL EGERTON (*Wootton 30 XI 1762; ∞1784 Elizabeth Byrche; †Campagne Gros Jean, nr Geneva 8 IX 1837), English editor of early English literature and genealogist, devoted himself to reprinting, at Lee Priory Press, rare early books, mainly Elizabethan, then accessible only to collectors.

For list of books printed at Lee Priory Press, see W. I. Lowndes, *The Bibliographer's Manual*, VI (1834); *Autobiography* (2 vols, 1834).
M. K. Woodworth, *Literary Career of Sir S. E. B.* (with biblio., 1935). R.M.H.

Brynjúlfsson, GÍSLI (*Ketilstaðir 3 IX 1827; ∞María Gerdtsen; †29 V 1888), Icelandic poet. A clergyman's son, Brynjúlfsson became lecturer in Icelandic history and literature at Copenhagen University, a position he held until his death. His poems are Byronic in character, many of them marked by revolutionary fervour, especially *Frelsiskvæði íslenzk og almenn* ('Songs of Liberty, Icelandic and General'). His love poems also form an important group.

Ljóðmæli (1891).—R. Beck, 'B.—An Icelandic Imitator of Childe Harold', in J. Eng. and Ger. Phil., 28 (1929). R.G.P.

Brynolf, ALGOTSSON (*c. 1250; †Skara? 6 II 1317), Swedish hymn writer. According to tradition he spent 18 years studying in Paris. In 1278 became bishop of Skara. Four religious offices are ascribed to him, and the lyrical parts of these show him as the first noteworthy Latin poet of the Swedish middle ages.

G. Klemming, *Latinska sånger fordom använda i svenska kyrkor, kloster och skolor* (3 vols, 1885–87) and *Latinska Sånger från Sveriges medeltid* (1887); *Analecta hymnica*, 5 and 26 (1889, 1897).
H. Schück, 'De spinea corona' (text and commentary), in Samlaren (1918); T. Lundén, 'Brynolf Algotssons samlade diktverk', in Credo (1945–46). B.M.E.M.; A.H.J.K.

Brzozowski, LEOPOLD STANISŁAW LEON, pseud. Adam Czepiel (*Podolia 29 VI 1878; †suicide Florence 30 IV 1911), Polish critic and novelist. First influenced by

Russian literature and Marx he finally inclined to Roman Catholicism. He fought the doctrine of pure art and propagated his 'philosophy of work'. A vivid and prolific writer, he had great influence on his generation.

LITERARY CRITICISM: *Współczesna powieść polska* (1907); *Legenda Młodej Polski* (1910).—NOVEL: *Płomienie* (1907).—VARIOUS: *Idee* (1910).

S. Zdziechowska, *S. B. jako krytyk literatury polskiej* (1927); B. Suchodalski, *S. B. Rozwoj ideologii* (1933). S.S.

Buchanan, GEORGE (*Killearn II 1506; †Edinburgh 28 IX 1582), Scottish humanist. Educated at St Andrews and Paris; tutor to one of the Scottish princes (1537); persecuted for his Protestant views and driven into exile (1539). He held several academic posts on the continent; returned to Scotland in 1560 and became tutor to queen Mary, preceptor to the young James VI; keeper of the privy seal (1570–78). His Latin history remains valuable for his account of his own time; and he had a European reputation as a Latin poet. His *De Jure Regni* (1579), in which he argues that the king rules by popular will and for the general good, greatly influenced 17th-century political thought.

Somnium and *Franciscanus* (1537–38), verse satires on the Friars; translations of Euripides (1544); tragedies, *Baptistes* (1554) and *Jepthes* (1578); Latin paraphrase of the *Psalms* (1566); *Rerum Scoticarum Historia* (1582).—*Works*, ed. P. Burmann (1725); *Vernacular Writings*, ed. P. H. Brown (1892).

D. Irving, *Memoir of B.* (1817); P. Hume Brown, *G. B.* (1890, 1906). J.K.

Buchanan, ROBERT WILLIAMS (*Caverswall 18 VIII 1841; ∞1861 Mary Jay; †London 10 VI 1907), English poet, novelist and playwright, of vigorous and varied output, whose combative energy involved him in bitter controversy with the Pre-Raphaelites.

'The Fleshly School of Poetry', in Contemporary Review (Oct. 1871); *A Nine Days Queen* (1880); *God and Man* (1881).

H. Jay, *R. B., Some Account of his Life* (1903). R.M.H.

Buchholtz, ANDREAS HEINRICH (*Schöningen 25 XI 1607; †Brunswick 20 V 1671), German novelist and religious poet. He wrote two long novels in opposition to the then fashionable *Amadis* romances, in a sober dry and learned style, with didactic Christian purpose. They retained their popularity for over a hundred years.

Geistliche teutsche Poemata (1651); *Des Christlichen Teutschen Grossfürsten Herkules und der böhmischen königlichen Fräulein Valiska Wundergeschichte* (1659); *Der Christlichen königlichen Fürsten Herkuliskus und Herkuladisla anmuthige Wundergeschichte* (1659).

L. Cholevius, *Die bedeutendsten deutschen Romane des 17. Jh.* (1866); F. Stöffler, *Die Romane des A. H. B.* (1918). L.W.F.

Buchner, AUGUSTUS (*Dresden 2 XI 1591; †Wittenberg 12 II 1661), German poet and man of letters, professor of poetry at Wittenberg, important because of his personal relations with German poets of the time. He helped to extend and to interpret Opitz's poetic theory and practice. His correspondence is an important source for contemporary views on literature.

Anleitung zur deutschen Poeterey (1665); *Epistolae*, ed. J. J. Stübel (3 vols, 1707).

H. H. Borcherdt, *A. B. und seine Bedeutung für die deutsche Lit. des 17. Jh.* (1919); B. Markwardt, *Geschichte der deutschen Poetik*, I (1937). L.W.F.

Büchner, KARL GEORG (*Goddelau 17 X 1813; †Zürich 19 II 1837), German dramatist. Büchner early showed himself a talented scientist (medicine) and also a man of strong and unconventional ideas in politics. While at Giessen University, he came in contact with a radical group led by F. L. Weidig, pastor at Butzbach, and in co-operation with Weidig he composed a revolutionary pamphlet, *Der Hessische Landbote* (1834), distinguished by its insistence on the economic, as opposed to the political, evils from which Hesse and Germany were suffering. The group was broken up by police action. After a period spent underground in his father's house, where he wrote his first play *Dantons Tod* (1835), a work of immense power and black pessimism, Büchner fled to Strasbourg in March 1835. Here he made his name by a paper, *Sur le système nerveux du barbeau* (1836). In November 1836, following upon a trial lecture *Über Schädelnerven*, he obtained a post as lecturer in comparative anatomy at Zürich University. He died of typhus after less than three months' successful lecturing.

Büchner wrote two plays (and in all probability a third, *Pietro Aretino*, which has been lost) in addition to *Dantons Tod*. These are *Leonce und Lena* (1836, pub. 1838), a fairy-tale comedy full of pungent satire on contemporary themes, and *Woyzeck* (1836–37, incomplete at Büchner's death, pub. 1879), an intensely moving tragedy of a poor man's love and jealousy. He also wrote an unfinished short story, *Lenz* (1836, pub. 1839), dealing with the well-known poet, and translated Hugo's plays *Maria Tudor* and *Lucretia Borgia*

(1836). His genius, though it had no time to mature fully, is unsurpassed in German literature after Goethe's death: but his reputation is entirely a product of the years since about 1910.

Sämtliche Werke und Briefe, ed. F. Bergemann (1922; much the best edition).
H. Mayer, *G. B. und seine Zeit* (1948); K. Vietor, *G. B.* (1950); A. H. J. Knight, *G. B.* (1951). A.H.J.K.

Buckingham, Duke of: see Sheffield, John.

Buckle, Henry Thomas (*Lee, Kent 24 XI 1821; †Damascus 29 V 1862), brilliant English chess-player, author of *History of Civilization in England.* The result of assiduous reading, this rhetorical fragment of a vaster project won international fame but taught scholars little.

History of Civilization in England (vols I, II, 1857–61); *Miscellaneous and Posthumous Works of H. T. B.* (ed. with life, H. Taylor, 3 vols, 1872; abridged ed., G. Allen, 1886).
A. H. Huth, *Life* (2 vols, 1880). R.M.H.

Budai-Deleanu, Ion (*Cigmau 1760; †Lemberg 1820), Transylvanian poet and author of the only Rumanian heroic-comic epic, *Ţiganiada* (in 12 cantos, 1800–12).

G. Cardaş, *B., Ţiganiada şi biografie* (1925), *Trei Viteji de I. B.-D.* (1928). A.V.W.

Buddhaghosha (*c.* A.D. 413), a Buddhist monk from Bodh Gayā who went to Anurādhapura in Ceylon, where he wrote the *Vishuddi Mārga* ('path of purity'). H.G.R.

Budé, Guillaume (*Paris 26 I 1468; †*ibid.* 23 VIII 1540), French classical scholar, studied theology at Paris, law at Orleans, and became the greatest Greek scholar of his day. He illuminated the study of Roman legal antiquities and was the first scholarly numismatist. Contemporaries reputed him to be a masterly writer of Greek, but his Latin and French styles are obscure and clumsy.

Annotationes in xxiv Pandectarum libros (1508); *De Asse* (1514); *Commentarii linguae Graecae* (1529); *De transitu Hellenismi ad Christianismum* (1535).
L. Delaruelle, *G. B.: les origines, les débuts, les idées maîtresses* (1907). D.H.

Budgell, Eustace (*Exeter 19 VIII 1686; drowned himself in Thames 4 V 1737), English essayist. Addison's cousin, he contributed to The Spectator and other periodicals. Later, crazed by misfortunes, he wrote confused disgruntled tracts. R.M.H.

Buffon, Georges-Louis Leclerc, Comte de (*Château de Montbard, Burgundy 7 IX 1707; ∞1752 Marie-Françoise de Saint-Belin; †Paris 16 IV 1788), French natural historian. An aristocrat who became director of the *Jardin du Roi* (a botanical and zoological establishment, today the *Jardin des Plantes*), Buffon conceived and began writing with his assistants a vast *Histoire Naturelle* (44 vols, 1749–1804). Scientifically, this compromised between tradition and the new theories of the age. Its style is deliberately pompous. Buffon's conception of literary technique is expounded in his *Discours sur le style* (1753; ed. J. A. Mairu, 1926), which contains the remark 'Le style est l'homme même'. Buffon was contending that the original (and lasting) quality in literature is style, not content.

Histoire naturelle, ed. M. de Lanessan (12 vols, 1883); *Morceaux choisis*, ed. A. M. Petitjean (1939).
D. Mornet, *Les sciences de la nature en France au 18e siècle* (1911); L. Dimier, *B.* (1919). G.B.

al-**Buhturi** (*821; †897), born in northern Syria, spent some time in Baghdad, but returned to his native country. Together with Abu Tammam he was the most famous panegyrist of the period. S.M.S.

Buies, Arthur (*Montreal 24 I 1840; ∞8 VIII 1887 Marie Mila Catellier; †Quebec 26 I 1901), French Canadian anti-clerical journalist and traveller. Son of a Scottish banker doing business in Canada and a French Canadian mother, and brought up by a maternal aunt in Quebec, he became devoted to the French language and culture. In 1859 he enlisted in Garibaldi's army. Between 1868 and 1878 he published two periodicals which were condemned by Cardinal Taschereau. In later life he became more moderate and wrote several topographical books for the Quebec government. His work has a vivid descriptive style.

Lettres sur le Canada (1862–63); *Le Saguenay et la vallée du lac St Jean* (1880); *Anglicismes et Canadienismes* (1888); *Réminiscences* (1892).
R. Douville, *La Vie aventureuse d'A. B.* (1922). B.K.S.

Bulgarin, Faddey Venediktovich (*Minsk province 1789; †St Petersburg 1 IX 1859), Russian journalist and author of Polish extraction. A typical time-server, he edited from 1825 to 1857 Severnaya Pchela ('The Northern Bee'), a daily in the service of the police and the régime. As a writer he was an early Russian follower of Sir Walter Scott, but he achieved great success with his picaresque and didactic-satirical novel of manners, *Ivan Vyzhigin* (1829; Eng. tr. G. Ross, 1831).

Vospominaniya (6 vols, 1846–49).

S. A. Vengerov, *Istochniki slovarya russkikh pisateley* (1900); Y. Focht, 'Ivan Vyzhigin i Mërtvye dushi', in Russkiy Arkhiv, 6 (1902); I. I. Panayev, *Literaturnye vospominaniya* (1950). J.L.

Bullinger, Heinrich (*Bremgarten 18 VII 1504; †Zürich 17 IX 1575), Swiss reformer, dramatist and historian. Head of Protestant church in Zürich after Zwingli. His play *Lucretia* (1533) gives a political, republican twist to the legend. Also wrote a valuable chronicle of the Reformation.

Lucretia, in J. Bächtold, *Schweizer Schauspiele*, I (1890); *Reformation History*, ed. J. Hottinger and H. Vögeli (3 vols, 1838–40); *Zürich Letters*, ed. H. Robinson (1842–45).

H. Wirz, *H. B.'s erste Schweizerchronik* (1911); F. Blanke, *Der junge B.* (1942). D.G.D.

Bulteel, John (†London ? 1683), English translator and miscellaneous writer. Probably the author of *The Amorous Orontus* (1665) a mediocre work of couplets and doggerel. To him is ascribed *Berinthea* (1664), an early historical novel about Cyrus.

London's Triumph (1656); *Apophthegms of the Ancients* (1683). B.L.J.

Bunić-Vučičević, Ivan (*Ragusa 1594; †*ibid.* 1658), Dalmatian poet. Born of a rich patrician family in Ragusa, he held high office in the Republic and was also esteemed the foremost lyric poet of his generation. His temperament was gay and optimistic, and his zest for living is reflected in his poetry with its concern for love, wine, and the good things of life. He also composed religious poetry of merit, notably a long poem on the repentance of Mary Magdalene (*Mandalijena pokornica*, 1630). S.C.

Bunyan, John (*Elstow, nr Bedford XI 1628; ∞1648/49, ∞Elizabeth ?; †London 31 VIII 1688), English dissenting preacher and prose writer, a tinker by profession. He joined the Parliamentary forces (1644), serving at Newport Pagnall (XI 1644–VI 1647). His first wife's influence helped to change him from indifference to piety; and never able to compromise, Bunyan experienced spiritual tumult before attaining the convictions for which he suffered. Received into Gifford's puritan community (1653), he moved from Elstow to Bedford (1655), being formally recognized as a preacher (1657). Until his indictment (1658) Bunyan even spoke from church pulpits and ignored prohibitive legislation until his arrest (1660). Until 1672 he remained in the county gaol: although pardoned and licensed to preach, a change of government policy brought him imprisonment (4 III 1674/5) for six months, in which he wrote Part I of *The Pilgrim's Progress*. Humble and resolute, with great insight and a gift of communication, Bunyan, although untrained, was able by exercise of intellect and imaginative power to write the greatest English allegory. Always a good arguer, here he adds structural coherence, and vitality of dialogue and character.

The Holy City (1665); *Grace Abounding* (1666; 1688), ed. J. Brown (1907); *The Pilgrim's Progress* (1678, 1679; pt. II 1684), ed. J. Brown (1907), ed. J. Wharey (1928); *The Life and Death of Mr Badman* (1680), ed. J. Brown (1905), ed. G. B. Harrison (1928); *The Holy War* (1682), ed. M. Peacock (1892); *The Heavenly Footman* (1698), ed. M. Peacock (1892).—*The Works of J. B.* (1692; 1736–37), ed. H. Stebbing (1859).—F. M. Harrison, *A Bibliography of the Works of J. B.*,(1932).

J. Brown, *J. B.: his Life, Times and Work*, rev. F. M. Harrison (1928); G. B. Harrison, *J. B.* (1928); J. Lindsay, *J. B., Maker of Myths* (1937); H. Talon, *J. B.* (1951). B.L.J.

Bunya no Yasuhide: see Funya no Yasuhide.

Buonarotti, Michelangelo (*Caprese, Casentino 1475; †Rome 18 II 1564), Italian architect, painter, sculptor and poet. His achievements in art, which include St Peter's, Rome, the ceiling of the Sistine chapel in the Vatican and the sculptures in the chapel of the Medici in Florence, are among the glories of the Italian Renaissance. As a poet he reflects the petrarchism and neo-platonism of his age but the vigour and originality of his expression give his poems an authentic Michelangelesque quality. His letters are of a comparable spontaneity and vividness.

Lettere e Rime, ed. G. Vitaletti (1930; incl. life by Ascanio Condivi).—*The Sonnets of M. A. B. and Tommaso Campanella*, tr. J. A. Symonds (1878).

G. G. Ferrero, *Il petrarchismo del Bembo e le rime di M.* (1935); V. Mariani, *Poesia di M.* (1941). B.R.

Buonarotti, Michelangelo, the younger (*Florence 1568; †*ibid.* 1642), nephew of the great Michelangelo. Member of the Accademia della Crusca, he assisted in the compilation of the *Vocabolario*. He wrote two rustic comedies, *La Tancia* (1612) and *La Fiera* (1618).

Opere varie in prosa e in verso, ed. P. Fanfani (1863); *La Tancia*, ed. E. Allodoli (1936).
A. Belloni, *Il Seicento* (1900); I. Sanesi, *La Commedia*, II (1935). B.R.

Buoncompagno da Segna (†*c.* 1240), Master of Rhetoric, lectured mainly at Bologna but also throughout Italy and in Germany. His many rhetorical treatises show extraordinary brilliance and talent.

Amicitia, ed. S. Nathan (1905); *Liber de Obsidione Ancone*, ed. G. C. Zimolo, in *Rerum Ital. Scriptores*, New ed., VI (1937); *Rota Veneris*, ed. F. Baethgen (1927).
C. S. Sutler, *Leben und Schriften des Magisters Boncompagno* (1894); A. Gaudenzi, 'Sulla cronologia delle opere dei dettatori bolognesi di Buoncompagno a Beni da Lucca', in Bull. Ist. Storico Ital., XIV (1895); F. Rockinger, *Briefsteller und Formelbücher* (1863). R.R.R.

Burchiello, DOMENICO DA GIOVANNI (*Florence 1404; †Rome 1449), Italian poet. A barber by trade, he wrote humorous, satirical verses, many of them aimed against the Medici. He had to flee from Florence and died in poverty.

Sonetti del B., del Bellincioni e di altri poeti fiorentini alla burchiellesca (1757); U. Giovannetti, *Le più belle pagine del B.* (1923); C. Mazzi, 'Il B.: saggi sulla vita e sulla poesia', in Propugnatore, 9–10 (1876–77); D. Guerri, *La corrente popolare nel Rinascimento* (1931). B.R.

Burckhardt, JAKOB (*Basel 25 V 1818; †*ibid.* 8 VIII 1897), Swiss historian. A pioneer in *Kulturgeschichte* and in the first rank of interpretative historians, who studied in Germany under J. Grimm and Ranke, and after travels in Italy became professor at the Zürich Polytechnic and at Basel, 1858–93. His method was to portray a culture in cross-section. He saw art-history as a study of the forms of the human spirit, the city-state as the true vehicle of civilisation, and his view of the trend of modern culture was pessimistic.

Die Zeit Konstantins des Grossen (1852; *The Age of Constantine the Great*, tr. M. Hadas, 1949); *Der Cicerone* (1855; tr. *The Cicerone: an art guide to painting in Italy for use of travellers and students*, 1918); *Die Kultur der Renaissance in Italien* (1860; *The civilization of the renaissance in Italy*, S. G. C. Middlemore, 1951); *Griechische Kulturgeschichte* (1898–1902); *Weltgeschichtliche Betrachtungen* (1905; *Reflections on History*, tr. M. D. Hottinger, 1943); *Gesamtausgabe*, ed. E. Dürr, W. Kaegi, A. Oeri etc. (14 vols, 1929–34); *Briefe, an Paul Heyse*, ed. E. Petzet (1916), *an Kinkel*, ed. R. Mayer-Kramer (1921), *an Brenner-Kron*, ed. K. E. Hoffmann (1925).
W. Waetzoldt, *B. als Kunsthistoriker* (1942); W. Kaegi, *J. B.* (1947 ff.). H.A.P.

Burckhardt, JOHN LEWIS (*Lausanne 24 XI 1784; †Cairo 15 X 1817), Swiss explorer.

Travels in Nubia (with life; 1819); *Travels in Syria and the Holy Land* (1822); *Notes on the Bedouins and Wahabys* (1830); *Arabic Proverbs* (1830). R.M.H.

Bürger, GOTTFRIED AUGUST (*Molmerswende 31 XII 1747; †Göttingen 8 VI 1794), German poet. After a dissipated youth Bürger was appointed magistrate at Altengleichen in 1772. He maintained close touch with the members of the Göttingen *Hainbund*. His marriage (1774) was disturbed by a passion for his wife's sister ('Molly'), whom he married after his wife's death in 1784. This second wife died within a year. Bürger's fame was established by 'Lenore' (1775). From 1779 until his death Bürger edited the *Musenalmanach*. He was appointed a professor at Göttingen University in 1789. A third marriage (1790) was soon dissolved. He died of tuberculosis.

Bürger's lyrical poetry is chiefly modelled on folk-song. His popular ballads are remarkable for dramatic vigour, energetic rhythm and bold onomatopoeia. He gave the stories of Baron Münchhausen their current popular form.

Gedichte (1778); *Gedichte* (2 vols, 1789); *Wunderbare Reisen zu Wasser und zu Lande, Feldzüge und lustige Abenteuer des Freiherrn von Münchhausen, aus dem Englischen* (1786); *Sämtliche Schriften* (4 vols, 1796–1802; ed. W. v. Wurzbach, 1904).
F. Schiller, *Über Bürgers Gedichte* (1791); W. v. Wurzbach, *G. A. Bürger* (1900); V. Beyer, *Die Begründung der ernsten Ballade durch Bürger* (1905); L. Filippi, *La poesia di Bürger* (1920); H. Schöffler, *Bürgers Lenore* (1947). H.B.G.

Burgersdijk, LEENDERT ALEXANDER JOHANNES (*Alphen 11 II 1828; †Apeldoorn 15 I 1900), Dutch scientist, wrote the complete standard translation of the works of Shakespeare (1884–88) and also translated Aeschylus and Sophocles.

W. Kloos, 'De Prometheus van Aischylos' (on B.'s tr.), in *Nieuwere Literatuurgeschiedenis* I (1896). J.W.W.

Burgh, JACOB VAN DER (*1600; †1659), Dutch poet and diplomatist, wrote in Latin and Italian besides Dutch, important because of his friendship with great contemporaries (see MUIDERKRING).

J. van Vloten, in Dietsche Warande, 5 (1860). A.M.B.W.

Burgos, JAVIER DE (*Puerto de Santa María 1842; †Madrid 1902), Spanish playwright. He distinguished himself in his *sainetes*, and even more in his librettos for the *género chico* or *zarzuelas*, of which the most famous are *El baile de Luis Alonso* and *Boda de Luis Alonso* (both with music by Jiménez), the latter reckoned second only to R. Vega's *La Verbena de la Paloma*.

El mundo comedia es o el baile de Luis Alonso (1881); *La boda de Luis Alonso o la noche del encierro* (1897); *Los valientes* (1886), 'The Bullies', tr. in W. K. Jones, *Spanish one-act plays in English* (Texas, 1934). R.M.N.

Buridan, JEAN (*c. 1300; †after 1368), pupil of William of Occam, rector of the university of Paris from 1327, best known for his theory that human will depends on motives dictated by the intellect. His opponents invented the parable of Buridan's ass placed exactly between two bundles of hay of equal size and starving because there is nothing to determine his will towards either.

Textus summularum magistri Johannis Buridani curante Joh. Dorp (1487); *Questiones super decem libros Ethicorum Aristotelis* (1489); *In Metaphysicen Aristotelis* (1518). E.V.

Burke, EDMUND (*Dublin c. 1729; ∞1756 Mary Jane Nugent; †Beaconsfield 9 VIII 1797), Irish orator and writer. He was educated at the school of the Quaker, Abraham Shackleton, nr Dublin and at Trinity College, Dublin; studied law in London; wrote for the *Annual Register*; entered politics as private secretary to William Gerard Hamilton; later, under the patronage of Lord Rockingham, became M.P. for Wendover (1765). He rose rapidly to lead the New Whigs with Charles James Fox, with whom he broke later on. Burke spent almost his whole parliamentary career in opposition; his best speeches and writings were on American affairs, on India and on the French Revolution.

The principle of Burke's imperial policy was magnanimity; that of his policy towards revolutionary France was a rigid conservatism. Philosophic conservatism, a deep sense of historical continuity and an overwhelming respect for British institutions characterize his general approach to political problems. The philosophical cast of his mind and the breadth of his interests give his speeches and writings depth and range; an intense moral earnestness inspires his prose, which is imaginative, logical, varied and highly wrought.

Burke was a member of Samuel Johnson's club. Goldsmith, one of his fellow-members, in his poem 'Retaliation' sums up the central dilemma of Burke,

'Who, born for the Universe, narrowed his mind
And to party gave up what was meant for mankind.'

His *Inquiry into the Origin of our Ideas on the Sublime and Beautiful* (1756) was the first considerable English treatise on aesthetics.

The best editions are those of 1839 (Boston), 1852 (London) and 1853 (Bohn's British Classics). His speeches and writings on Ireland were edited by M. Arnold in 1881; those on American affairs, by E. J. Payne (1866–78).

Sir J. Prior, *Life of Burke* (1826); Sir J. Morley, *Burke, a Historical Study* (1867); essays by William Hazlitt (1807), Thomas De Quincey (1828) and Matthew Arnold (1864). R.McH.

Burkhard VON HOHENFELS (*fl.* 1225), Swiss minnesinger, *ministerialis* nr Überlingen, Lake Constance. He broke away from conventional Minnesang, partly by a more vigorous and realistic treatment of established themes, and in his preference for the *Tanzlied* in the manner of Neidhart v. Reuenthal.

Dt. Liederdichter, ed. K. Bartsch–W. Golther (1928); M. Sydow, *B. v. H.* (1901). F.P.P.

Burley, WALTER (*1275; †c. 1345), English philosopher, studied at Oxford and at Paris under Duns Scotus. He was tutor to the Black Prince and almoner of princess Philippa of Hainault. He is responsible for 130 treatises and commentaries on Aristotle alone, in addition to commentaries on Porphyry and Gilbert de la Porrée. His *De Vita et Moribus Philosophorum* contains short biographies of poets and philosophers from Thales to Seneca.

Liber de Vita et Moribus Philosophorum, ed. H. Knust (1886); S. Harrison Thomson, 'An unnoticed Quaestro Theologica of W. B.', in Medievalia et Humanistica, 6 (1950); *De Puritate artis logicae*, ed. P. Bochner (1951). R.R.R.

Burman Jr, PETRUS (*Amsterdam 23 X 1713; †Wassenaar 24 VI 1778), Dutch classical scholar and poet, professor at Amsterdam, witty and enthusiastic advocate of freedom and tolerance.

Ad manes violatos Joannis Wittii etc. (1757).
D. J. van Lennep, *Illustris Amstelodamensium Athenaei memorabilia* (1832). J.W.W.

Burmester, HEINRICH (*Niendorf 10 XI 1839; †in river Elbe 8 IV 1889), Low German novelist. After some verse epics written under the influence of Fritz Reuter, Burmester wrote a number of novels which broadly paint the peasant civilization of his native duchy of Lauenburg. Humour, often mixed with bitter satire, permeates the skilfully constructed action of his stories which derive a heightened tension from a judicious admixture of crime and detection. Unequal to the exigencies of the teaching profession, he ended destitute and committed suicide.

Verse: *Arm un riek* (1872); *Schaulmester Klein* (1873); *Ohmvetter* (1877); *Landstimmen* (1881).—Novels: *Harten Leina* (1884; with intro. K. T. Gaedertz); *Hans Höltig* (1885); *Nawerslüd* (1886).

H. Bollow, *Angelius Beuthien und die deutsche Dorfgeschichte* (Diss. Hamburg, 1931). G.C.

Burnaby, William (*London II 1672/3; †London 8 XI 1706), English dramatist and translator who wrote a comedy of manners. B.L.J.

The Dramatic Works of W. B., ed. E. F. Budd (1931); *The Satyr of Petronius Arbiter* (1694; repr. 1923). J.R.B.

Burnet, Gilbert (*Edinburgh 18 IX 1643; ∞1671 Lady Margaret Kennedy, ∞1687 Mrs Mary Scott, ∞1698 Mrs Berkeley; †Clerkenwell 17 III 1715), Scottish historian; professor of divinity at Glasgow 1669; settled in London 1674. Left England on the accession of James II and travelled abroad. Returned with William of Orange; appointed bishop of Salisbury 1689. Despite the partisan spirit of both his history of the Reformation and his account of his own times, his work remains valuable; and the latter provides a detailed and often vivid picture of events and personalities by one who had a prominent part in affairs of state.

Memoirs of the Dukes of Hamilton (1677); *History of the Reformation* (1679–81 and 1714); *Some Passages in the Life and Death of the Earl of Rochester* (1680); *History of his own Time* (1723 and 1734; ed. O. Airy, 1897–1900); H. C. Foxcroft, *Supplement to B.'s History* (1902).

T. E. S. Clarke and H. C. Foxcroft, *A Life of Bishop B.* (with an essay on B. as an historian by C. Firth, 1907). J.K.

Burnet, Thomas (*Croft, Yorks *c.* 1635; †27 IX 1715), English divine and philosopher, author of theologico-scientific works composed in Latin and translated by him into eloquent and stately English prose.

Telluris Theoria Sacra (1681); *Theory* etc. (Eng. version 1684; 7th ed., with life, 1759); *Archaeologiae Philosophicae* (1692). R.M.H.

Burney, Charles (*Shrewsbury 12 IV 1726; ∞1749 Esther Sleepe, ∞1768 Elizabeth Allen; †Chelsea 12 IV 1814), English musical historian and composer. Friend of many distinguished men, Burney travelled extensively in Europe collecting material for his history of music. The first of his lively accounts of his journeys provided a model for Johnson's *Tour of the Hebrides*.

The Present State of Music in France and Italy (1771); *The Present State of Music in Germany, the Netherlands and the United Provinces* (1773); *A General History of Music* (4 vols, 1776–89).

F. Burney (Mme d'Arblay), *Memoirs of Dr B.* (3 vols, 1832); C. Glover, *Dr B.'s Continental Travels* (1927); P. A. Scholes, *The Great Dr B.* (1948). R.F.

Burney, Fanny (Frances d'Arblay) (*King's Lynn 13 VI 1752; ∞1793 General d'Arblay; †London 6 I 1840), English novelist and diarist, daughter of Dr Burney. Mme d'Arblay soon attracted the notice of Dr Johnson. She held an appointment in the royal household 1786–91. After her marriage she spent some time in Paris and was in Brussels at the time of Waterloo. Her varied experiences are recorded in a diary remarkable for its lively portraiture and natural dialogue. The same gifts vitalize the artificial letter form and conventional plot of her best novel, *Evelina*.

Evelina (3 vols, 1778; ed. F. D. Mackinnon, 1930); *Cecilia* (5 vols, 1782); *Camilla* (5 vols, 1796); *The Wanderer* (5 vols, 1814).—*Memoirs of Dr Burney* (3 vols, 1832); *The Diary and Letters of Mme d'Arblay* (7 vols, 1842–46); *The Early Diary of Frances Burney 1768–78*, ed. A. R. Ellis (2 vols, 1889); *Diary and Letters 1768–1840*, ed. A. Dobson (standard ed., 6 vols, 1904); *The Queeney Letters*, ed. Lord Lansdowne (1934).

Lord Macaulay, 'Madame d'Arblay', in Edinburgh Rev., Jan. 1843; A. Dobson, *F. B.* (1903); R. B. Johnson, *F. B. and the Burneys* (1926); C. Lloyd, *F. B.* (1936); P. A. Scholes, *The Great Dr Burney* (with biblio. of F. B., 1948). R.F.

Burns, Robert (*Alloway 25 I 1759; ∞1788 Jean Armour; †Dumfries 21 VII 1796), Scottish poet. Burns grew up in poor circumstances, but he had a sound literary education, and inclined early to poetry. An unsuccessful farmer until the publication of his poems in 1786, Burns rapidly acquired fame and was well received in Edinburgh literary society. The proceeds of a second edition enabled him to marry and set up once more as a farmer. In 1789 he received an appointment with the excise board. He contributed many songs to James Johnson's *Scots Musical Museum* (1787–1803); and to George Thomson's *Select Collection of Original*

Scottish Airs (1793–1805). The romance of Burns' amorous and dissipated life, and the affinities which are generally marked between his radicalism and subsequent political movements, have not obscured the intrinsic merits of his poetry. Much of his work is but poor imitation of moribund English Augustan verse; but as a satirist, love-lyrist and narrative poet in Scots he has no equal. He learned much from the balladry and popular traditional poetry of Scotland and from his predecessors Ramsay and Fergusson; and gave new and exquisite life to innumerable old songs and airs. The most versatile Scots poet since Dunbar, Burns' strength lies in destructive, vivid, hammer-blow satire; in his praise of independence of character and native worth; in his poetic response to nature in all her moods, and his warm sympathy with the life of field and wood; in his robust, often coarse, but exuberant humour; and above all in the sweetly, strongly direct lyrical expression of human love. These qualities and motifs have gained him recognition as the finest exponent of the strengths, passions, sympathies and virtues of the lowland Scot.

Poems Chiefly in the Scottish Dialect (1786, 1787, 1793, 1794); *Works*, ed. J. Currie (1800), ed. W. S. Douglas (1877–79), ed. R. Chalmers and W. Wallace (1896); *The Poetry of R. B.*, ed. W. E. Henley and T. F. Henderson (1896–97); *Poetical Works*, ed. J. L. Robertson (1896); *The Letters of R. B.*, ed. J. De L. Ferguson (1931); J. C. Ewing, *Bibliography of R. B.* (1909).

J. G. Lockhart, *Life of R. B.* (1828); T. Carlyle, in *Critical and Miscellaneous Essays* (1839) and *Heroes and Hero-Worship* (1841); J. C. Shairp, *R. B.* (1897); R. L. Stevenson, in *Familiar Studies* (1882); F. B. Snyder, *The Life of R. B.* (1932); H. Hecht, *R. B., The Man and his Work* (tr. Jane Lymburn, 1936 and 1950); D. Daiches, *R. B.* (1952); J. Wilson, *The Dialect of R. B.* (1923). J.K.

Burton, John Hill (*Aberdeen 22 VIII 1809; ∞Miss Innes; †Edinburgh 10 VIII 1881), Scottish historiographer-royal. He contributed on law and history to The Westminster Review, and on miscellaneous subjects to Blackwood's Magazine. His historical work is judicious and critical, but unliterary.

Life of David Hume (1846); *Simon Lord Lovat and Duncan Forbes of Culloden* (1847); *The Book-Hunter* (1862; with biog. memoir, 1882); *The Scot Abroad* (2 vols, 1864); *The Cairngorm Mountains* (1864); *A History of Scotland* (7 vols, 1867–70); *A History of the Reign of Queen Anne* (1880). J.K.

Burton, Sir Richard Francis (*Torquay 19 III 1821; ∞1861 Isabel Arundell; †Trieste 20 X 1890), English writer and explorer. He served in India, explored the Nile with Speke, visited the Mormons in Utah and went to Mecca in disguise. His career had the eccentricity, wit and daring of his *Arabian Nights*' translation.

Goa and the Blue Mountains (1851); *Falconry in the Valley of the Indus* (1852); *Pilgrimage to Al-Medinah and Meccah* (2 vols, 1855–56); *First Footsteps in East Africa* (1856); *The Lake Regions of Equatorial Central Africa* (2 vols, 1860); *The City of the Saints* (1861); *Unexplored Syria* (2 vols, 1872); *The Thousand Nights and a Night* (16 vols, privately pr., 1885–88); *Camoens: his Life and his Lusiads* (2 vols, 1881).—*The Memorial Edition of the Works of Captain Sir R. F. B.*, ed. Lady Burton and L. Smithers (7 vols, 1893–94; incomplete).

Lady I. Burton, *The Life of Sir R. B.* (2 vols, 1893); G. H. Stisted, *The True Life of Captain Sir R. F. B.* (1896); T. Wright, *Life of B.* (1906). B.H.

Burton, Robert (*Lindley 8 II 1576/77; †Oxford 25 I 1639/40), English divine and prose writer. Educated at Sutton Coldfield, Nuneaton and Brasenose College, Oxford, he became a scholar of Christ Church (1599). His *Anatomy of Melancholy*, a typical renaissance systematically-exhaustive account of authorities on the subject, is read for its 'quaintness' and vivacious charm.

The Anatomy of Melancholy . . . by Democritus Junior (1621), repr. Floyd Dell and P. Jordan-Smith (1929), repr. Holbrook Jackson (1932); *Philosophaster, Comoedia*, ed. W. E. Buckley, Roxburghe Club (1862), ed. and tr. P. Jordan-Smith (1931; incl. minor prose and verse).

P. Jordan-Smith, *Bibliographia Burtoniana* (1931). B.L.J.

Bury, Richard (Aungerville) de (*Bury St Edmunds 24 I 1287?; †Auckland 14 IV 1345), bishop of Durham, chancellor of Edward II, ardent book collector, author of the *Philobiblon*.

Philobiblon, ed. T. James (1599); ed. with Eng. tr. E. C. Thomas (1888; re-ed. I. Gollancz, 1925). R.W.B.

Bus, Gervais du (†1339?), French moralist, lawyer at the royal chancellery. His *Roman de Fauvel* (1310–14) is a biting satire directed against hypocrisy in ecclesiastical and government circles. A verse romance, its allegorical style is reminiscent of the *Roman de la Rose*.

Roman de Fauvel, ed. A. Långfors (1919); P. A. Becker, *Fauvel und Fauvelliana* (1936). A.H.D.

Busch, Wilhelm (*Wiedensahl, Hanover 15 IV 1832; †Mechtshausen 9 I 1908), German poet and painter. He went to the Düsseldorf Academy in 1851, to Antwerp in 1852, to Munich in 1854. In Munich he attracted attention through his comic drawings and humorous verse, and in 1859 was invited to contribute to the Fliegende Blätter, the German counterpart of Punch. Later he retired to Wiedensahl; from 1899 onwards he lived in Mechthausen.

Busch's paintings and his verse, caricatures and doggerels, should be taken together. At the time, much of his influence was due to the fierce satire he directed against the Roman Catholic clergy, a contribution to Bismarck's 'Kulturkampf' (e.g. *Der heilige Antonius von Padua*, 1870). But it was his more detached humour, embracing all human fallacies, which survived. The work of his old age contains some pure poetry, without illustrations, remarkable for the wisdom of an old man who overcame pessimism by humour.

Illustrated Poems: *Max und Moritz* (1858; Eng. tr. *Max and Maurice*, 1871); *Schnurrdeburr oder die Bienen* (1869; Eng. tr. *Buzz-a-buzz, or The Bees*, 1872); *Die fromme Helene* (1872); *Hans Huckebein* (1872); *Pater Filucius* (1873); *Dideldum* (1875); *Herr und Frau Knopp* (1877); *Balduin Bählamm, der verhinderte Dichter* (1883); *Maler Klecksel* (1883); *Wilhelm-Busch-Album* (1884 ff.).—Verse: *Schein und Sein* (1909).—Various: *Was mich betrifft* (1886, autobiography).—*Gesamtausgabe*, ed. O. Nöldeke (8 vols, 1942–44).

F. Winkler, *W. B. als Dichter, Künstler, Psychologe und Philosoph* (1910); H. A. and O. Nöldeke, *W. B.* (1909); R. Abich, 'B.-Bibliographie', in Mitt. Busch-Gesellsch. (1933); P. Scher, *W. B.* (1938); H. Balzer, *W. B.s Wesen und Werk im Spiegel seiner Spruchweisheit* (1941). R.W.L.

Busch(e), Hermann von dem (*Sassenburg 1468; †Dülmen IV 1534), Westphalian humanist. He studied under R. v. Langen (Münster), Hegius (Deventer) and R. Agricola (Heidelberg), and pressed successfully, though against opposition, the case for classical studies throughout northwest Germany, even for theologians: *Vallum humanitatis* (1518).

Flora, ed. H. Rupprich, in *Humanismus und Ren.* (*Dt. Lit. in Entw.-Reihen*, 1935).

H. J. Liessem, *H. v. B., sein Leben u.s. Schriften* (1884–88, 1905). F.P.P.

Bushāq (Abu İshāq)-i At'ameh, Ahmad (*Shiraz; †1424 or 1427), Persian humorous poet and parodist. His works are almost entirely devoted to the subject of food and its delight

Divan (1885–86). E.Y.

al-**Busiri** (*Busir 1213; †1296), Arabic poet. His *Burda* ('Mantle Ode') in praise of the Prophet is held in extraordinary veneration by Moslems. It is said that after having composed his poem, the poet saw in a dream the Prophet who threw his mantle over him; hence its name.

The Poem of the Scarf, tr. Shaikh Faizullahbhai Shaikh Lookmanji (1893). S.M.S.

Buslayev, Fëdor Ivanovich (*Kerensk 13 IV 1818; †Moscow 1897), Russian philologist, explorer of old-Russian literature, art, and also of folk-lore in which he adopted the comparative-historical method.

Istoricheskie ocherki russkoy narodnoy slovesnosti i isskusstva (2 vols, 1861); *Narodnaya poeziya* (1887). J.L.

Buson, pseud. of Taniguchi Tora; also known as Yosa Buson (*Kema, Higashinari, Settsu 1716; †Kyoto 17 I 1784), Japanese poet and painter. A *haiku* poet, he successfully revived this poetic style after the death of Bashō.

Selected poems in *Buson Shichibushū* (posthumously, 1808); Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature* (1948); A. Miyamori, *An Anthology of Haiku* (1932). E.B.C.

Butkov, Yakov Petrovich (*1815; †St Petersburg 28 XI 1856), Russian author, whose narratives showed the influence of Gogol's philanthropic vein even before Dostoyevsky appeared with his tales of pity. His favourite heroes are poor government scribes in the Russian capital. His best work of this kind is *Peterburgskie vershiny* (2 vols, 1844–45). J.L.

Butler, Joseph (*Wantage 18 V 1692; †Bath 16 VI 1752), English divine. A draper's son, educated for the Presbyterian ministry, Butler rejected nonconformity and was ordained in 1718. Subsequently bishop of Bristol, dean of St Paul's, bishop of Durham. His persuasive prose and powerful reasoning made the *Analogy of Religion* (1736) the most effective defence of orthodoxy against Deism in the early 18th century.

Fifteen Sermons (1726).—*Works*, ed. W. E. Gladstone (2 vols, 1896); ed. J. H. Bernard (2 vols, 1900).

C. D. Broad, *Five Types of Ethical Theory* (1930); E. C. Mossner, *Bishop B. and the Age of Reason* (1936). R.F.

Butler, Samuel (*Strensham 1612; ∞Mrs Herbert; †25 IX 1680), English verse satirist of the Puritans. Educated at Worcester Grammar School he was in the service of the Puritan Sir Samuel Luke at Cople Hoo nr Bedford. Butler later became secretary to Lord Carberry, lord president of Wales, who made him steward of Ludlow Castle (1661–62). He accompanied Buckingham's embassy to France (1670). Butler shows wit, learning and metrical skill in the burlesque written in four-foot couplets, with double and triple rhyme which has given its name to 'Hudibrastic' verse. He also wrote prose 'Characters'.

Hudibras (3 parts, 1663, 1664, 1678); *The Collected Works of B.* (3 vols, ed. A. R. Waller and R. Lamar, 1905–28).

E. A. Richards, *Hudibras in the Burlesque Tradition* (1937); R. Quintana, 'The Butler-Oxenden Correspondence', in Mod. Lang. Notes, XLVIII (1937). B.L.J.

Butler, SAMUEL (*Bingham 4 XII 1835; †London 18 VI 1902), English writer of satirical romances, scientific-philosophic works, essays, topography and one brilliant autobiographical novel. Of traditionally clerical family, he refused ordination, becoming a sheep-farmer in New Zealand. Returning to London (1865) he studied painting and musical composition and wrote. To the Darwinian controversy he contributed *Life and Habit* (1877) etc., defending intelligent purpose in evolution. His satirical fables *Erewhon* (1872) and *Erewhon Revisited* (1901) deride conventional moral pretensions. From 1872 to 1884 he worked on the posthumously published *Way of All Flesh* (1903), a terse indictment of family tyranny, showing profound psychological insight and bitter personal experience.

Evolution Old and New (1879); *Unconscious Memory* (1880); *Alps and Sanctuaries of Piedmont* (1881); *Luck or Cunning* (1886); *Ex Voto* (1888); *Essays on Life, Art and Science* (1904); *Note Books*, ed. H. Festing Jones (1912); *Complete Works*, ed. H. Festing Jones and A. Bartholomew (20 vols, 1923).

Butleriana, ed. A. T. Bartholomew (1932); H. Festing Jones, *S. B., a Memoir* (1919); M. Garnett, *S. B. and his Family Relations* (1926); C. Stillman, *A Mid-Victorian Modern* (1932). R.M.H.

Buttet, MARC-CLAUDE DE (*Chambéry *c.* 1530; †Geneva 10 VIII 1586), French Savoyan poet, who passed much of his life at the court of Marguerite de France at Annecy. Following the Pléiade poets, he produced the *Amalthée*, a Petrarchan sonnet-sequence, and two books of odes, some occasional, others lyrical and descriptive.

Le premier livre des vers de M.-C. de B. (1561, incl. *Amalthée*); *L'Amalthée* (augmented, 1575).—*Œuvres*, ed. A. P. Philibert-Soupé (1877); *P. L. Jacob* (2 vols, 1880).

H. de Ziegler, *La Corne d'Amalthée* (1924). G.B.

Butti, ENRICO ANNIBALE (*Milan 1863; †*ibid.* 1912), Italian dramatist and novelist. His best work is a melancholy poetic drama *Il castello di sogno* (1910), in which he indicates faith and love as the only source of hope for mankind; his plays, influenced by Ibsen, represent an attempt to establish thoughtful drama upon the Italian stage. His novels are psychological and introspective, e.g. *L'Automa* (1892), which is autobiographical, *L'Immorale* (1894) and *L'Incantesimo* (1897).

C. Levi, 'E. A. B.', in Riv. del teatro ital. (1912); A. Gandolfo, *E. A. B.* (1930); B. Croce, *La letteratura della nuova Italia*, 6 (1945). B.R.

Butz, CASPAR (*Hagen, Westphalia 23 X 1825; ∞; †Des Moines, Iowa 19 X 1885), German-American poet. His *Gedichte eines Deutsch-Amerikaners* (1879) shows him as an imitator of Freiligrath's radical political poems.

H. B. Johnson, 'C. B. of Chicago—Politician and Poet', in Amer.-German Rev., XII, vi and XIII, i (1946). E.R.

Buysero, DIRCK (*The Hague 8 V 1644; †Rotterdam 1707 or 1708), Dutch poet, introduced the opera and owes his small fame to *De bruiloft van Kloris en Rossje* (1700). He wrote a libretto for an opera, *De triumferende min*, a play of peace with music by C. Haquart.

J. A. Worp, 'D. B.', in Oud-Holland, 9 (1891); S. A. M. Bottenheim, *De Opera in Nederland* (1946). A.M.B.W.

Byrd, WILLIAM (*Virginia 28 III 1674; ∞1706 Lucy Parke; †Westover, Va 26 VIII 1744), American statesman, writer. Educated in England, he returned to take an important place in public affairs. The journals of his expeditions show his urbanity, irony and wit.

W. B.'s Histories of the Dividing Line Betwixt Virginia and North Carolina, ed. W. K. Boyd (1929); *A Journey to the Land of Eden and Other Papers*, ed. M. Van Doren (1928); *The Secret Diary of W. B. of Westover, 1709–12*, ed. L. B. Wright and M. Tinling (1941).

R. C. Beatty, *W. B. of Westover* (1932). H.L.C.

Byron, GEORGE GORDON NOEL BYRON, 6th BARON (*London 22 I 1788; ∞1815 Anne Isabella Millbanke; †Missolonghi 19 IV 1824), English poet. Byron's childhood was marred by medical maltreatment of his lame foot and by his mother's irascibility. At first educated privately, he later went to Harrow and in 1805 to Cambridge where he began his poetic career. The publication of the first two cantos of *Childe Harold's Pilgrimage* (1812) brought about his immediate rise to fame and, coupled with his extreme good looks, secured for him an entrée into London society by whom he was lionized; his love affairs were numerous but on the whole he was more pursued than pursuing. *The Giaour* and *The Bride of Abydos* (both 1813) and *The Corsair* (1814) were even greater successes. These stirring tales established the popular romantic conception of Byron, but his best work was to come later, as a satirist. It was Byron's lot always to be identified with his characterizations and it was thought that many of the episodes he described were founded upon fact.

Byron's marriage, of which a daughter, Ada, was born, lasted only one year. In 1816, consequent upon the scandal concerning his supposed illicit relations with his half-sister, Augusta Leigh, he left England, but not before he had met Claire Clairmont, later to become the mother of his natural daughter Allegra who died in Italy at the age of four and who is buried at Harrow. Byron settled in Italy where he wrote his best, but unfinished, work *Don Juan*. This is a brilliant satire comprising two distinct themes: one is the story of Don Juan himself and his eroticisms; in the other, skilfully used as a digression, the poet discusses matters of topical interest and metaphysics.

In 1822 Byron left Italy to join the Greek rebels whose cause he championed and helped to finance, but in 1824 he contracted a fever and this, accompanied by what may have been an epileptic seizure, caused his death. His body was refused burial in Westminster Abbey on moral grounds and laid to rest in the family vault in Nottinghamshire.

Hours of Idleness (1807); *Childe Harold's Pilgrimage* (cantos 1 & 2, 1812; 3, 1816; 4, 1818); *The Siege of Corinth* and *Parisina* (pub. together 1816); *Beppo* (1818); *Don Juan* (1819–24, complete 1826); *Marino Faliero* and *The Prophecy of Dante* (pub. together 1821); *The Deformed Transformed* (1824); *The Poetical Works of Lord Byron*, ed. with memoir E. H. Coleridge (1905); *The Letters of Lord Byron*, ed. R. G. Howarth with memoir by A. Maurois (1936).

T. Medwin, *Journal of the Conversations of Lord B.* (1824; unreliable); T. Moore, *The Life, Letters and Journals of Lord B.* (2 vols, 1830); Countess of Blessington, *Conversations of Lord B. with the Countess of Blessington* (1834); Earl of Lovelace, *Astarte* (1905); E. C. Mayne, *B.* (1912); P. Quennell, *B., The Years of Fame* (1935); I. Origo, *The Last Attachment* (1949). M.J.

Caballero, FERNÁN, pseud. of CECILIA BÖHL DE FABER (*Switzerland 1796; ∞C. Planells, Marquis of Arco Hermoso, ∞Antonio Arrom de Ayala; †Seville 1877), Spanish novelist, daughter of a German hispanophile and a Spanish lady. At the age of 17 she came to Spain and was protégée of Isabel II. With her novel *La Gaviota* (1849) she was the creator of the 19th-century type of *costumbrismo*. Though not a great novel, the rather romantic plot introduces scenes and dialogues, manners and customs, from Andalusia, all observed with an intelligent, sympathetic eye. She created a whole school of writing, though her followers outshone her. Her main fault is the naïve, moralizing tendency in many of her books (*La familia de Alvaneda*, *Clemencia y lágrimas* etc.).

Obras completas (18 vols, 1893–1914); Lady Wallace, *Castle and the Cottage in Spain from the Spanish of F. C.* (1861); *The Seagull*, tr. A. Bethell (1867); *National Pictures*, tr. anon. (1882); *Silence in Life and Forgiveness in Death*, tr. J. J. Kelly (1883); *Air-built Castles*, tr. Mrs Paule (1887).

G. Pitollet, 'Les premiers essais littéraires de F. C.', in Bull. Hisp. (1907); A. Palma, *F. C., la novelista novelable* (1931); Hespelt and Williams, *Washington Irving's notes on F. C.'s Stories* (1934). R.M.N.

Cabaret d'Orville, JEAN (*fl.* 15th century), French chronicler. A Picard, perhaps secretary to Charles I, Duke of Bourbon. In 1429 he wrote a life of Louis I, Duke of Bourbon (1337–1410), based on the reminiscences of Jean de Chateaumorand, one of the duke's companions-in-arms. It gives a good account of the life of the nobility during the Hundred Years' War.

La Chronique du bon duc Loys de Bourbon, ed. A. M. Chazaud (1876). A.H.D.

Cabrera, FRAY ALONSO DE (*Cordova 1546?; †Madrid? 1598), Spanish Dominican preacher. He served for some years in the American mission-field. Later he became preacher to Philip II. His sermons are famous for their eloquence. He also wrote works of devotion.

Nue. Bibl. Autores Esp., III. E.M.W.

Cabrera de Córdoba, LUIS (*Madrid 1559; †1623), Spanish historian. He entered the public administration as a young man and served also in Flanders and Italy. His history of Philip II is his most famous work; the second part was not published until the 19th century. He also wrote an interesting treatise on history and a contemporary chronicle.

La historia para entenderla y escribirla (1611); *Historia de Felipe II* (1876); *Relaciones de las cosas sucedidas en la Corte de España desde 1599 hasta 1614* (1857). E.M.W.

Cadalso y Vázquez, JOSÉ DE (*Cádiz 1741; †Gibraltar 1782), Spanish writer. A professional soldier, he died in the siege of Gibraltar. As a poet he is a neo-classic; his *Ocios de mi juventud* (1773) revived anacreontic poetry. Many of his amorous compositions are dedicated to his mistress, the actress Ibáñez. She died suddenly and Cadalso tried to disinter her, an episode which he later dramatized in *Noches lúgubres* (pub. 1792), a rather macabre work, pre-romantic in style. The mundane, ironic side of Cadalso, however, is seen in his fine satire against superficial culture: *Los eruditos a la violeta* (1772), and even more in *Cartas marruecas* (1789), short critical essays on Spanish culture, customs and character. On account of his acute analysis of Spanish decadence, and his mockery of Spanish faults, he is considered a precursor of Larra.

Obras (3 vols, 1821).

J. Tamayo, *Cartas marruecas del Coronel Don J. C.* (1927); E. Cotton, 'C. and his foreign sources', in Liverpool Studies in Spanish Lit. (1940). R.M.N.

Cadéras, GIAN FADRI (*Modena 12 VII 1830; †Samédan 25 XI 1891), Raeto-Romansch poet. His lyrics are deeply sincere—gentle, melancholy romantic poetry, with nature and his nostalgia as their subject.

VERSE: *Rimas* (1865); *Nouvas Rimas* (1879); *Fluors alpinas* (1883); *Sorrirs e larmas* (1887); *Poesias* (1930).—10 *Novellas*, in Fögl d'Engiadina, Dumengia saira and Engiadinais (1862–95).—PLAYS: *Redactur Patüfla* (prod. 1871); *Il spiert del Piz Bernina e il landamma d'Engiadina* (1874, with S. Caratsch). R.R.B.

Caecilius (QUINTUS CAECILIUS STATIUS) (*Milan ? *c.* 220; †168 B.C.), wrote over 40 Latin comedies from Greek originals. An Insubrian Gaul, he went to Rome in 200–194 ?, and there knew Ennius. More serious than Plautus, more powerful and less refined than Terence, he was highly esteemed by Roman posterity.

E. H. Warmington, *Remains of Old Latin*, I (Loeb Libr., 1935).

W. Beare, *The Roman Stage* (1950); G. E. Duckworth, *The Nature of Roman Comedy* (1951); P. Faider, 'Le poète comique Cécilius', in Musée Belge, 12–13 (1908–09). E.W.H.

Cædmon (*fl.* late 7th century), English poet; an unlearned herdsman said by Bede to have received in a vision divine inspiration to compose poetry. Only the short *Hymn* is confidently ascribed to him.

Three Northumbrian Poems, ed. A. H. Smith (1933); C. L. Wrenn, 'The Poetry of C.', in Proc. Brit. Acad., XXXII (1946). R.W.B.

Caesar, GAIUS JULIUS (*Rome 13 VII 100; †*ibid.* 15 III 44 B.C.), Roman statesman and writer. His literary fame rests chiefly upon his memoirs (*Commentarii*) of the Gallic and Civil wars, his other works (including two books on Latin usage (*De Analogia*), pamphlets against Cato and numerous letters and speeches) having perished. The *De Bello Gallico* (the eighth book being added by Hirtius) is a model of historical narrative, clear and elegant in style, yet without rhetorical elaboration, and with a remarkable detachment. The three books *De Bello Civili* have the same literary merits, but are occasionally propagandist in tone. The accounts of the Spanish and Alexandrine wars are not by Caesar. Caesar's works were insufficiently rhetorical to find favour in the later empire, and their subject-matter had no appeal for most medieval writers. At the Renaissance he found great favour, but since the early 19th century he has suffered in esteem through being the staple fodder of schoolboys.

Ed.: R. du Pontet (1900); R. Kübler (1897); A. G. Peskett and H. J. Edwards (Loeb Libr., 1914–17); *De Bello Gallico*, ed. A. Klotz (1921), T. R. Holmes (2nd ed. 1923); *De Bello Civili*, ed. C. G. Moberly (1925).

Ancient lives by Suetonius and Plutarch in Loeb Libr.; Mommsen, *History of Rome* IV–V, tr. W. P. Dickson (1877); M. Cary and F. E. Adcock in *Cambridge Ancient History*, IX (1932); R. Syme, *The Roman Revolution* (1939). J.A.W.

Caesarius von Heisterbach (*c.* 1180–1240), prior of the Cistercian monastery Heisterbach nr Bonn; known principally for his compilation of *exempla*, the *Dialogus miraculorum* (*c.* 1220), a storehouse of narrative *motifs* as well as an entertaining record of Christian credulity and persistent pagan superstition.

Ed. Jos. Strange (2 vols, 1851); medieval Ger. tr. ed. K. Drescher (1929); *The dialogue on miracles*, tr. Scott and Swinton Bland, with intro. G. G. Coulton (1929). F.P.P.

Caiado, HENRIQUE, latinized HENRICUS or HERMICUS CAIADUS (†1508?), Portuguese poet who wrote in Latin. He went as a young man to Italy where he found many distinguished friends and patrons, and there published his poems—9 eclogues, 3 *sylvae* and 2 books of epigrams. The pure latinity of his verse earned him high praise from his contemporaries.

Aegloga (Bologna, 1496); *Aeglogae et Sylvae et Epigrammata Hermici* (Bologna, 1501); *The Eclogues of H. C.*, ed. W. P. Mustard (1931).—Poems also in *Corpus illust. poetarum lusit.*, ed. A. dos Reis (Lisbon, 1745). T.P.W.

Caillieu, COLIJN (†Brussels 1484?), Dutch poet in the Rederijker tradition. As town-poet of Antwerp he wrote a large number of topical plays, the majority of which are lost. His adaptation of Ame de Montgesoie's *Le Pas de la Mort* was printed at Antwerp in 1528 as *Tdal sonder wederkeeren oft Tpas der Doot* (ed. P. de Keyser, 1936).

W. v. Eeghem, in Revue belge de phil. et d'hist., XIV (1935) and in Versl. Med. Vlaamse Ac. (1937 and 1939). J.J.M.

Caird, EDWARD (*Greenock 22 III 1835; ∞1867 Caroline Wylie; †Oxford I XI 1908), Scottish philosopher. Educated at Glasgow and Oxford; professor of moral philosophy at Glasgow from 1866; and elected master of Balliol College, Oxford, in 1893. A skilled expositor and a penetrating critic of Kant, Caird exercised a strong influence on philosophical method and approach in Scotland.

Hegel (1883); *A Critical Account of the Philosophy of Kant* (1887); *The Critical Philosophy of Emmanuel Kant* (1889); *Essays on Literature and Philosophy* (1892); *The Evolution of Religion* (1893); *The Evolution of Theology in the Greek Philosophers* (1904).
H. Jones and J. Muirhead, *Life* (1921). J.K.

Calabrese, ḤAYYIM VITAL: see VITAL, ḤAYYIM.

Calamy, EDMUND (*London II 1599/1600; ∞Mary Snelling, ∞Anne Leaver; †*ibid.* 29 X 1666), English dissenting minister, a good preacher, who was one of the five 'Smectymnuus' authors of *An Answer to a Booke entituled An Humble Remonstrance* (1641). B.L.J.

The Noblemans Patterne (1643); *An Indictment Against England* (1645); *Englands Antidote against the Plague of Civil Ware* (1645). J.R.B.

Calcagnini, CELIO (*Ferrara 1479; †*ibid.* 1541), Italian humanist. His treatise on the earth's rotation anticipated Copernicus by 10 years. Among his Latin poems is an elegy in favour of the divorce of Henry VIII.

Quod coelum stet, terra autem moveatur (1520), *Il cielo sta fermo e la terra si muove*, tr. V. Mattioli (1937); *C. C. opera aliquot* (Basle, 1544; prose works only); Io. Baptistae Pignae, *Carminum libri quattuor* (1553), contains C.'s poems. For the elegy on Henry VIII see Giorn. stor. lett. ital., 110 (1937).
A. Lazzari, *Un enciclopedico del sec. XVI: C. C.* (1937). B.R.

Calcaño, JOSÉ ANTONIO (*Cartagena de Indias 1827; †1897), Venezuelan poet, whose many lyrical pieces on the standard romantic emotions found great favour; he was deeply religious and was successful in the poetic communication of Christian feeling in a 'legend' in the manner of Zorrilla; he also wrote *Redención*, a religious play.

El santo huesped (1854); *El canto de primavera* (1865); *El ruego de la inocencia* (Liverpool, 1876); *Bolívar en Santa Marta* (1886); *Obras poéticas* (Paris, 1895). E.Sa.

Calcar, ELISA CAROLINA FERDINANDA VAN, née Schiötling (*Amsterdam 19 XI 1822; ∞1853 H. C. van Calcar; †The Hague 13 VII 1904), Dutch novelist, educationalist, and pioneer of women's emancipation and of spiritualism.

Hermine (1850); *De kinderen der eeuw* (1873).
J. H. Sikemeier, *E. v. C.-S.* (1921). J.W.W.

Caldas, FRANCISCO JOSÉ (*Popayán 1771; †Bogotá 29 X 1816), a pupil of the great Spanish botanist, Mutis, who settled in Bogotá in 1760, and a member of Mutis' 'expedition', sanctioned by Charles III in 1783, which lasted till the end of the colonial epoch. Many of Caldas' scientific writings were published in the Semanario de la Nueva Granada, which he edited in 1808–09 and, in an altered form, 1810–11. His influence on the men of his time was very great. He was among the insurgents shot by the Spanish royalist general Enrile on the suppression of the first phase of the independence movement.

Semanario, repub. in the Bib. Pop. de Cultura Colombana (2 vols, 1942). E.Sa.

Calderón de la Barca, PEDRO (*Madrid 1600; †*ibid.* 1681), Spanish dramatist and poet. He studied at Alcalá and Salamanca. His first play was performed in 1623. By 1630 he had achieved considerable fame as a dramatist, and from 1633 onwards he wrote *autos sacramentales* (q.v.) for the municipality and plays for the court as well as for the public theatre. He served as a soldier in the Catalonian campaign of 1640–41, and became a priest in 1651, obtaining a chaplaincy at Toledo. From that time he wrote only *autos* and command plays for the court theatre.

Calderón took over the form of the *comedia* from Lope and stylized it. He had a genius for intricate construction which enabled him to produce masterpieces of concentration, like *La vida es sueño*. With this went a loss of spontaneity and a limitation of range. His 120 (approximately) plays can easily be classified, and he often repeated himself. Nevertheless he is probably the greatest of all Spanish playwrights. He wrote magnificent religious and philosophical plays, some impressive tragedies of honour, interesting mythological comedies and operas, ingenious cloak-and-sword plays and the finest *autos* in Spanish.

Christian thought dominates Calderón's dramatic world. Even in his apparently frivolous comedies he is concerned with showing how human actions can go astray because men act on impulse or choose wrong means to a good end. He often deals with the disasters wrought by taking the transient to be the eternal, by confusing what seems with what is. The religious plays show the workings of divine grace in sinful man; the others the necessity of prudence in a world where sin leads to disorder and death, where a false move or a mistaken judgment involves the innocent as well as the guilty in confusion and possible disaster.

Calderón was not interested in drawing characters *per se*, though he drew some remarkable portraits. He gained his effects by grouping, comparison and contrast, so that a conventional figure can be immensely significant in the whole scheme. Most traditional critics (e.g. Menèndez y Pelayo) have misjudged him because they did not realize this fact. In his mature work, no part is irrelevant to the whole; plot and subplot are intimately related; neither separate characters nor isolated lyrics can be properly judged out of their context.

The most famous plays were written between 1628 and 1640, except for *El alcalde de Zalamea* (1643 ?). There was, however, no decline in his creative powers after 1640. The later plays will probably become more widely read as his aims and achievements become better understood; they become stylized, less realistic and more intricate. Calderón is the last great writer of the Golden-Age theatre; no one could really compete with his methods of composition, and no new formulas seemed possible. In England his subjects were adapted by Dryden and Wycherly. His reputation declined during the 18th century, but the German romantics brought him back into favour. His most interesting poem is *Psalle et sile*.

Collected eds: *Las comedias*, ed. J. J. Keil (4 vols, 1827–30); Bibl. Autores Esp., VII, IX, XII, XIV; *Select Plays of Calderón*, ed. N. Maccoll (with notes in Eng., 1888); *Obras completas—Dramas*, ed. L. Astrana Marín (1945; excludes cloak-and-sword and mythological plays etc.).—Separate plays: *La vida es sueño*, ed. M. A. Buchanan (1909); *El Mágico prodigioso*, ed. E. Morel Fatio (1877; with *La devoción de la Cruz*, ed. A. Valbuena Prat, 1931); *El príncipe constante*, ed. A. A. Parker (1938); *La selva confusa*, ed. G. T. Northup, in Rev. Hisp., 21 (1909); *Troya abrasada*, ed. *idem, ibid.*, 29 (1913); *Yerros de naturaleza*, ed. E. Juliá Martínez (1930).—Trans: *Six Dramas of Calderón*, tr. E. Fitzgerald (1853, 1903); *Elvira or the Worst not always True*, tr. G. Digby (1667); *Life's a Dream*, tr. F. Birch and J. B. Trend (1925).

H. W. Breymann, *Die C.-Literatur* (1905); M. Menéndez y Pelayo, *C. y su teatro* (1881); A. Rubió y Lluch, *El sentimiento del honor en el teatro de C.* (1882); A. Farinelli, *La vita è un sogno* (2 vols, 1916); E. Cotarelo y Mori, *Ensayo sobre la vida y obra de don P. C.* (1924); C. Pérez Pastor, *Documentos para la biografía de don P. C.* (1905); A. Valbuena Prat, *C. Su personalidad, su arte dramático, su estilo y sus obras* (1941); E. Frutos Cortés, *C. de la B.* (1949); A. E. Sloman, *The Sources of C.'s El príncipe constante* (1950); M. Krenkel, *Klassische Bühnendichtungen der Spanier* (3 vols, 1881–87). E.M.W.

Calderwood, David (*Dalkeith 1575; †Jedburgh 1650), Scottish ecclesiastical historian. He was banished in 1617 for opposing measures which admitted royal intervention in church government. On his return in 1625 he devoted himself to the still valuable *History of the Kirk of Scotland* (1678; with life by T. Thomson, 8 vols, 1842–49). J.K.

Calepino, Ambrogio (*Bergamo 1440 ?; †*ibid.* 1510), Italian humanist and lexicographer, author of a Latin dictionary, *Cornucopiae* (1520). The word *calepino*, from his name, means a dictionary.

A. Mazzi in Boll. d. civica biblioteca di Bergamo, 1 (1907); V. Rossi, in Il Libro e La Stampa, 4 (1910). B.R.

Callaert, Vrancke (from Malines), 14th-century Dutch writer who translated ascetic tracts (*Den Gaert der Minnen*, *Van den houte slevens*, etc.). He is probably also the author of the so-called *Historiebijbel* of 1360, an adaptation in prose of Petrus Comestor's *Historia Scolastica*.

C. G. N. de Vooys, in Theol. Tijdschr. (1902); C. H. Ebbinge Wubben, *Over middelned. vertalingen van het Oude Testament* (1903); C. C. de Bruin, *Middelned. vertalingen van het Nieuwe Testament* (1934). J.J.M.

Callanan, James (*Cork 1795; †Lisbon 1829), Irish poet, teacher, folk-lore collector. He wrote poems on Irish themes and translated from the Irish; was a pioneer of the 'Irish mode' in English verse.

Collected Poems (1830). R.McH.

Callimachus (*Cyrene *c.* 305; †Alexandria *c.* 240 B.C.), Greek poet and scholar. He was employed as cataloguer in the library of the museum at Alexandria under Ptolemy Philadelphus and Euergetes, whom he sometimes praises in his poetry, e.g. *Lock of Berenice*. Prose works included a catalogue of all famous writers and their works and a chronology of the Athenian dramatic poets and their works, both frequently quoted by later writers. Verse included *Aitia* (four books in elegiacs on myth and ritual, also establishing Callimachus's ideal of short fine poetry against the epic of Apollonius Rhodius), *Hymns* (mostly in hexameters; a charming mixture of realism and learnedness), *Hecale* (describing at length the hospitality and funeral of Hecale, who entertained Theseus), *Epigrams* (including 'They told me, Heraclitus'). He combined extreme industry and learning with fastidious charm.

R. Pfeiffer, *C.* (1949, with comm.); A. W. Mair, *C.* (1929, with tr.).

E. Howald, *K. der Dichter* (1949); E. Cahen, *C. et son œuvre poétique* (1931). T.B.L.W.

Callinus, Greek poet of Ephesus (early 7th century B.C.). The earliest surviving poetry in elegiacs, completely Homeric in vocabulary. The longest fragment appeals to the Ionians to fight.

E. Diehl, *Anthologia Lyrica Graeca* (1949); J. M. Edmonds, *Elegy and Iambus* (1931, with tr.); T. H. Williams, *Early Greek Elegy* (1926, with comm.).

C. M. Bowra, *Early Greek Elegists* (1938). T.B.L.W.

Calmo, Andrea (*Venice 1510; †*ibid.* 1571), Italian actor and playwright. His realistic comedies, such as *La Spagnolas* (1549) and *Saltuzza* (1551), are his most original. He also wrote comedies in imitation of classical models (*Rodiana*, 1540; *Travaglia*, 1546). Most of his works are in dialect.

Opere diverse (1600); *Lettere*, ed. V. Rossi (1888).

I. Sanesi, *La Commedia*, I (1911; 1944). B.R.

Calpurnius Siculus, Titus (*fl. c.* A.D. 50), author of seven Latin pastoral poems. The first known imitator of Virgil's *Eclogues*, his style is pleasant and tasteful, though occasionally marred by extravagance.

The Eclogues of Calpurnius Siculus (with *Nemesianus*, ed. C. Keene, 1887; ed. C. Giarratano, 3rd ed. 1943); J. W. and A. M. Duff, *Minor Latin Poets* (Loeb Libr., 1934). A.J.D.

Calverley, Charles Stuart (*Hartley, Worcs. 22 XII 1831; ∞1865 Ellen Calverley; †Folkestone 17 II 1884), English verse-writer and humorist who excelled at parody and imitation and showed exquisite facility in his translation of Theocritus (1869).

Verses and Translations (1862); *Fly Leaves* (1872); *Literary Remains* (with memoir by J. Sendall, 1885). R.M.H.

Calvin, Jean (*Noyon 10 VII 1509; †Geneva 27 V 1564), French religious reformer, studied law at Paris, Orleans and Bourges (1523–31). As a result of a sudden conversion he became preoccupied with religious questions (1533) and fled first from Paris and later (1535) from France. At Basle he published his *Institutes*, in which he advanced theological views which separated him and his followers from the Lutherans. From 1536 he was in Geneva, where he finally established himself in 1541, and which became the citadel of a new faith, spreading from there to France and to many other parts of Europe and becoming the established religion of the United Provinces and Scotland. Calvin, an accomplished writer in both Latin and French, composed many commentaries on the Bible, a catechism and a number of polemical writings. His doctrines, and particularly the stress he and his disciples laid on predestination, have had profound literary influence in all areas where Calvinism has taken root.

Christianae Religionis Institutio (Basle, 1536, definitive ed. Geneva, 1559; crit. ed. Paris, 1911); *Opera Omnia* (Corpus Reformatorum, vols 29-87, 1863–1900).

A. Erichson, *Bibliographia Calviniana* (1900); E. Doumergue, *J. C., les hommes et les choses de son temps* (7 vols, 1899–1927); P. Imbart de la Tour, *Les origines de la réforme*, IV (1935); H. Y. Reyburn, *J. C., his life, letters and works* (1914). D.H.

Calvus, GAIUS LICINIUS MACER (*82; †47 B.C.), Roman orator of the Attic school and poet in the style of his friend Catullus. Now extant only in fragments.

Oratorum Romanorum Fragmenta, ed. H. Malcovati (1930); W. Morel, *Fragmenta Poetarum Latinorum* (1927). A.J.D.

Calzabigi, RANIERI DE' (*Leghorn 1714; †Naples 1795), Italian poet, librettist and critic. Viewing opera as 'tragedy recited in music' (after Algarotti), he wrote in Vienna the libretti for Gluck's *Orfeo* (1762), *Alceste* (1766) and *Paride ed Elena* (1770), works which proclaimed a musico-dramatic reform of the *opera seria*. Other works include three *opere buffe*, *Poesie* and dissertations on Metastasio and Alfieri.

Poesie e prose diverse di R. de' C. (1793).
G. Lazzeri, *La vita e l'opera letteraria di R. C.* (1907); G. Natali, *Il Settecento* (1936; biblio.). M.W.

Camacho, DIOGO, 17th-century Portuguese poet. His verses, published in the *Fénix Renascida* (q.v.), mark a reaction against the futility and stylistic absurdities of much contemporary poetry, which he satirizes in compositions such as *Jornada às cortes do Parnaso* and *Saudades de Apolo*.

H. Cidade, *A poesia lírica cultista e conceptista* (1942). T.P.W.

Cámara, JUAN RODRÍGUEZ DE LA: see RODRÍGUEZ DEL PADRÓN, J.

Cambaceres, EUGENIO (*Buenos Aires 1843; †*ibid.* 1888), Argentinian novelist. He was the first Spanish American to write in the naturalist manner. He wrote several novels dealing with the relations of the sexes in a very frank way, and depicting in general the seamy side of Buenos Aires society. They enjoyed a *succès de scandale* and opened the way to further novels in the Zola manner.

Pot-pourri (1882); *Música sentimental* (1884); *Sin rumbo* (1885); *En la sangre* (1887). E.Sa.

Camblak, GRIGORIJE (*1364), Serbian chronicler. Of Bulgarian origin, he entered the Orthodox priesthood and was appointed abbot of Dečani monastery in Serbia and later metropolitan of Kiev. His life of Stephen Dečanski (*Žitija Stevana Dečanskog*) is one of the earliest works in Serbian of scholarly and literary value, though he relied too much on oral tradition.

A. Jasimirski, *G. C.* (in Russ., 1904). S.C.

Camden, WILLIAM (*London 2 V 1551; †Chislehurst 9 XI 1623), English educationist and antiquarian. Educated at Oxford, Camden taught at Westminster School (1575–97) before becoming Clarenceux king of arms (1597). Though he composed a standard Greek grammar, his life-work was the study of British topography and antiquities, and his *Britannia* is still an indispensable storehouse of facts.

Britannia (1586; the 6th ed. of 1607 has large additions; best tr. ed. R. Gough, 4 vols, 1806); *Institutio graecae grammatices* (1597); *Remaines of a greater Worke concerning Britaine* (1605; repr. J. R. Smith, 1870); *Annales Rerum Anglicarum et Hibernicarum, regnante Elizabetha*, 1st part, 1605; 2nd part, 1625 (Leyden), 1627 (London): ed. T. Hearne (3 vols, 1717), tr. White Kennet, *Complete History*, II (1706); *Camdeni Epistolae* (1691).
R. Brook, *A Discovery of Certain Errours in Britannia* (1596); A. à Wood, *Athenae Oxonienses*, ed. P. Bliss (1820); T. D. Kendrick, *British Antiquity* (1950). W.A.A.

Caminha, PEDRO DE ANDRADE (*1520?; †Vila Viçosa 1589), Portuguese poet. Living mostly at the court and reputed to have been an enemy of Camões, Caminha wrote with equal facility in Spanish and Portuguese. While he cultivated the new poetic style introduced from Italy by Sá de Miranda, he also handled the traditional peninsular metres with great dexterity.

Poesias (1791); *Poesias inéditas*, ed. J. B. Priebsch (Halle, 1898).
C. Michaelis de Vasconcelos, *P. de A. C.* (Paris, 1901); A. Baião, *P. de A. C. e um seu cancioneiro inédito* (1916). T.P.W.

Camões, LUÍS VAZ DE (*Lisbon? 1524?; †Lisbon 1580), Portuguese poet. Of his life very little is known with certainty. He was descended from a noble family of Galician origin and may have studied at Coimbra. Later he frequented the court in Lisbon. After serving in north Africa, where he lost an eye, he returned to Lisbon; here in 1552 he was imprisoned for wounding a palace official in a quarrel. In the following year he was pardoned and sailed for India as a soldier. Tradition has it that he was for a time official trustee for the property of the dead and absent in Macau, and that on his return to Goa he was shipwrecked off the coast of Cambodia; on the whole his fifteen years in the East seem to have been a period of hardship and misfortune. Back in Portugal in 1570, Camões published his great epic *Os Lusíadas*. For this and for his service in the East he was awarded a modest pension.

With the exception of *Os Lusíadas* and a few short poems all Camões' works were published posthumously. Four letters (one written from Ceuta, another from

India) have come down to us. In these the pessimism that pervades so many of Camões' lyrics is well in evidence. We also possess three plays: *Auto dos Enfatriões*, freely adapted from Plautus' *Amphitruo*; *El-Rei Seleuco*, based on a passage in Plutarch; and *Filodemo*, a novelesque action which in spite of a certain diffuseness is the most interesting of the three.

Even after the exclusion by modern criticism of some hundreds of compositions formerly attributed to him, the collection of Camões' lyrical poems is still substantial and forms, with his epic, the poet's chief claim to distinction. In the traditional peninsular metres he left a wealth of short lyrics, notable for their freshness, elegance and wit; while in the longer Italian metres he is one of the greatest masters of the Renaissance. Treating chiefly of his various loves and misfortunes, his sonnets and longer poems, notably the *canções*, achieve a blend of emotional intensity and stylistic perfection rarely surpassed. In other poems Camões evinces a profound social pessimism and only rarely does a more serene mood predominate.

Classical in structure, the epic poem *Os Lusíadas* has for its central theme the discovery of the sea-route to India by Vasco da Gama. But by means of narrative and prophecy the whole history of Portugal is embraced and the work becomes a panegyric on the achievement of the whole race. In this sense it is an epic without a hero. Along with the nautical and military prowess which enabled the Portuguese to establish themselves in the East, Camões exalts their crusading spirit and the enterprise is seen as a great campaign against the heathen. A particularly notable feature of the work is its humanistic significance: confident in his growing knowledge, man triumphs over nature, sails unknown seas and opens up new worlds. Both for the variety and grandeur of its themes, national, religious and humanistic, and the excellence of its artistic execution, *Os Lusíadas* may be considered the supreme renaissance epic.

Os Lusíadas (1572; *The Lusiad, or Portugals historicall Poem*, tr. R. Fanshawe, 1655; *The Lusiads*, tr. W. C. Atkinson, 1952 [Penguin]; *The Lusiads*, tr. L. Bacon (N.Y., 1950); *Rhythmas de Luis de Camões* (1595, 1st ed. of C.'s lyrics; many poems were added in subsequent eds); *Camões: The Lyricks*, tr. R. Burton (2 vols, 1884); *Primeira parte dos autos e comedias portuguesas feitas por A. Prestes e por L. de C.* (1587, contains *Auto dos Enfatriões* and *Auto de Filodemo; Auto del-Rei Seleuco* first appeared in the 1644–45 ed. of C.'s works).—*Obras completas*, ed. H. Cidade (vols, 1946–47).

W. Storck, *Luis de Camoens Leben* (1890) J. M. Rodrigues, *Fontes dos Lusíadas* (orig pub. in *O Instituto*, 1904–13); T. Braga *Camões. A obra lírica e épica* (1911); A. F. G Bell, *L. de C.* (Oxford, 1923); A. Peixoto *Ensaios camonianos* (1932); H. Cidade, *L. de C. I. O lírico* (1936), *L. de C., a vida e a obra lírica* (1943), *L. de C., II. O épico* (1950); C. M Bowra, 'C. and the epic of Portugal', in *From Vergil to Milton* (1945). T.P.W.

Campanella, Tommaso (*Stilo, Calabria 5 IX 1568; †Paris 21 V 1639), Italian philosopher and poet. Although a Dominican his doctrines soon aroused the suspicion of the authorities. After a series of vicissitudes he sought to stir up a movement against the Spanish domination in southern Italy. Thirty years of imprisonment (1599–1629) followed during which he wrote his philosophic and poetic works. He advocated a utopistic form of theocracy, based on natural religion, which should unite humanity into one family. Campanella's poems are warm with sincerity and inspiration, and robust although rough in form; they restate his beliefs. In the last years of his life Campanella sought shelter in France.

La Città del Sole (crit. ed. 1920; *C.'s City of the Sun*, tr. T. W. Halliday, 1937); *Poesie* (1622; 1915; 1938); *Lettere* (1927).—*Opere*, ed. A. D'Ancona (2 vols, 1854).

C. Dentice d'Accadia, *T. C.* (1921); E. G. Gardner, *C. and his poetry* (1923); R. De Mattei, *Studi Campanelliani* (1934); L. Firpo, *Bibliografia degli Scritti di T. C.* (1940); L. De Carolis Pilotti, *T. C. Poeta* (1942); A. Momigliano, 'La Lirica di C.', in *Cinque Saggi* (1945); L. Firpo, *Ricerche Campanelliane* (1947). U.L.

Campano, Giannantonio (*Cavelli, Capua 1429; †Siena 15 VIII 1477), Italian poet and man of letters. The 9 volumes of his *Epistolario* provide a gay and vivid picture of renaissance life.

De vita et gestis Braccii Perusini, ed. R. Valentini (1929); *Epistolario*, ed. Mencken (1707).

G. Lesca, *G. A. C.* (1892). C.P.B.

Campbell, John Campbell, 1st Baron (*Cupar 15 IX 1779; †London 22 VI 1861), Scottish biographer and lord chancellor of England. Called to the English bar in 1806; attorney-general 1834; raised to the peerage 1841; lord chancellor in 1859. Learned and conscientious as a judge, Campbell was less successful as a historian. His biographies are valuable accumulations of fact, but are marred by prejudices and misrepresentations.

Lives of the Lord Chancellors and Keepers of the Great Seal of England (7 vols, 1846–47); *Lives of the Chief Justices of England* (3 vols, 1849–57). J.K.

Campbell, THOMAS (*Glasgow 27 VII 1777; ∞1803 Matilda Sinclair; †Boulogne 15 VI 1844), Scottish poet. He turned from law to literature, and quickly gained popularity as a poet. He is at his best in narrative and vigorous lyric, of which *Hohenlinden* and *The Battle of the Baltic* are the finest examples. Campbell was a prolific journalist; he contributed chiefly to the *Edinburgh Encyclopaedia*, and to the New Monthly Magazine (1820–30) which he edited.

Pleasures of Hope (1799); *Poems* (1805); *Annals of Great Britain from George III* (1807); *Gertrude of Wyoming* (1809); *Specimens of the British Poets* (1819); *Theodoric* (1824); *Life of Mrs. Siddons* (1834); *Pilgrim of Glencoe* (1842); *Frederick the Great* (1842).—*Works*, ed. W. M. Rossetti (1880), ed. J. L. Robertson (1907).

W. Beattie, *Life and Letters of C.* (3 vols, 1849); C. Redding, *Literary Reminiscences of C.* (1860); G. Saintsbury, *Essays in English Literature, 1780–1860*, II (1895); J. C. Hadden, *T. C.* (1899). J.K.

Campe, JOACHIM HEINRICH (*Deensen 29 VI 1746; †Brunswick 22 X 1818), German poet and novelist. Campe, a clergyman, was tutor to the Humboldt family and later an educational administrator at Dessau, Hamburg and Brunswick. He successfully adapted *Robinson Crusoe* for young readers. He sought to further enlightened Christian education and to reform the German language.

SATIRES: *Das Testament* (1766); *Satiren* (1768); *Der Kandidat* (1769).—NOVEL: *Robinson der Jüngere* (1779).

J. Leyser, *J. H. C.* (2 vols, 1877). H.B.G.

Camphuysen, DIRCK RAFAELSZ (*Gorinchem 1586; ∞1613 Anna Alendorp; †Dokkum 19 VII 1627), Dutch religious poet. Educated as a painter, he studied theology and became parson at Vleuten, but was dismissed because of his Arminian sympathies. Although not a zealot himself he was persecuted everywhere and died as a bargee. After Cats, and more a poet than Cats, he was the most widely-read Dutch poet of his age. His religious ideas are akin to those of the 'Collegianten'. At an early age he turned from the world towards God and was a cheerful, patient man.

Sticktelycke Rymen (1624, pub. anon.); *Uijtbreiding over de Psalmen* (1630); tr. in J. Bowring, *Batavian Anthology* (1824).

L. A. Rademaker, *D. C.* (1898); K. Heeroma, *Bloemlezing uit D. R. C.* (1935) and 'C. en zijn Stichtelijke Rijmen', in Tijdschr. v. Nederl. T. en Lett., 68 (1950). A.M.B.W.

Campion, THOMAS (*London 12 II 1567; †*ibid.* 1 III 1619), English poet. Campion studied at Cambridge and Gray's Inn, but he qualified as a doctor, probably at a foreign university, and practised in London. Campion was a skilful writer of Latin verse and in his *Observations on the Art of English Poesie* (1602) he advocated the abolition of rhyme and the adoption of a quantitative system of scansion, though he did not practise these precepts continuously. His masques are more distinguished for their melodies than for their dramatic coherence and his gifts found their best outlet in the composition of 'ayres'. These song-lyrics exhibit an almost inimitable grace of rhythm and subtlety of cadence as well as a wide range of themes.

Thomae Campiani Poemata (1595); *A Booke of Ayres* (music by Philip Rosseter, words by Campion; 1601); *The Discription of a Masque* ('Lord Hays' Masque', 1607); *Two Bookes of Ayres* (*c.* 1610); *Songs of Mourning* (1613); *A Relation of the Late Royall Entertainment* (includes the '*Lords*' *Masque*'; 1613); *The Description of a Maske* ('Somerset's Masque'; 1614); *The Third and Fourth Booke of Ayres* (*c.* 1617); *A New Way of Making Fowre parts in Counterpoint* (*c.* 1620); *Works*, ed. P. S. Vivian (1909).

P. Reyher, *Les Masques Anglais* (1909); T. MacDonagh, *T. C. and the Art of English Poetry* (1913); M. M. Kastendieck, *England's Musical Poet: T. C.* (1938). W.A.A.

Campistron, JEAN GALBERT DE (*Toulouse 1656?; †*ibid.* 11 V 1723), French dramatist. A successful minor writer of classical tragedies in the wake of Racine, he also wrote libretti for Lulli and others and two comedies.

TRAGEDIES: *Virginie* (1683); *Arminius* (1684); *Andronic* (1685); *Alcibiade* (1685); *Phocion* (1688); *Tiridate* (1691).—COMEDIES: *Le Jaloux désabusé* (1709).—MUSICAL PLAYS: *Acis et Galatée* (1686); *Achille et Polyxène* (1687); *Alcide* (1693).—*Œuvres* (3 vols, 1750).

Hausding, *J. G. C.* (Leipzig, 1903); H. C. Lancaster, *A History of French Dramatic Lit. in the 17th C.*, IV (1940). G.B.

Campo, ESTANISLAO DEL (*Buenos Aires 1835; †*ibid.* 1888), Argentinian poet, chiefly remembered for his important contribution to *gaucho* literature, *Fausto*, a semi-humorous narrative poem, written in a series of simple strophes, in the speech of the cowboys and retelling the story of Gounod's opera in the words of one of them who had seen it in Buenos Aires, believing the performance to be real life.

This unlikely material succeeds nevertheless in achieving genuine if simple poetry.

Fausto. Impresiones del gaucho . . . de esta ópera (1866, tr. in verse *Faust*, by W. Owen, 1943); *Poesías* (1870). E.Sa.

Campoamor, Ramón de (*Navia, Asturias 1817; †Madrid 1901), Spanish poet. He gave up the study of medicine in favour of a literary career, intervened in politics and held bureaucratic posts. His pseudo-philosophical, rationalist and post-romantic poetry brought him popular glory and official recognition as well as sudden and almost complete oblivion. He left a vast body of work, the bulk of which is today unreadable: plays which do not act well, weak, pretentious prose on philosophical and political subjects, and several volumes of verse. In spite of his wit and his artificial scepticism his poems are often overburdened with sentimentality. Only some of his short, epigrammatic poems in *Doloras*, *Pequeños poemas* and *Humoradas* are worth reading.

Obras completas (8 vols, 1901–03); *Obras poéticas completas* (1943).—Eng. trs in T. Walsh, *Hisp. Anth.* (N.Y., 1920); *Translations from Hispanic Poets* (N.Y., 1938).
A. Gonzalez Blanco, *C., biographía y estudio crítico* (1911); R. Hilton, *C., Spain, and the world* (1940). R.M.N.

Camus, Jean-Pierre (*Paris 3 XI 1584; †*ibid.* 25 IV 1652), French writer, bishop of Belley and vicar general of Rouen. The friend and biographer of St François de Sales, he wrote, besides theological works, some 50 novels which make him a pioneer of religious edification through popular fiction.

Elise ou l'Innocence coupable (1621); *La Pieuse Julie, histoire parisienne* (1625); *Pétronille, accident pitoyable de nos jours, cause d'une vocation religieuse* (1626); *Marianne ou l'Innocente victime* (1629); *L'esprit de Saint François de Sales* (1641), ed. M. Depery (1840).
Boulas, *C.* (1878); A. P. Bayer, *J. P. C., sein Leben und seine Romane* (1906). G.B.

Cáncer y Velasco, Jerónimo de (*Barbastro, before 1600; †Madrid 1655), Spanish poet and dramatist. His poems are minor. He wrote two plays and some interludes; he also collaborated with Lope de Vega, Calderón, Vélez de Guevara and Rojas Zorrilla.

Bibl. Autores Esp., XIV, XLII. E.M.W.

Cané, Miguel (*1851; †1905), Argentinian writer, exercised a wide influence during his lifetime, but is now chiefly remembered for his *Juvenilia* (1882), an account of his schooldays as a boarder in Buenos Aires. Sprightly in style an amusing in content, it has a well-merite place as a minor classic of Argentin literature.

Ensayos (1877). E.Sa.

Canitz, Friedrich Rudolf, Freiherr vo (*Berlin 27 XI 1654; †*ibid.* 11 VIII 1699) German poet. In his satires, modelled o Boileau, he writes a sober and restraine style pointing forwards to the Enlightenment. His fine hymn, 'Seele du muss munter werden' ('Come my soul, tho must be waking') is in common use i England.

Nebenstunden unterschiedener Gedichte (1700).
V. Lutz, *Canitz, sein Verhältnis zum französischen Klassizismus* (1887); J. Julian, *Dictionar of Hymnology* (1892). L.W.F.

Cañizares, José de (*Madrid 1676; ∞Lorenza Álvarez de Losada; †Madri 1750), Spanish dramatist, army officer, theatrical censor, and the duke of Osuna's protégé. There is in some of his plays more than a mere imitation or corruption of 17th-century drama. His popularism (*Comedias de figurón*) is 18th-century in character and *El picarillo en España* is as good a play as many of the previous century, and no less subtle in its implications.

Comedias escogidas (2 vols, 1828–33); Bibl. Autores Esp., 49, 67. R.M.N.

Canning, George (*London 11 IV 1770; ∞1800 Joan Scott; †Chiswick 8 VIII 1827), English statesman whose speeches combined close reasoning with literary eloquence: editor of The Anti-Jacobin (1797–98), to which he contributed brilliantly.

Speeches, ed. Sir R. Therry (with memoir, 6 vols, 1828); *Poetical Works* (with memoir, 1823); *Parodies and other burlesque pieces by G. C.* (with the whole of the poetry of *The Anti-Jacobin*), ed. H. Morley (1890).
Lord Dalling, *Historical Characters* (1867); H. W. V. Temperley, *Life of C.* (1905); J. Bagot, *G. C. and his friends* (2 vols, 1909). R.M.H.

Cánovas del Castillo, Antonio (*Málaga 1828; ∞María de la Concepción Espinosa, ∞Joaquina de Osma; †Santa Águeda, Guipúzcoa 1897), Spanish statesman and man of letters. He studied law, entered politics, was the architect of the restoration and the most important political figure in 19th-century Spain. *El solitario y su tiempo*, a biography of his uncle Estébanez Calderón, is an acute, documented portrayal of the man and his period. His historical works are valuable and interesting.

La campana de Huesca (1852, novel); *Artes y letras* (1887); *Estudios del reinado de Felipe IV* (2 vols, 1888); *Historia de la decadencia de España desde el advenimiento de Felipe III al trono hasta la muerte de Carlos II* (1910); *Bosquejo histórico de la casa de Austria en España* (1911); *Apuntes para la historia de Marruecos* (1913).

M. G. de Revilla, *C. y las letras* (Mexico, 1898); Marqués de Lema, *C. o el hombre de Estado* (1931); J. Pérez de Guzmán, 'C. juzgado por sus libros', in Esp. Mod. (1907); A. M. Fabié, *C. de C.* (1928). R.M.N.

Cantacuzino, Constantin Stolnic (*Wallachia *c.* 1650; ∞Maria (a Moldavian), ∞Safta (a Wallachian); †Constantinople 6–7 VI 1716). A Wallachian politician who wielded great power between 1688 and 1714, Cantacuzino was a distinguished scholar and linguist and also a great traveller. He was strangled by the Turks in the prison of Bostangi-Basha. In his chronology he asserted boldly that Wallachia was founded in 1215. His style is rather heavy and overloaded with quotations.

Ziarul de călătorie și petrecere la Padova; *Cronologia tabelara a Munteniei*; *Istoria Țarii Românești* (1694).

N. Iorga, *Operele lui C.* (1901). A.V.W.

Cantalicio, Giovanni Battista (*Cantalice, Rieti 1450?; †Rome 1515), Italian poet and man of letters. His 12 books of epigrams are of literary and historical interest.

Epigrammata Cantalyci (1493), ed. C. Picci (1911); *Historie*, ed. G. M. Bernaudo (1597).

M. Morici, 'G. B. Valentini detto il Cantalicio a San Gimignano', in Miscell. Stor. della Valdelsa, 13 (1905); B. Croce, 'Un maestro di scuola', in Archiv. Stor. Nap., n.s., 10 (1926). C.P.B.

Cantemir, Dimitrie, hospodar of Moldavia (*Falciu 26 X 1673; ∞1700 Cassandra Cantacuzino, ∞1718 Princess Trubetzkoy; †Russia 21 VIII 1723), Rumanian orientalist, author of the first Rumanian philosophical treatise and first book on Turkish music. Cantemir was also the first Rumanian elected member of a foreign academy. Son of the reigning prince, Constantin Cantemir, he was educated in Constantinople, learnt eleven languages and became an accomplished musician. He was made hospodar of Moldavia in 1710 but in 1711 had to flee to Russia for having sided with the defeated Peter the Great in the Russo-Turkish war. The tsar heaped riches and honours on him and sent him abroad on scientific and diplomatic missions. At the request of the Berlin Academy, of which he had been elected a member in 1714, he wrote a Latin description and a chronicle of Moldavia (1715). Both are important and unique sources of information on Rumania's past. His *magnum opus*, the *History of the Othman Empire*, was subsequently translated into French, German and English. Byron quoted the English translation in *Don Juan* (canto X and XI).

Descriptio Moldaviae (1715; Lat. version pr. with map of the country in Holland, 1734; *Beschreibung der Moldau nebst dem Leben des Verfassers*, tr. J. L. Redslob, 1771); *Hronicul vechimii a Romano-Moldo-Vlahilor* (1716; Lat. version lost in Caspian Sea wreck 1721; orig. Ruman. MS. pub. 1883).—*Historia incrementorum atque decrementorum aulae othomanicae* (1716; *The History of the growth and decay of the Othman Empire*, tr. from author's own MS. N. Tindal, 1734); *Vita Constantini Cantemirii* (1719–20; Ruman. version, 1876); *Systema religionis mahomedanae* (Petersburg, 1722); *Divanul sau gâlceavă ințeleptului cu lumea sau giudețul sufletului* (pub. 1878); *Memoriul despre Cantacuzini și Brancoveanu* (Russ. 1719, Rum. 1883).—*Tratat de musica turceasca.*

Operele Princepelui C. (1872); Dragos-Protopopescu, *Stilul lui C.* (1915); G. Pascu, *Vieța si operele lui C.* (1924); I. Minea, *Despre C.* (1926). A.V.W.

Canth, Minna, née Ulrika Vilhelmina Johnsson (*Tampere 6 III 1844; ∞1865 J. F. Canth; †Kuopio 12 V 1897), Finnish author. She went to a Swedish school and later married her former teacher. After his death she brought up their seven children and successfully carried on her father's business. She began to write stories and plays under Bjørnson's influence in 1878. From then on she became the pioneer of realism in Finnish literature. The influence of Tolstoy pervades her play *Anna Liisa* (1895). She is especially important as a dramatist.

Novels and Stories: *Novelleja ja kertomuksia* (1878); *Hanna* (1886); *Köyhää kansaa* (1886); *Salakari* (1887); *Kauppa-Lopo* (1888); *Lain mukaan* (1889); *Novelleja* (2 vols, 1892).—Plays: *Murtovarkaus* (1879); *Roinilan talossa* (1883); *Työmiehen vaimo* (1885); *Kovan onnen lapsia* (1888); *Papin perhe* (1891); *Sylvi* (1893); *Hän on Sysmästä* (1893); *Spiritistinen istunto* (1893).

Lucina Hagman, *M. C.* (2 vols, 1906–11); V. Tarkiainen, *M. C.* (1921); H. E. Vilkemaa, *M. C.* (1931). W.K.M.

Cantoni, Alberto (*Pomponesco di Mantua 16 XI 1841; †Mantua 11 IV 1904), Italian novelist. He is one of the few Italian authors to whom the quality of humour may be ascribed. Pirandello regarded him as a forerunner of himself.

Short Stories: *Il demonio dello stile* (1887); *L'altalena delle antipatie* (1893); *Pietro e Paola* *con seguito di bei tipi* (1897).—NOVEL: *L'Illustrissimo* (1906, with pref. by Pirandello).—VARIOUS: *Un re umorista* (memoirs, 1891); *Humour classico e moderno* (1899); 'La chiave di un grottesco', in Marzocco (1902).

L. Pirandello, 'A. C. romanziere', in Nuova Antologia (1905); F. Bernini, 'Modernità di A. C.', in Giorn. stor. lett. ital., 109 (1937, with biblio.). B.R.

Cantù, CESARE (*Brivio, Como 5 XII 1804; †Milan 11 III 1895), Italian historian and novelist. His most voluminous and ambitious work is his *Storia universale* (35 vols). Of smaller compass are his *Storia di cent'anni* (1851), *Storia degli italiani* (1854–56) and *Gli eretici d'Italia* (1865–66). Of particular interest for students of literature are his *Reminiscenze di Alessandro Manzoni* (1882), which are tinged by a certain personal animosity; and his *Sulla storia lombardia del secolo XVII* (1832), a commentary on the historical background of Manzoni's *I Promessi Sposi*. His historical novel, *Margherita Pusterla* (1838), was popular in its day but is little read now. Some of his educative writings, however, in particular *Buon senso e buon cuore* (1870), are still known. Two other works of biography and criticism are important: *L'Abate Parini e la Lombardia del secolo passato* (1854) and *Monti e l'età che fu sua* (1879).

Storia della città e della diocesi di Como (1830–31); *Di Vittore Hugo e del Romanticismo in Francia* (1833); *Beccaria e il diritto penale* (1862); *Il Conciliatore e i Carbonari* (1878). B.R.

Capellen tot den Pol, JOAN DERK VAN DER (*Tiel 2 XI 1741; †*ibid.* 6 VI 1784), Dutch leader of the Patriot party, advocate of a people's army and indirect aid to America.

Aan het volk van Nederland (1781).
M. de Jongh Hzn., *J. D. v. d. C.* (1922). J.W.W.

Capgrave, JOHN (*King's Lynn 21 IV 1393; †*ibid.* 12 VIII 1464), English Augustinian friar and scholar; wrote Latin sermons, commentaries and historical works; and an unfinished English chronicle of England.

The Life of St Katherine of Alexandria (1893) and *Nova Legenda Anglie* (2 vols, 1901) both ed. C. Horstmann; *Liber de Illustribus Henricis* and *A Chronicle of England from the Creation to* A.D. *1417*, both ed. F. C. Hingeston (1858); *Lives of St Augustine and St Gilbert of Sempringham*, ed. J. J. Munro (1910).

C. L. Kingsford, *English Historical Literature in the 15th Century* (1913); H. S. Bennett, *Chaucer and the 15th Century* (1947). R.W.B.

Caporali, CESARE (*Perugia 1531; †Castiglione 1601), Italian poet. His *Vita d* *Mecenate* and *Viaggio di Parnaso* are earl examples of the Italian heroic-comic style

Rime, ed. G. Monti (1916).
Gallenga Stuart, *C. C.* (1903); B. Croce, i *Saggi sulla lett. ital. del 1600* (1911). C.P.B.

Capponi, GINO (*Florence 1350 ?; †*ibid* 19 V 1421), Italian politician. He became an active and influential supporter of the Albizzi party in Florence, and has left some *Ricordi* of his political life.

Monumenta historica de rebus florentinorum, in L. A. Muratori, *Rerum ital. script.*, 18 (1723).
L. Passerini, 'I C. di Firenze', in P. Litta, *Famiglie celebri italiane* (1819). C.P.B.

Capponi, GINO (*Florence 13 IX 1792; †*ibid.* 3 II 1876), Italian historian and critic. In association with Vieusseux he founded the periodicals Antologia and Archivio Storico, and was one of the most active members of the Gabinetto Vieusseux. Blind from 1840 onwards, he was unable to take an active part in the Risorgimento; nevertheless his influence as a propagandist for the Italian cause was considerable. One of his most penetrating and original works is his pamphlet entitled *Pensieri sull'educazione*, published anonymously in 1845. For 20 years he worked on his *Storia della repubblica di Firenze*, which he finally published shortly before his death. Leopardi, who met him while staying in Florence, addressed to him one of his bitterest condemnations of contemporary life, *Palinodia a Gino Capponi*.

Le più belle pagine di G. Capponi, ed. G. Gentile (1926).
B. Croce, *Storia della storiografia italiana nel secolo XIX*, I (1921); G. Gentile, *G. C. e la cultura toscana del secolo XIX* (2nd ed. 1926). B.R.

Caragiale, ION LUCA (*Haimanalele, Prahova 20 I 1852; ∞1894; †Berlin VII 1912), playwright and short-story writer, is the first Rumanian objective writer.

Son and grandson of actors famous in their time, Caragiale was familiar with the theatre from his earliest childhood. After the staging (1878) of his first two plays, *Roma Invinsa* and *Lucreția Borgia*, which were translations, he joined the Junimea literary group. The satirical comedies, *Conu Leonida* (1879), *Noaptea furtunoasa* (1880), *O scrisoarea pierduta* (1884) and *D'ale carnavalului* (1885), made his name; but his tragedy *Năpasta* was harshly criticized. Accused of plagiarism in 1901 he was brilliantly defended by Barbu Delavrancea (1902) and won the libel action he brought against his accusers. Disgusted with his fellow-countrymen he left Rumania and settled with his family in Berlin.

His plays and short stories caricature professional politicians, government officials, the new rich and the would-be genteel. His dialogue is terse and pungent and passages from his plays have become popular quotations.

O scrisoarea pierduta (1884; *Una Lettera Smarrita*, It. tr. C. Isopescu and A. Silvestri-Giorgi, 1929); *Teatru* (1889; 2nd ed. 2 vols, 1896; 6th ed. 2 vols, 1937); *Năpasta* (1890; *Mala Sorte*, It. tr. A. Silvestri-Giorgi, 1928); *Omul cu Noroc* (3 short stories in 1 vol., 1892); *Note și Schițe* (1892); *Momente* (1901); *Nuvele și povestiri* (1908); *Kir Ianulea* (1909; Fr. tr. Nortines, 1939); *Schițe noui* (1910); *Abu-Hasan* (1915); *Amințiri* (1915); *Păcat* (*Le Péché*, tr. J. Volquin, 1926); *Faclia de Pasce* (*Un cierge de Pâques*, in *Mille Nouvelles*, tr. J. Charlier, 1910).

I. Gherea, *Studii critice* (1893); M. Dragomirescu, *Critica dramatica* (1904); G. Ibraileanu, *Scriitori și curente* (1909); H. P. Petrescu, *C., Leben und Werke* (1911); S. Struțeanu, *Incercare critica a comicului lui C.* (1924); *Scriitori români și străini* (1929); P. Zarifopol, *Opere complete lui C.* (with comments; 1930 ff.); P. Bujor, *Amințiri de C.* (1938); B. Jordan and L. Predescu, *C., Tragicul destin al unui mare scriitor* (1939). A.V.W.

Carbery, EITHNE, pseud. of ANNA JOHNSTON (*1886; ∞1901 Seumas MacManus; †Donegal 1902), Irish poet; associated with the Irish literary revival.

The Four Winds of Eirinn (1902); *The Passionate Heart* (1903); *In the Celtic Past* (1904). R.McH.

Carcano, GIULIO (*Milan 7 VIII 1812; †Lesa 30 IV 1882), Italian novelist, short-story writer and poet, an avowed disciple of Manzoni but influenced also by Scott, Dickens and George Sand. Of his novels, the following are still read: *Angiola Maria* (1839), *Il manoscritto di un vicecurato* (1850), *Damiano* (1850) and *Gabrio e Camilla* (1874). His short stories are somewhat artificial sketches of rustic life (*Novelle campagnuole*, 1871) and his poetry, especially in *Armonie domestiche* (1841), is sentimental and banal.

Opere complete (10 vols, 1892–96), not incl. the complete Shakespeare tr. which occupied him for 40 years.

A. Albertazzi, *Il romanzo* (1904); F. Bernetti Evangelista, *Vita e Opera letteraria di G. C.* (1918). B.R.

Carcinus. Two Athenian tragic poets of this name are known, grandfather, who was ridiculed by Aristophanes in the *Peace* and *Wasps*, and grandson, who was at the court of Dionysius of Syracuse and won his first victory at Athens before 372 B.C. His *Oedipus* and *Medea* varied greatly from the versions of Sophocles and Euripides.

A. Nauck, *Tragicorum Graecorum Fragmenta* (1926); A. E. Haigh, *Tragic Drama of the Greeks* (1896). M.L.C.; T.B.L.W.

Carducci, GIOSUÈ (*Val di Castello 27 VII 1835; †Bologna 16 II 1907), Italian poet and critic; professor of rhetoric at the university of Bologna (1860–1904). He opposed romanticism and belonged to a Florentine literary circle known as the 'Amici Pedanti' (among whom was Giuseppe Chiarini), which aimed at reviving the classical traditions of Italian literature; its organ, Il Poliziano, published many of Carducci's poems. In his first volume of poetry, *Rime* (1857; incorp. in *Juvenilia*, 1856–60), he decries Italy as decadent, incapable of action, weakened by two corrupting and enervating influences: romanticism and Christianity; her only hope lying in the revival of the classical, pagan spirit of antiquity. Two later volumes, *Levia Gravia* (1861–71) and *Giambi ed Epodi* (1867–79), are inspired mainly by contemporary political events and show Carducci at his most aggressive (and, poetically, at his weakest). The famous 'Inno a Satana', which caused such a sensation on its publication in 1865, is an example of his desire to shock Italians out of their spiritual complacency. The Satan he invokes is the symbol of nature and reason: free thought, progress, the world and the flesh, excommunicated by theocracy as the temptations of the devil. The poem was severely criticized by Querico Filopanti, one of Carducci's friends, who complained that it was not a poem at all, but an intellectual orgy. The charge of intellectualism has been brought against Carducci with regard to many other poems, but the hostility which his works aroused during his life-time was mainly political or religious. Monarchists, who hailed with delight his 'Canzone a Vittorio Emanuele' and 'La Croce di Savoia' (1859), were disappointed by the intransigeant republicanism to which he reverted after Aspromonte (1862). It was not until 1878, with the publication of the 'Ode alla Regina' that he began to make his peace with them, and in 1890 his ode 'Piemonte' effected a complete reconciliation.

Two principal themes of his poetry, the history and the landscape of Italy, are often identified in his imagination. He did not indulge in 'nature' poems: Italy's countryside was for Carducci a memento and symbol of her history. He considered that the age of epic poetry was past but that some episodes of history could be more effectively communicated in verse than in prose. His choice of the sonnet to convey certain epic moments of the French revolution (*Ça ira*, 1883) was an interesting experiment, but artistically unsuccessful. His *Odi barbare* (1st vol. 1877) were a still more notable innovation. In both content and form Carducci intended to bring about a literary revolution, and did not expect them to be well received, and he was not mistaken. Of the *Odi barbare*, the most famous is 'Alle Fonti del Clitumno', in which are synthesized all his most characteristic associations and emotions. Other poems in which he similarly exalts the classical, pagan spirit are 'Canto di Marzo', 'In una chiesa gotica', 'Classicismo e Romanticismo' and 'Fuori alla Certosa di Bologna'. Many of his poems, however, have undeniably romantic tendencies in atmosphere and feeling (e.g. 'Alla stazione in una mattina d'autunno'). A certain softening of his attitude towards Christianity is perceptible in his later poems, particularly in 'La Chiesa di Polenta'.

Carducci found an outlet for his combativeness in such polemical outbursts as *Confessioni e battaglie*, *Ça ira* and *Polemiche sataniche*. As a destructive critic he could be superb (see for instance his demolition of Zendrini in *Critica ed Arte*), but he could be eloquent and moving as well, as in *Per la morte di Giuseppe Garibaldi*. Of his constructive criticism, the following essays are the best known: *Di alcune condizioni della presente letteratura* (1859–67); *Dello svolgimento della letteratura nazionale* (1868–71) and *Del rinnovamento letterario in Italia*. His views on Manzoni as set forth in *A proposito di alcuni giudizi su Alessandro Manzoni* are characteristic of his attitude to romanticism and Christian faith.

Opere (1st compl. ed. 1889–1909); *Opere complete* (30 vols, 1940); *Poesie* (20th ed. 1937); *Prose* (1933).

A. Galletti, *L'opera di G. C.* (1929); A. Baldini, 'C. prosatore', in Nuova Antologia (1935); B. Croce, *G. C.* (1937). B.R.

Carew, RICHARD (*East Anthony 17 VII 1555; †6 XI 1620), English translator and antiquarian. Educated at Oxford, Carew owned large estates and became high-sheriff of Cornwall in 1586. He mastered five languages and joined the Society of Antiquaries in 1589. His *Survey of Cornwall* (1602) is a valuable description of Cornish drama, sports, pastimes, industries and topography.

Godfrey of Balloigne (a tr. of 5 books of Tasso's *Gerusalemme Liberata*, 1594; ed. A. B. Grosart, 1881); *The Examination of Men's Wits* (a tr. of J. Huarte's *Examen de Ingenios*, 1594); *The Survey of Cornwall*, ed. T. Tonkin (1811); *An Epistle concerning the excellencies of the English tongue*, pub. in 2nd ed. of William Camden's *Remaines* (1614); ed. G. G. Smith, *Elizabethan Critical Essays*, II (1904).

Thomas Fuller, *The Worthies of England*, I (1811); A. à Wood, *Athenae Oxonienses*, II, ed. P. Bliss (1820); P. des Maizeaux, 'Life', in *The Survey of Cornwall* (1723). W.A.A.

Carew, THOMAS (*West Wickham 1595; †22 III 1639/40), English poet and courtier; a member of the Middle Temple, he served Sir Dudley Carleton in Italy and the Netherlands until dismissed for slander (1612–16); he attended Prince Charles at the investiture of 1616, and entered the service of Lord Herbert of Cherbury in 1618. A friend of Clarendon and Davenant, Carew wrote in the 'witty' tradition of Jonson and Donne. His verse is graceful and well constructed. His masque *Coelum Britannicum* was acted at Whitehall 18 II 1633/4.

Poems (1640; enlarged 1642); *Poems with a Masque* (1651); *The Poems of T. C. with his Masque Coelum Britannicum*, ed. R. Dunlap (1949).

K. A. McEven, *Classical Influence upon the Tribe of Ben* (1939). B.L.J.

Carey, HENRY (*c. 1687; ∞1708 Sarah Dobson; †London 4 X 1743, perhaps by own hand), English poet, musician and successful farce-writer, remembered mainly for *Sally in our Alley*.

Chrononhotonthologos (1734); *Dragon at Wantley* (a burlesque opera, 1743); *Dramatic Works* (1743); *Poems* (ed. F. T. Wood, with intro., 1930).

J. Hawkins, *History of Music* (1853). R.M.H.

Cariteo, GARETH BENEDETTO (*Barcelona 1450?; †Naples 1514), Italian poet. He held various public offices in Naples from about 1467 until his death. His *Endimione* is a volume of elegant court poetry.

Tutte le opere volgari di C. (1509); *Endimione* (1506), ed. E. Percopo (1892).

E. Percopo, in Giorn. stor. lett. ital., 20 (1892). C.P.B.

Carlén, EMILIE FLYGARE-, née Smith (*Strömstad 8 VIII 1807; †Stockholm 5 II 1892), Swedish novelist. Daughter of a sea-captain. Married 1827 Axel Flygare, a doctor, who died 1833, then engaged to the jurist Reinhold Dalin (†XI 1835), by whom she had (1836) a daughter. She married J. G. Carlén 1841. After 1841 her work deepens in character and is concerned, in a realistic vein, with social problems, viewed from a liberal angle. Her best novels all deal with life on the west coast of Sweden.

Waldemar Klein (pub. anon., 1838); *Rosen på Tistelön* (2 vols, 1842); *Pål Värning* (1844); *Enslingen på Johannisskäret* (3 vols, 1846); *En natt vid Bullar-sjön* (3 vols, 1847); *Ett köpmanshus i skärgården* (2 vols, 1860–61); *Minnen av svenskt författarliv, 1840–60* (1878). —*Romaner* (24 vols, 1882–90).

B. Schöldström, *E. F.-C.'s levnadsteckning* (1888); H. Svanberg, *E. F.-C.* (1912); A. Kjellén, *E. F.-C.* (1932).

B.M.E.M.; A.H.J.K.

Carleton, William (*Prillisk, Co. Tyrone 1794; ∞*c.* 1820 Jane Anderson; †Dublin 30 I 1869), Irish novelist. His farming stock and his early wanderings through Ireland helped to equip him as a novelist of the Irish scene. He settled in Dublin, where he wrote for The Christian Examiner, the paper of Caesar Otway, and for the Dublin University Magazine. His *Traits and Stories of the Irish Peasantry* (1833) established his reputation as a portrayer of Irish life. It remains his best work. His subsequent novels have much authentic characterization and drama but are marred by propaganda and show the strain of literary hackwork.

Fardorougha the Miser (1839); *Valentine M'Clutchy* (1845); *The Black Prophet* (1847); *Willy Reilly* (1855). *C.'s Stories*, ed. D. Figgis (1916).

D. J. O'Donoghue, *The Autobiography and Life of C.* (1896); B. Kiely, *Poor Scholar* (1947).

R.McH.

Carlova, Vasile (*Târgoviste 1809; †*ibid.* 1831), Rumanian poet. Only five of his poems are known. *Ruinele Târgoviste* (1828) is very fine and vibrant with patriotism; *Rugăciunea* (1829) is full of spiritual revolt and in *Marş* (1830), his best poem, he forecasts the union of the principalities.

Inserarea (1826); *Pastorul Intristat* (1827).

I. Heliade-Radulescu, 'Elegie la C.', in Curierul Românesc (1831); G. B. Duica, *Nicoleanu, C., Stamati, opera lor* (1906); 'C.', in Vieţa Româneasca (1920); L. Predescu, 'C.', in Convorbiri Literare (1930).

A.V.W.

Carlyle, Thomas (*Ecclefechan 4 XII 1795; ∞1826 Jane Baillie Welsh; †Chelsea 5 II 1881), Scottish man of letters. Educated at Edinburgh University; schoolmaster at Kirkcaldy, 1816; lived in Edinburgh from 1818 to 1822 as tutor, student and author. In 1825 Carlyle was reading and translating from the German in Dumfriesshire; but after his marriage in 1826 he returned to Edinburgh. The Carlyles spent the years from 1828 to 1834 at Mrs Carlyle's small estate at Craigenputtock, near Dumfries; in 1834 they moved to London; and there, in Chelsea, Carlyle remained for the rest of his life. He received the Prussian Order of Merit in 1874, and was offered a baronetcy by Disraeli.

Carlyle endeavoured greatly in history, biography, literary criticism, politics and sociology. He inherited a gospel of strenuous effort and tackled all his work with thoroughness and persistence. His ethic was one of sincerity; he praised, argued, asserted and condemned with muscular independence. He admired 'the leaders of men, these great ones; the modellers, patterns, and . . . creators'; analysed the quality of greatness in *Heroes and Hero-Worship* (1841); and approached historiography with a conviction of the supreme significance of great men. Democracy was to him mere 'swarmery'. Yet he praised Scott's novels as teaching that the past was 'filled by living men, not by protocols, state-papers, controversies'; and the permanent appeal of his historical writing lies in this sense of life, combined with a genius for vivid description and striking characterization. Despite his sympathies with German literature, of which he was the chief English interpreter in his time, Carlyle's best criticism is of Scots and English authors—particularly of Burns and Scott, of whom he had a natural appreciation. His is one of the most highly individual styles in English. It shows something of the influence of German syntax, Scots pulpit rhetoric, and the diction and imagery of the Bible. At his worst, Carlyle is ranting in tone and eccentric in diction; at his best, he is dramatic, passionate, concrete, whimsically humorous, scintillating.

The Life of Schiller (1825); *German Romance* (1827); *Wotton Reinfried* (1827); *Essay on Burns* (1828); *Signs of the Times* (1829); *Sartor Resartus* (1836); *The French Revolution* (1837); *Lectures on German Literature* (1837); *Lectures on the History of Literature* (1838); *Essay on Scott* (1838); *Lectures on European Revolutions* (1839); *Chartism* (1839); *Collected Essays* (1839); *Past and Present* (1843); *Letters and Speeches of Cromwell* (1845); *Latter-Day Pamphlets* (1850); *Life of John Sterling* (1851); *Excursion to Paris* (1851); *Frederick the Great* (1858–65); *The Choice of Books* (1866); *Shooting Niagara* (1867); *Early Kings of Norway* (1875); *Reminiscences*, ed. J. A. Froude (1881);

Last Words (1882).—*Collected Works* (16 vols, 1857–58; 34 vols, 1869–71; 30 vols, ed. H. D. Traill, 1896–99); *Early Letters*, ed. C. E. Norton (1887); *Correspondence with Emerson* (1883); *Correspondence with Goethe*, ed. C. E. Norton (1887); *Love Letters of T. C. and Jane Welsh Carlyle*, ed. A. Carlyle (1909).

J. A. Froude, *T. C. 1795–1835* (2 vols, 1882), *T. C., 1834–81* (2 vols, 1884); J. Nichol, *T. C.* (1892); W. S. Johnson, *C. A Study of his Literary Apprenticeship* (1911); A. Ralli, *A Guide to C.* (2 vols, 1920); Norwood Young, *C.: His Rise and Fall* (1927); D. A. Wilson, *Life of C.* (6 vols, 1923–34); L. Cazamian, *C.* (1913; tr. 1932); C. F. Harrold, *C. and German Thought, 1819–34* (1934); J. Symons, *T. C.* (1952); L. and E. Hanson, *Necessary Evil* (1952). J.K.

Carlyle, Thomas (*Kings Grange, Kirkcudbright 17 VI 1803; ∞1826 Frances Wallace; †Albury 28 I 1855), Scottish 'apostle' of a religious sect whose writings include an account of an 'apostolic' visit to Germany.

Moral Phenomena of Germany (1845).—*Collected Writings* (1878).

Article in Athenaeum (1881). R.M.H.

Caro, Annibale (*Civitanova 19 VI 1507; †Rome 21 X 1566), Italian poet. His works include Italian translations of the *Aeneid* and of Longus' *Daphnis and Chloe*, various Petrarchan lyrics and a collection of highly-valued *Lettere familiari*.

Rime (1569); *Lettere familiari* (1572); *Eneide* (1581), ed. Lipparini (1926); *Scritti scelti*, ed. E. Spadolini (1912).

M. Sterzi, 'Studi sulla vita e sulle opere di A. C.', in Atti e mem. della Deputazione di Storia Patria per le Marche, n.s., 5, 6, 9 (1908–13). C.P.B.

Caro, José Eusebio (*Ocaña 5 III 1817; †Santa Marta 29 I 1853), the most outstanding poet of romanticism in Colombia. Beginning, like Olmedo and Bello, as a late neo-classicist, he adopted freer forms, occasionally anticipating *modernista* metric experiments but always observing strict regularity in rhythm and rhyme. Intensely lyrical in his earlier love poems, he developed into a philosophical poet of strictly traditional and Christian ideals.

Poesías (1857); *Obras escogidas* (1873). E.Sa.

Caro, Miguel Antonio (*Bogotá 10 XI 1843; †*ibid.* 5 VIII 1909), son of José Eusebio. Amidst a life full of political activity (he was president, 1896–98), Caro achieved distinction as the author of the best translation of Virgil into Spanish and as a prose-writer. He wrote valuable critical essays on Spanish and Latin American literature, and works on politica philosophy.

Obras completas (7 vols, 1918–42); *Obra poéticas* (3 vols, 1928–33). E.Sa.

Caro, Rodrigo (*Utrera 1573; †Sevill 1647), Spanish poet and antiquary. H studied at Osuna university, held importan posts in the archbishopric of Seville and corresponded with other men of letters His antiquarian works are still importan source-books. His poetry is minor, excep for his effectively rhetorical *Canción a la ruinas de Itálica*.

Obras, ed. M. Menéndez y Pelayo (2 vols 1883).

A. Sánchez y Castañer, *R. C., estudio biográfico y crítico* (1914); E. M. Wilson, 'Sobre la *Canción a las ruinas de Itálica* de R. C.' in Rev. Filol. Esp., 23 (1936). E.M.W.

Carpenter, Alexander (*fl.* 1429), known also as Alexander Anglus or Fabricius, an Oxford scholar, wrote the *Destructorium Viciorum*, a long and extremely popular compendium on the vices, which presents 'an almost unrivalled panorama of the whole field of medieval popular preaching'.

Editions: Cologne, 1480; 1485; Nuremberg, 1496; Paris, 1497, etc.

G. R. Owst, *The Destructorium Viciorum of Alexander Carpenter* (1952). F.J.E.R.

Carretto, Galeotto (*1455; †1530), Italian poet and dramatist, patronized by Isabella Gonzaga of Mantua.

Sophonisba, tragedia (1546); *Nozze di Psiche e Cupidine* (1519); *Timone* (1520).

G. Manacorda, 'G. del C.', in Memorie R. Accad. Torino, 2 (1898–99). C.P.B.

Carrillo de Sotomayor, Luis (*Córdoba 1583?; †Puerto de Santa María 1610), Spanish poet. He studied at Salamanca, was a knight of St James and became the commander of four galleys in the Spanish fleet. His fable of Acis and Galatea, some shorter poems and his treatise on poetic learning all foreshadow Góngora's poetic language, but Góngora evolved independently. Carrillo's poetry is aristocratic, difficult and often very distinguished.

Poesías completas, ed. D. Alonso (1936); *Libro de la erudición poética*, ed. M. Cardenal (1946).

D. Alonso, 'La supuesta imitación por Góngora de la *Fábula de Acis y Galatea* de C. de S.', in Rev. Filol. Esp., 19 (1932). E.M.W.

Carroll, Lewis: see Dodgson, C. L.

Carte, Thomas (*Clifton-upon-Dunsmoor 23 IV 1686; ∞Miss Brett; †nr Abingdon 2 IV 1754), English historian and divine, staunch Jacobite, whose diffuse works are valuable for original material amassed and quoted.

Life of James, Duke of Ormonde (2 vols, with letters of Wentworth, 1736); *History of England* (1st vol, 1747).
In *Biographia Britannica*, ed. A. Kippis (1778–95). R.M.H.

Carter, Elizabeth (*Deal 16 XII 1717; †London 19 II 1806), English poet, classical scholar and letter-writer, an intimate of Johnson and a maker of puddings as excellent as her translations.

Poems upon particular Occasions (1738); *All the Works of Epictetus now extant . . .* (1758).
M. Pennington, *Memoirs of the Life of C.* (1808); J. Boswell, *Life of Johnson* (1791). R.M.H.

Cartwright, William (*Northway, nr Tewkesbury IX 1611; †Oxford 29 XI 1643), English poet and playwright of 'the tribe of Ben'. The performance of his *Royall Slave* (30 VIII 1636) before the court at Christ Church, Oxford was a great success. Cartwright was admired as a preacher after taking orders. B.L.J.

Comedies, Tragi-Comedies with other poems (1651); *The Ordinary*, repr. in R. Dodsley, *Select Collection*, X (1744).
R. C. Goffin, *The life and poems of W. C.* (1918). J.R.B.

Carvajal, or **Carvajales**, mid 15th-century Spanish poet. He was one of the poets who wrote at the Italian court of Alfonso V of Aragon. His poems are few in number but they have variety, ease and merit in the courtly convention.

Cancionero de Stúñiga, ed. F. del Valle and J. Sánchez Rayón (1892); R. Foulché-Delbosc, *Cancionero castellano del siglo XV*, Nue. Bibl. Autores Esp., XXII.
F. Vendrell Gallostra, *La corte literaria de Alfonso V de Aragón* (1933). E.M.W.

Carvajal, Micael de (*Plasencia; †1575 ?), Spanish dramatist. He is the author of a fine play about the life of Joseph: *Tragedia Josephina* (1540), in which Jewish ideas have been suspected. He also wrote the greater part of the *Auto de las cortes de la muerte*, which was completed by Luis Hurtado de Toledo.

Tragedia Josephina, ed. J. E. Gillet (1932); *Auto de las cortes de la muerte*, Bibl. Autores Esp., XXXV.
F. Whyte, *The Dance of Death in Spain and Catalonia* (1931); J. P. W. Crawford, *Spanish Drama before Lope de Vega* (1937). E.M.W.

Carvajal y Mendoza, Luisa de (*Jaraicejo, nr Cáceres, 1566; †London 1614), Spanish religious poet. She entered the religious life at 26, came to London as a missionary in 1605 and was twice imprisoned by the English authorities. She was released from her second imprisonment by Gondomar but died two months later. Her poems deserve critical attention.

L. Muñoz, *Vida y virtudes de la venerable virgen doña Luisa de Carvajal y Mendoza* (1632); G. Fullerton, *Life of L. de C.* (Leipzig, 1881); A. R. Rodríguez Moñino and M. B. Mariño, *L. de C., poetisa y mártir* (1933). E.M.W.

Cary, Elizabeth, Viscountess Falkland, née Tanfield (*Burford 1585 ?; ∞1600 Sir Henry Cary, Viscount Falkland; †1639), English Catholic noblewoman, writer of verse and translator. Famous for her learning and piety, she translated, but did not publish, Cardinal Perron's works. She wrote religious verse and two plays (one lost).

The Tragedie of Mariam (1613; ed. Malone Soc. 1907).
K. B. Murdock, *The Sun at Noon* (1939). B.L.J.

Cary, Henry Francis (*Gibraltar 6 XII 1772; ∞1796 Jane Ormsby; †London 14 VIII 1844), English translator of Dante into a blank-verse version which, coldly received, gained celebrity through Coleridge's lectures and is still esteemed.

Inferno (1805); *Purgatorio* (1812); *Paradiso* (1812).
H. Cary, *Memoirs of Rev. H. F. Cary* (2 vols, 1847). R.M.H.

Cary, Lucius, 2nd Viscount Falkland (*Burford? 1609/10; ∞1630 Lettice Morison; †Newbury 20 IX 1643), English statesman, philosopher and poet, renowned for his graciousness and integrity, who was the centre of a circle of men of letters such as Chillingworth, Clarendon, Sheldon and John Earl at Great Tew. Of latitudinarian views, he deplored civil and religious dissension, was persuaded to become secretary of state in 1642, and died at the battle of Newbury.

Poems, ed. Grosart (1871); *Of the Infallibility of the Church of Rome* (1645; with White's *Answer* and Falkland's *Reply*, 1651; 1660).
K. B. Murdock, *The Sun at Noon* (1939); K. Weber, *L. C.* (1940). B.L.J.

Cary, Patrick (*1624; †1656), English poet and younger brother of Lucius Cary. His *Trivial Poems, and Triolets* (1651) were first printed in 1771 as *Poems from a Manuscript written in the Time of Oliver Cromwell*, ascribed to 'Patrick Carey'.

Trivial Poems, and Triolets, ed. Saintsbury, ii (1906).

K. Weber, *Lucius Cary* (1940). B.L.J.

Casa, GIOVANNI DELLA (*Mugello 28 VI 1503; Montepulciano 14 XI 1556), Italian archbishop and author. His *Galateo* (1551–54), a treatise on etiquette, was admired for its style and its sound sense, and was translated into English in 1576 by R. Peterson. His other works include humorous verse in the style of Berni and translations from classical authors.

Opere (1806); *Galateo*, ed. C. Steiner (1910; with life), Peterson's tr. ed. J. E. Spingarn (1914).

L. Campana, 'Monsignor G. d. C. e i suoi tempi', in Studi Stor., 16 (1907); G. Tinivella, *Il Galateo di G. d. C.* (1931). C.P.B.

Casal, JULIÁN DEL (*La Habana 7 XI 1863; †*ibid.* 2 IX 1893), Cuban poet, a precursor of *modernismo*, early influenced by the Parnassians, especially Heredia. Specially striking are the sonnets 'illustrating' some pictures by Gustave Moreau, known to the poet in reproduction. Similarly he was later drawn to the *école romane* of Moréas. He succumbed at one point to *japonaiserie*. He was a victim of tuberculosis which had undoubtedly heightened his sensibility.

Hojas al viento (1890); *Nieve* (1892); *Bustos y rimas* (1893); *J. C. sus mejores poesías*, ed. R. Blanco-Fombona (1916). E.Sa.

Casanova (de Seingalt), GIOVANNI GIACOMO (*Venice 1725; †Dux, Bohemia 1798), Italian adventurer, ecclesiastic, soldier, spy; imprisoned as a magician in Venice he made a sensational escape (1756) and travelled throughout Europe vaunting himself as 'a man of nature'. Casanova wrote a fantasy in French (*Icosameron*), the *Histoire de ma fuite* and the *Histoire de ma vie*—the vivid memoirs of a dissolute life but also a valuable document of 18th-century society.

Icosameron (5 vols, 1928); *Histoire de ma fuite*, ed. Samaran (1922; *Casanova's Escape from the Leads*, tr. A. Machen, 1925); *Mémoires*, ed. Vèze (1926).

G. Gugitz, *G. C. und sein Lebensroman* (1921); S. G. Endore, *C., his known and unknown life* (1930). M.W.

Cascales, FRANCISCO (*Murcia 1567; †*ibid.* 1642), Spanish humanist. He served as a soldier in Flanders and France, lived in Naples and returned to Spain in 1592 teaching the humanities in Cartagena and Murcia. He wrote a discourse on Cartagena, a history of Murcia, a treatise on poetry and the celebrated 'philological letters', in which he attacked Góngora.

Discurso de la ciudad de Cartagena (Valencia, 1598); *Tablas poéticas* (1617); *Discursos históricos* (1621); *Cartas filológicas* (1634); Bibl. Autores Esp., LXII; ed. J. García Soriano (3 vols, 1930–41, best ed.).

M. Menéndez y Pelayo, *Historia de las ideas estéticas en España*, vol. iii, 10; J. García Soriano, *El humanista F. C.* (1924). E.M.W.

Casgrain, HENRI RAYMOND (*Rivière Ouelle 16 XII 1831; †Quebec 12 II 1904), French Canadian priest, historian and critic, and centre of the group of young writers who constituted the 'Quebec school' of 1860. He helped to found the first French literary review of Canada, Les Soirées Canadiennes, in 1861. In 1874 he gave up parochial duties to devote himself to literature, and in 1889 he was president of the Royal Society of Canada. His *Pélerinage au pays d'Évangéline* (1888) was crowned by the Académie Française. His numerous historical monographs, though based on less critical research than would be required today, are of high literary quality, and his studies of his contemporaries give a vivid account of the period.

Légendes canadiennes (1861); *Les Pionniers canadiens* (1876); *Montcalm et Lévis* (1891); *Une seconde Acadie* (1894); *Les Origines du Canada* (1898); *Montcalm and Wolfe* (1905). B.K.S.

Casio, GIROLAMO DA (*Casio 1464; †1533), Italian poet. Of humble origin he achieved celebrity by his successful commercial career. His large poetical output is of poor quality.

Libro intitolato Cronica (1529).

G. Geremia, *Sulla vita e sulle opere di G. C.* (1902); F. Cavicchi, in Giorn. stor. lett. ital., 66 (1915). C.P.B.

Casper von Lohenstein: see LOHENSTEIN.

Cassiodorus, FLAVIUS MAGNUS AURELIUS C. SENATOR (**c.* 480; †*c.* 580), Roman statesman, for many years Theodoric's chief minister. After the defeat of Witigis (540) Cassiodorus retired to the monastery of Vivarium near Squillace. His writings include *Variarum libri XII*, an invaluable collection of state papers, and *Institutiones Divinarum et Humanarum Lectionum*, introductions to theology and the arts. But his greatest work was in directing the energies of western monks into literary activity.

Migne, *Patr. Lat.*, 69 and 70; *Institutiones*, ed. R. A. B. Mynors (1937); *Variae*, ed. T. Mommsen (*Mon. Ger. Hist.*, *Auct. Ant.*, XII, 1894), including fragments of C.'s orations;

De Orthographia, ed. H. Keil (*Gramm. Lat.*, VII, 1857).

The Letters of C., being a condensed translation of the Variae etc., tr. Thomas Hodgkin (1886). J.A.W.

Cassius Dio Cocceianus (*Nicea *c.* 155; †*ibid. c.* 235), Greek historian. His long Roman official career included two consulships. Author of *Roman History* from the arrival of Aeneas to A.D. 229; only books 36 to 60 (68 B.C.–A.D. 47) survive entire. Though rhetorical and uneven, the work is valuable as our only continuous account of the end of the Republic and the early principate.

U. P. Boissevain, *Cassii Dionis Cocceiani Historiarum Romanarum quae supersunt* (5 vols, 1895–1931); *Dio Cassius: Roman History*, tr. E. W. Cary (Loeb Libr., 9 vols, 1914–15).

E. Schwartz, 'Cassius Dio', in Pauly-Wissowa, *Realenzyklopädie* (best survey); H. A. Andersen, *Cassius Dio und die Begründung des Principates* (1938). R.B.

Cassyere, Jacob Jacobsoon, 16th-century Dutch poet in the Rederijker tradition, (motto: 'Deur hope verwacht ick' and 'Waer schuylt de waerheyt'), factor of the Chamber of Rhetoric 'Moses Bosch' at 's-Hertogenbosch, author of a number of refrains and plays (of which only one is still extant) which earned him many prizes.

W. v. Eeghem, 'Het raadsel der vier Cassyeres', in Versl. Med. Vlaamse Ac. (1938). J.J.M.

Castanheda, Fernão Lopes de (*Santarém 1500 ?; †1559), Portuguese historian. Returning home after some ten years spent in Portuguese India, Castanheda obtained a modest post at the university of Coimbra and began to publish his history of the discovery and conquest of India. This work, one of the first histories of Portuguese imperial expansion, is replete with information on life and customs in the East. Widely read and translated it was instrumental in divulging knowledge of eastern countries in 16th-century Europe.

História do descobrimento e conquista da India (8 vols, 1551–1561, ed. P. de Azevedo, 4 vols, 1924; *The first book of the historie of the discoverie of the East Indies enterprised by the Portingales*, tr. N. Lichfield, 1582). T.P.W.

Castelar, Emilio (*Cádiz 1832; †Madrid 1899), Spanish statesman and writer. Formed by the Krausista movement (see Sanz del Rio), professor of history at Madrid university, prime minister and president of the first Spanish republic and one of Spain's greatest orators. His speeches and articles, soaked in contemporary European ideas, always found a European echo. But his outstanding energy, wide culture and fine sensibility was dispersed in many directions. His writing which, like his oratory, is full of music, images and long harmonious paragraphs, exercised considerable influence on Spanish prose but is now dated. Yet his *Fra Filippo Lippi* (1877), his book on travel, *Recuerdos de Italia* (1872) and his *Autobiografía* (1922) can still be read with interest. His *Discursos* (1871) remain examples of the finest oratory of the period.

Obras escogidas (8 vols, Madrid, n.d.).—'Human Reason, Paganism and Religion', tr. in A. R. Spofford, *Library of Choice Literature* (Philadelphia, n.d.); 'The Prophets and Sybils of the Sistine Chapel', tr. in De Puy, *The University of Literature* (N.Y. 1895).

M. González Araco, *C., su vida y su muerte* (1900); B. Herrera Ochoa, *C.* (1914); J. Zulueta y Gomís, *La oratoria de C.* (1922); A. de Travuenet, *E. C., historien et orateur* (1887). R.M.N.

Castelein, Matthijs de (*1485; †1550), Dutch poet, the most famous and authoritative Rederijker of his time. He became a priest in 1512 and an apostolic notary and deacon of the parish church at Oudenaarde in 1530. Of both the local Chambers of Rhetoric he was factor. His works, according to his own statement, comprise 36 comical plays, 38 dialogues ('tafel spelen'), 12 allegorical plays and 30 pageants. Except for one allegorical play all are lost. He also wrote a collection of *Diversche Liedekens, Baladen van Doornycke* and *De Const van Rhetoriken*, the first Dutch treatise on poetry, continuously reprinted for more than a century.

Diversche Liedekens, ed. K. Goossens (1943).

J. v. Leeuwen, *M. d. C. en zijne Const van Rhetoriken* (1894); J. Heinsius, in Tijdschr. Nederl. T. en Lett., 27 (1908); G. A. Nauta, *ibid.* 29 (1910); L. Willems, in Versl. Med. Vlaamse Ac. (1921); S. Eringa, *La Renaissance et les rhétoriqueurs neerlandais* (1920); C. G. N. de Vooys, 'M. de C. en zijn Diversche Liedekens', in *Album-Baur* (1948). J.J.M.

Castelhun, Friedrich Karl (*Nordheim, nr Worms 27 II 1828; †San Francisco XI 1905), German-American poet.

Gedichte (1883). E.R.

Castellanos, Juan de (*Alanís, Seville 1522; †1605), Spanish poet. He was a soldier, later became a priest and spent many years in America. He wrote a long poem (150,000 lines) about the discovery and conquest of America. Its interest is purely historical

Elegías de varones ilustres de las Indias (1st–3rd parts), Bibl. Autores Esp., IV (4th part ed. A. Paz y Melia, 1886); *Discurso del capitán Francisco Draque*, ed. A. González Palencia (1921). E.M.W.

Castelo Branco, CAMILO (*Lisbon 16 III 1825; ∞1841 Joaquina Pereira, ∞1888 Ana Plácido; †S. Miguel de Seide 1 VI 1890), Portuguese novelist. Left an orphan at the age of ten he was brought up by relations in the remote province of Trás-os-Montes. At 18 he went to Oporto to study medicine but had already become entangled in the series of love-affairs and scandals that culminated in the trial and imprisonment (1860–61) of himself and Ana Plácido, a married woman with whom he had eloped. In 1850 he entered a seminary with the intention of becoming a priest but desisted and began his career as a novelist. Later he was made a viscount. Almost totally blind he committed suicide.

Camilo, as he is referred to in Portugal, left over 200 works, mostly novels but including biographies, plays and literary criticism. Many of the novels are based on episodes of his own tumultuous life, notably the tales of romantic love thwarted by social inequality or family opposition (cf. *Amor de perdição*, 1862). He also cultivated the historical novel (*O Judeu*; *O olho de vidro*, 1866); the serial mystery-novel (*Mistérios de Lisboa*, 1854; *Livro negro do padre Dinis*, 1855); the satirical novel (*A queda de um anjo*, 1866; *Eusébio Macário*, the latter being a parody of the realist novel that had begun to appear in Portugal); and the regional novel (*Novelas do Minho*, 1875–77; *A brasileira de Prazins*, 1882), in which he excels. Bad construction, conventional plots and an unreal, sentimental atmosphere mar many of these novels, which still remain extremely popular in Portugal; but they contain admirable narrative passages and their author is one of the supreme masters of Portuguese prose.

Maria não me mates, que sou tua mãe! (1848); *Anátema* (1851); *A filha do arcediago* (1855); *Onde está a felicidade?* (1856); *Um homem de brios* (1856); *A neta do arcediago* (1856); *Doze casamentos felizes* (1861); *Romance de um homem rico* (1861); *As tres irmãs* (1862); *Coisas espantosas* (1862); *Coração, cabeça e estômago* (1862); *Memórias de Guilherme do Amarel* (1863); *Agulha em palheiro* (1863); *Amor de salvação* (1864); *Cavar em ruinas* (1866); *A doida do Candal* (1867); *Os brilhantes do brasileiro* (1869); *O regicida* (1874); *A filha do regicida* (1875); *Gracejos que matam* (1875); *Sentimentalismo e história* (1879); *História e sentimentalismo* (1880).

A. Pimentel, *O romance do romancista* (1890); P. Osório, *C. C. B. A sua vida, o seu génio, a sua obra* (1908); C. Basto, *A linguagem de Camilo* (1927); J. do Prado Coelho, *Introdução ao estudo da novela camiliana* (1946). T.P.W.

Castelvetro, LODOVICO (*Modena 1505?; †Chiavenna 21 II 1571), Italian critic. He spent some years in exile following his condemnation by the Inquisition. He has left commentaries on Dante and Petrarch, a translation and exposition of Aristotle's *Poetics*, and a work dealing with Bembo's linguistic theories.

Giunta fatta al Ragionamento di Messer Pietro Bembo (1563); *Opere varie* (1727).

G. Cavazzuti, *L. C.* (1903); H. B. Charlton, *C.'s theory of poetry* (1913). C.P.B.

Casti, GIAMBATTISTA (*Acquapendente 29 VIII 1724; †Paris 5 II 1803), Italian poet. Priest; widely travelled; poet laureate, Vienna (1790). Casti wrote occasional verse, operatic *libretti*, 48 *Novelle galanti* (1778–1802) in *ottava rima*, the *Poema tartaro* ridiculing the Russian court of Catherine II, and *Gli animali parlanti* (1802), a political fable in *sesta rima* satirizing the struggle between absolutism and the new republican spirit of society.

Novelle, ed. Germont (4 vols, 1925); *Gli animali parlanti*, ed. Ruspantini (1893), *Court and Parliament of Beasts*, tr. W. S. Rose (1819).

G. Manfredi, *Contributi alla biografia del C.* (1925); G. Natali, *Il Settecento* (1936; biblio.). M.W.

Castiglione, BALDASSARE (*Casatico, Mantua 6 XII 1478; ∞1516 Ippolita Torelli; †Toledo 2 II 1529), Italian courtier, diplomat and man of letters. Castiglione studied at Mantua and then at Milan under Chalcondyles, the celebrated teacher of Greek. After a period in the service of the duke of Milan he accompanied Francesco Gonzaga on his unsuccessful Neapolitan campaign against the Spaniards in 1503. The following year he moved to the court of Guidobaldo Malatesta, duke of Urbino. He was employed on various diplomatic missions, including one to Henry VII, in 1506. In 1523 he took part with Federico Gonzaga in the campaign against the French. During the last five years of his life he was engaged, as papal nuncio in Spain, on the difficult and unsuccessful mission of promoting better relations between the pope and Charles V.

Il Libro del Cortegiano (begun at Urbino 1507, pub. Venice 1528), is one of the masterpieces of Italian renaissance literature. Written in the form of dialogues between members of the Urbino court, the first book contains a discussion on the qualities of the ideal courtier, or renaissance gentleman; the second on the employment of those qualities; the third on the court lady; the fourth on the relations of the courtier with his prince, the renaissance interpretation of the theory of platonic love being expounded by Pietro Bembo in a passage of great eloquence. A valuable document on the social, political and philosophical theories of its time, the *Cortegiano* also ranks as a literary work of art. It attracted European interest, and was translated into English in 1561 by Sir Thomas Hoby. Castiglione also composed Latin and Italian poetry and has left a considerable volume of correspondence.

Cortegiano (1528), ed. V. Cian (1910), Hoby's tr. ed. W. H. D. Rouse (1928), tr. L. E. Opdycke (1901); *Poesie volgari e latine*, ed. P. A. Serassi (1760); *Opere volgari e latine*, ed. G. A. Volpi (1733); *Lettere*, ed. P. A. Serassi (1769–71).

C. Hare, *Courts and Camps of the Renaissance* (1908); J. Cartwright, *B. C.* (1908); V. Cian, 'B. C. 1529–1929', in Nuova Antologia, 1, 7 (1929); R. Roeder, *The Man of the Renaissance* (1934); W. Schrinner, *C. und die englische Renaissance* (1939). C.P.B.

Castilho, António Feliciano de (*Lisbon 28 I 1800; †*ibid.* 18 VI 1875), Portuguese poet. Although blind from the age of six he became a dominant literary figure. While his own poems and his many translations from foreign classics evince an admirable purity of style his influence tended to favour a rather insipid form of romanticism. His authority was challenged by Antero de Quental in the so-called *Questão Coimbrã* (Coimbra dispute, 1865).

Cartas de Eco a Narciso (1821); *Primavera* (1822); *Amor e melancolia* (1826); *A noite do castelo* (1836); *Ciumes do bardo* (1838).—*Obras completas* (80 vols, 1903–10).

T. Braga, 'A. F. de C.', in *História do romantismo em Portugal* (1880); J. de Castilho, *Memórias de C.* (2 vols, 1881). T.P.W.

Castillejo, Cristóbal de (*Ciudad Rodrigo 1492?; †Vienna 1550), Spanish poet. He served as page to Archduke Ferdinand, later King of the Romans. In 1515 he became a Cistercian, but abandoned the cloister to act as his old master's secretary in 1525. His old age seems to have been sickly and poverty-stricken.

Castillejo wrote two long poems, the *Sermón de amores* and the *Diálogo de mujeres*, which were later purged by the Inquisition; they are amusing but prolix. His satire on court life is more serious and compact. He also satirized the new poetic style of Boscán and Garcilaso as well as the love poetry of the *cancioneros*. His own love poetry is traditional in style and charming; so are his religious lyrics. He imitated Catullus and Ovid. His poems of old age (*Diálogo entre el autor y su pluma*) are half-humorous, half-pathetic. His work is transitional; the skilful medieval versifier alternates with the renaissance poet.

Bibl. Autores Esp., 32; *Obras*, ed. J. Domínguez Bordona (4 vols, 1926–28).

C. L. Nicolay, *The Life and Works of C. de C.* (1910). E.M.W.

Castillo Solórzano, Alonso de (*Tordesillas 1584; †1648?), Spanish novelist and dramatist. He spent his life in the service of various noblemen. His many short novels in imitation of Cervantes, Bandello etc. are simple in style, mediocre in inspiration and conventional in plot. He also wrote three picaresque novels which are derivative and conventional.

Bibl. Autores Esp., 33; *Colección selecta de antiguas novelas españolas*, ed. E. Cotarelo y Mori, III, V, VII, IX, XI (1906–09); *La garduña de Sevilla*, ed. F. Ruiz Morcuende (1932–42); *Huertas de Valencia* (1944), *Lisardo enamorado* (1947), both ed. E. Juliá Martínez.—Translations: T. Roscoe, *The Spanish Novelists*, III (1832). E.M.W.

Castillo y Guevara, Madre Francisca Josefa del (*Tunja X 1671; †*ibid.* 1742), Colombian mystic. When young she entered the convent of Poor Clares in her native city, and was several times elected abbess. Her autobiography and spiritual meditations are notable contributions to mystical literature.

Vida de la V. M. Francisca Josefa (Philadelphia, 1817; repub. as *Mi Vida*, 1942); *Sentimientos espirituales* (1843; repub. as *Afectos espirituales*, 1942). E.Sa.

Castro, Rosalía (*Santiago de Compostela 1837; ∞Manuel Martínez Murguía; †Padrón 1885), Spanish poet, the illegitimate daughter of a lady of good family. Economic difficulties and failing health did not prevent her from writing the most intimate, original and nostalgic lyrics in modern Galician and, like her contemporary Bécquer, the most delicate in 19th-century Spain. At 15 the gay, sociable girl became a melancholy, retired young woman experiencing the 'pain of living'. In her first book, *Cantares gallegos* (1862), this 'pain' takes the form of *soidade* and *morriña* or home-sickness. Using Galician folk songs and introducing interesting metric innovations, Rosalía, writing from Castile, evoked her fatherland, her people and their customs, and voiced her protest against Castilian domination. Artistry and depth of emotion made this local theme universal. In *Follas novas*, written long before its publication (1884), she carries her daring experiments in form and metre a step further. Rural Galicia remains, but with an eerie feeling of things 'not seen but present'. *En las orillas del Sar* is the only book of poems she wrote in Spanish. Rosalía may at times appear hypersensitive and plaintive but she brought Galician poetic language back to its 13th- and 14th-century grandeur. Her influence on Spanish poetry is still growing.

Obras completas, ed. García Martí (1944).—*Beside the River Sar*, tr. S. G. Morley (1937).

C. Barja, *En torno al lirismo Gallego del Siglo XIX* (1926); J. H. Perry, in Bol. Inst. Esp., 6 (London, 1946); Luisa Carnosa, *R. de C.* (Mexico, 1946). R.M.N.

Castro Alves, Antonio de (*1847; †Bahia 1871), Brazilian poet. He introduced into literature the ideals of republicanism and the abolition of slavery. Inspired by Hugo, he achieved great eloquence and is still much admired but there is little that is of real poetic quality in his work. He wrote also some romantic verse plays.

Espumas fluctuantes (1870); *Gonzaga, ou A revolução de Minas* (1875); *A cachoeira de Paulo-Affonso* (1885; also pub. together with *Manuscriptos de Stenios* as *Os Escravos*, 1876); *Vozes d'Africa*; *Navio negreiro* (1880).—*Obras completas* (2 vols, 1898; 4 vols, 1920; 2 vols, with study by A. Peixoto, 1921). E.Sa.

Castro y Bellvis, Guillén de (*Valencia 1569; †Madrid 1631), Spanish dramatist and poet. He was of good family, served in the army in Valencia, travelled in Italy, where he was for some time governor of Scigliano. From 1619 onwards he lived in Madrid, where he was patronized by the Osuna family, but was often in financial difficulties. He married twice. His early plays, written in Valencia, already show signs of Lope de Vega's influence as well as that of the Valencian school. All his plays are lively and interesting, but he never quite succeeded in reaching the very highest grade. His most famous play, *Las mocedades del Cid*, derives from the popular ballads about the Cid's youth and is the direct source of Pierre Corneille's masterpiece. He also wrote the first known play about Don Quixote and others derived from Cervantes' shorter novels. The two volumes of his plays were first published in 1618 and 1625.

Bibl. Autores Esp., 43; *Las mocedades del Cid*, ed. V. Said Arnesto (1934).—*Obras*, ed. E. Juliá Martínez (3 vols, 1925).

H. Mérimée, *L'Art dramatique à Valencia* (1913). E.M.W.

Caterina da Siena (*Siena 25 III 1347 (trad.); †Rome 29 IV 1380), Italian ascetic writer. The daughter of Jacopo Benincasa, a dyer; at the age of seven, after a vision, she perceived her religious vocation and in 1363 was accepted as a tertiary Dominican. Esteemed for her austere life and beneficent influence in Siena, she soon became an important figure in the social, political and religious life of Italy. At Pisa she campaigned for a crusade; at Avignon she pleaded the cause of Florence in the war of the Otto Santi (1376) and persuaded Pope Gregory XI to return to Rome. In 1378 she was herself called to Rome and at the beginning of the Great Schism spent her energies in counselling the princes of Europe to uphold Urban VI.

Santa Caterina's works comprise the *Lettere*, the *Libro della Divina Dottrina* and 26 prayers. The letters, addressed to men of every rank, are militantly devotional and a 'monument of Christian mysticism'. The *Libro della Divina Dottrina*, dictated in a state of mystical exultation, embodies the essence of her teaching.

Le Lettere di Santa C. da S., ed. Misciatelli (6 vols, 1939–47); *Letters*, ed. Scudder (1905).—*Libro della Divina Dottrina*, ed. Fiorilli, rev. Caramella (1928); *Dialogo della Divina Providenza*, ed. Taurisano (1928).—*Opere*, ed. Gigli (1866); *Le più belle pagine di Santa C. da S.*, ed. Gallarati Scotti (1922); *Little Flowers of St C. of S.*, ed. Taurisano (tr. C. Dease, 1930).

R. Fawtier, *Sainte C. de S.* (1921–30); A. Levasti, *Santa C. da S.* (1947); G. Getto, *Saggio letterario sul Santa C. da S.* (1939); E. G. Gardner, *Saint C. of S. and her Times* (1907); G. Joergenson, *Life of Saint C. of S.* (1938); C. Cordié, 'Bibliografia speciale, 14', in *Problemi ed Orientamenti critici*, I (1948). M.W.

Catherine II, née Princess Sophie Auguste of Anhalt-Zerbst (*Stettin 2 V 1729; ∞1745 Tsar Peter III; †Tsarskoye Selo 17 XI 1796). On ascending the Russian throne in 1762, Catherine II fostered Russian literature, patronized Russian men of letters and herself became a prolific author of satires, comedies of manners, comic operas, and also of less successful historical plays some of which she labelled as 'imitation of Shakespeare'. Among other things she adapted to a Russian setting (in 1787) *The Merry Wives of Windsor*. As a smartly superficial dilettante she also took part in Russian journalism. In most of her writings, both Russian and French, and particularly in her correspondence with Voltaire, Diderot and Grimm, she displayed her sympathy with 18th-century enlightenment. After the French Revolution, however, she shed her liberalism overnight. Her earliest Russian work to be translated into English was her fairy tale, *Skazka o tsareviche Khlore*, which appeared in 1793 as *Ivan Czarowitz or The Rose without Prickles*. Her memoirs were originally written in French.

Sobranie Sochineniya Ekateriny II (12 vols, 1901–08); *Memoirs of Catherine the Great* (tr. K. Anthony, 1927).
V. A. Bilbasov, *Istoriya Ekateriny vtoroy* (1895); K. Waliszewski, *Catherine II* (1895); A. Lirondelle, *Catherine II, élève de Shakespeare* (1908); L. Réau, *Catherine la Grande* (1930); G. Aretz, *The Empress Catherine II* (1947); M. L. Goldsmith, *Catherine II* (1948). J.L.

Catlin, GEORGE (*Wilkesbarre, Pa. 26 VII 1796; ∞1828 Clara Gregory; †Philadelphia 23 XII 1872), American painter and writer. His 600 portraits of Indians in native habitat were exhibited in America and Europe.

Letters and Notes on the Manners, Customs and Condition of the North American Indians (2 vols, 1841); *C.'s Notes of Eight Years' Travels and Residence in Europe* (1848).
R. P. Tolman, 'G. C.', in *Dict. Amer. Biog.* (1929). H.L.C.

Cato, DIONYSIUS, the alleged author (for whose existence Scaliger is the only authority) of the *Dicta Catonis*, a collection, in four books, of moral maxims in Latin hexameter couplets, probably written in 3rd–4th century A.D., which had a wide influence throughout the middle ages. The traditionally stern morality of Cato the Censor is probably responsible for the name.

Catonis Disticha, ed. A. Baehrens, *Fragmenta Poetarum Romanorum*, 3 (1881); ed. M. Boas–H. J. Botschuyver (1951); J. W. and A. M. Duff, *Minor Latin Poets* (Loeb Libr. 1934).
W. J. Chase, *The Distichs. A Famous Medieval Textbook* (1922). A.J.D.

Cato (the Elder), MARCUS PORCIUS (*Tusculum 234; †149 B.C.), Roman statesman, consul 195, censor 184. Brave, stern, obstinate, a good soldier and farmer, Cato opposed what he considered the corrupting influence of Greek culture. His foreign policy, one of blood and iron, gained a posthumous triumph in the obliteration of Carthage. Of his prose works only a work on husbandry (*De Re Rustica*) and fragments of 80 speeches have survived. His *De Re Rustica* is noteworthy for its abrupt style and the harsh economy which it inculcates. His *Origines*, on Roman history and prehistory, has perished.

De Re Rustica, ed. H. Keil (1882–97); G. Goetz (2nd ed. 1922); tr. W. D. Hooper and H. B. Ash (Loeb Libr. 2nd imp. 1934); Fragments of other works, H. Jordan, *M. Catonis . . . quae extant* (1860); *Origines* in H. Peter, *Hist. Rom. Rel.* I.
O. Jaeger, *M. Porcius Cato* (1892). J.A.W.

Cato (the Younger, 'OF UTICA'), M. PORCIUS (*95; †46 B.C.), great-grandson of the elder Cato, tried to practise the morality of his great ancestor in a corrupt age. He supported the senate against the triumvirate and later joined Pompey in the civil war. After Pharsalus (48) he carried on the struggle in Africa. Realizing the hopelessness of further resistance after Thapsus (46), he took his own life, which Caesar would have spared. His death confirmed his reputation as a type of republican virtue. He is the hero of Lucan's epic (65) and of Addison's tragedy (1713). All that survives of his own writing is a letter to Cicero.

H. Wartmann, *Leben des C. von Utica* (1859); F. D. Gerlach, *Marcus Porcius C. der Jüngere* (1866); G. Boissier, *Cicéron et ses Amis* (11th ed. 1905; Eng. tr. 1897). J.A.W.

Cats, JACOB (*Brouwershaven 10 XI 1577; ∞1605 Elisabeth van Valckenburg; †The Hague 12 IX 1660), Dutch poet and statesman, studied law at Leiden and Orleans where he took a degree, attorney at Middelburg, in 1623 pensionary of Dordrecht, 1636–51 pensionary of Holland, repeatedly ambassador in England. He is a facile, good story-teller and a homely moralist. Presumably it was Anna Roemers Visscher who prompted Cats to try his hand at Dutch poetry. His *Maegdenplicht* is dedicated to her. His images are unconventional; popular and much concerned with his career, he failed to achieve greatness as a poet. He was the centre of the circle of Zealand poets which in 1623 published a collection of poems, *De Zeeuwsche Nachtegaal*; these poets, primarily Cats, are left inwardly untouched by the renaissance, notwithstanding their knowledge of the classics. Cats, more than any of the five great poets of the Dutch golden age, had many disciples, his *Trouringh* and *Houwelyck* in particular earning him the endearing sobriquet 'Vader Cats'.

Emblemata (1618); *Maegdenplicht* (1618); *Selfstrijt* (1620); *Tooneel van de mannelicke Achtbaerheyt* (1622); *Houwelyck* (1625);

Galathee (1629); *Spiegel van den ouden ende nieuwen tydt* (1632); *Klagende Maegden* (1638); *'s Werelts begin, midden, eynde, besloten in den Trouringh* (1637); *Ouderdom, buytenleven en hofgedachten* (1656); *Ghedachten op slapeloose nachten* (1689).—*Alle de Wercken van J. C.*, ed. R. Feith (19 vols, 1655), ed. J. van Vloten (1862).

W. C. M. de Jonge van Ellemeet, *Museum Catsianum* (1887); G. Derudder, *Un poète néerlandais, C., sa vie et ses œuvres* (1898); Sophie Schroeter, *J. C.'s Beziehungen zur Deutschen Litteratur* (1905); G. Kalff, *J. C.* (1901); F. Buitenrust Hettema, in Taal en Letteren, 14 (1904); C. Busken Huet, 'J. C.', in Litt. fant., I; J. Koopmans, 'C. Sinne- en Minnebeelden', in De 20ste eeuw, 8 (1902); H. Smilde, *J. C. in Dordrecht* (1938); J. Wille, 'De Proefsteen van den Trouringh', in Nieuwe Taalgids, 27 (1933); W. A. P. Smit, 'Het geestelick Houwelyck van J. C.', *ibid.*, 37 (1943); P. J. Meertens, *Letterk. Leven in Zeeland* (1943); A. Meerkamp van Embden, 'Nieuwe gevonden brieven van J. C. en zijne familie', in Archief, ed. Zeeuwsch Genootschap (1927); J. Postmus, 'J. C.', in *Calvinistische Vertoogen* (1906). A.M.B.W.

Catullus, GAIUS VALERIUS (*Verona *c.* 84; †*c.* 54 B.C.), the greatest Latin lyric poet. Born of a prosperous family, Catullus came to Rome *c.* 62. Here he became infatuated with the 'Lesbia' of his poems—almost certainly Clodia, sister of the notorious P. Clodius Pulcher and wife of Q. Metellus Celer. The 'Lesbia' poems, which range from joyous expressions of his love (5, 7), through reproaches (70), rifts (77) and reconciliations (107) to venomous insults (58) and the last bitterly pathetic renunciation (11), reflect the course of the liaison. In 57 B.C. Catullus accompanied the propraetor C. Memmius to Asia: during this journey he composed the pathetic lament for his dead brother.

The traditional arrangement of the poems, doubtless that of his literary executor, falls into three main groups. Poems 1–60 are in lyric metres—the hendecasyllabics are particularly successful —and include love-poems, occasional pieces and virulent political lampoons. There follows a group of nine longer poems (61–68) in hexameters and elegiac couplets, among which are the 'Peleus and Thetis', an epyllion in Alexandrine style which was to influence Virgil, and a translation of a poem by Callimachus. Finally come the epigrams which often express his own deep emotions in the purest poetry: in places the versification is rough, but Catullus did much to prepare the way for the elegiac writers of the Augustan age.

Poetry was for Catullus an essential part of his being, and, for the most part, his work is characterized by a deep sincerity which can express both tenderness and fierce intensity of feeling in simple language. As a lyricist he ranks with Sappho and Shelley.

Catulli carmina, ed. R. Ellis (2nd ed. 1889); G. Friedrich (1908); M. Schuster (1949); tr. F. W. Cornish (Loeb Libr. 1914), Sir W. Marris (1924).

O. Ribbeck, *C.V.C.* (1872); A. Couat, *Étude sur Catulle* (1875); H. A. J. Munro, *Criticisms and Elucidations of C.* (2nd ed. 1905); A. L. Wheeler, *C. and the Traditions of Ancient Poetry* (1934); E. A. Havelock, *The Lyric Genius of C.* (1939); F. A. Wright, *Three Roman Poets* (1938); T. Frank, *C. and Horace* (1928). A.J.D.

Cavalca, DOMENICO (*Vico Pisano *c.* 1270; †Pisa 1342), Italian Dominican. Concerned especially with the moral elevation of women he founded Santa Marta, a sanctuary at Pisa for redeemed prostitutes (1342). Cavalca translated several Latin works into a rich and spontaneous vernacular. The *Vite dei Santi Padri* (from the *Vitae Patrum*) is an elaboration of the legends concerning the early saints. He also compiled original works (*Specchio della Croce*) and a little poetry. Cavalca is esteemed as one of the fathers of Italian prose.

Le Vite dei Santi Padri, ed. Sorio and Racheli (1858).—*Opere*, ed. Bottari (1738–64); *Mistici del Duecento e del Trecento*, ed. Levasti (selections, 1935).

C. Naselli, *D. C.* (1925). M.W.

Cavalcanti, BARTOLOMEO (*Florence 14 I 1503; †Padua 5 XII 1562), Italian humanist and diplomat. A republican exile from Florence, he served the d'Este, the French and the Farnese. His *La Retorica* (1559), one of the earliest written in Italian, was greatly admired, as were his orations and a treatise on government.

Discorso sui reggimenti (1571): *Orazione fatta alla militare ordinanza fiorentina* (1530), ed. G. Lisio, in *Orazioni scelte del secolo XVI* (1897).

G. Campori, 'Lettere di B. C.', in Atti e Mem. della Dep. di Stor. Pat. per le Prov. Modenesi e Parmensi, 4 (1868); A. Ronchini, *Lettere di B. C.* (1869). C.Dr.

Cavalcanti, GIOVANNI, 15th-century Italian historian. Little is known of his life. He wrote a history of the times of Cosimo dei Medici, which was used by Machiavelli.

Istorie fiorentine scritte da G. C., ed. F. Polidori (1838–39).

A. Venturi, *Le orazioni nelle Istorie fiorentine di G. C.* (1896). C.P.B.

Cavalcanti, GUIDO (*Florence *c.* 1255; †*ibid.* VIII 1300), Italian poet. Born into the social élite of Florence, a Guelf, but connected by marriage with the Ghibelline nobleman Farinata degli Uberti (cf. Dante, *Inf.*, 10), Cavalcanti early took a leading part in civic affairs. When in 1300 the Guelfs divided into Blacks and Whites his prominence among the latter, together with his quarrelsome disposition, brought about his exile to Sarzana in the Val di Magra, where he caught a fever, of which, on his return to Florence in August of the same year, he died. His gifted and complex nature—refined and melancholy, audacious and very intelligent—strongly impressed his contemporaries (see the *Croniche* of Dino Compagni and of G. Villani) and none more than Dante who both loved and admired him. The eventual estrangement of the two friends is a fact as fascinating as its precise cause is obscure.

About 50 poems can safely be ascribed to him: two *canzoni*, including the famously abstruse *Donna mi prega*; the rest being *ballate* and sonnets. He excels in the *ballata*. His distinctive theme is love, apprehended as a rule with a certain dismay and even agony, and expressed with a stress on interiority—a sense of suffering in isolation. His style, at its best, blends a tremulously delicate lucidity with a sharp poignant force. After Dante he is certainly the most striking poet and personality in 13th-century Italian literature.

Le Rime di G. C., ed. E. Rivalta (1902); *Rimatori del dolce stil novo*, ed. L. Di Benedetto (1939); M. Casella, 'La "Canzone d'Amore" di G. C.', in Studi di filologia ital., 7 (1944).
F. Figurelli, *Il dolce stil novo* (1933); M. Barbi, *Problemi di critica dantesca*, II (1941, for G. C.'s part in politics); J. E. Shaw, *G. C.'s Theory of Love* (1948; contains an annotated ed. of the *Canzone d'amore*); B. Nardi, 'L'averroismo del "primo amico" di Dante', in Studi danteschi, 25 (1940); W. H. Elwert, 'G. C. als Schöpfer des "süssen neuen Stils"', in Dante-Jahrbuch, 29/30. K.F.

Cavassico, BARTOLOMEO (*Belluno 1480 ?; †1555), Italian poet and dramatist. His verse and comedies in dialect are the best part of a large output of indifferent quality.

Rime, ed. V. Cian (1893–94).—E. Carrara, *La Poesia pastorale* (1904–08). C.P.B.

Cave, EDWARD, pseud. Sylvanus Urbanus (*Newton, nr Rugby 27 II 1691; ∞Mrs Newton; †London 10 I 1754), English printer, of St John's Gate, Clerkenwell, founder of The Gentleman's Magazine, printer of The Rambler.

J. Nichol, 'Prefatory Introduction descriptive of the rise and progress of the (Gentleman's) Magazine, with anecdotes of the Projector (E. Cave)', in Gentleman's Magazine (1821). R.M.H.

Cavendish, GEORGE (*Padbrook Hall, Suffolk 1500 ?; ∞*c.* 1524 Margery Kemp; †1561 ?), English verse-writer and biographer, who served Wolsey, after whose fall he retired to private life. His view of Wolsey resembles Shakespeare's.

Metrical Visions, in *Life of Cardinal Wolsey*, ed. S. W. Singer (1825); see also *English Verse between Chaucer and Surrey*, ed. E. P. Hammond (1927).—*Life of Cardinal Wolsey* (1641; repr. *Harleian Misc.*, V, 1745; ed. F. Ellis, Kelmscott Press, 1893, and Temple Classics, 1899). B.L.J.

Cavendish, MARGARET, DUCHESS OF NEWCASTLE, née Lucas (*St John's, nr Colchester? 1623–24?; ∞Paris 1645 William Cavendish; †London 1 1673/4), English noblewoman, attendant on Henrietta Maria, who was a prolific writer of prose and verse, including 26 unacted plays, letters on aesthetics, and a philosophical *voyage imaginaire*, *Description of a New World* (1666 ? 1668 ?).

Natures Pictures (1656); *The Life of William Cavendish* (1667; rev. ed. Sir C. Firth, 1906).
H. ten E. Perry, *The First Duchess of Newcastle and her husband* (1918); V. Woolf, *The Common Reader* (1925). B.L.J.

Cavendish, WILLIAM, DUKE OF NEWCASTLE (*1592; ∞Paris 1645 Margaret Lucas; †London 25 XII 1676), English courtier, poet, dramatist, patron of letters, best known for his failure as royalist commander, who wrote on horsemanship and composed numerous poems and plays.

DRAMA: *The County Captaine* (1649; ed. A. H. Bullen [incorrectly as *Captain Underwit* by Shirley] in *Old English Plays*, II, 1883).—VERSE: *A Pleasante and Merrye Humor off a Rogue* (1677; repr. F. Needham, 1933); *A Collection of Poems by Several Hands*, ed. F. Needham (1934).
H. ten Eyck Perry, *The First Duchess of Newcastle and her husband* (1918). B.L.J.

Caviceo, JACOPO (*Parma 1 V 1443; †Montecchio 3 VI 1511), Italian priest, adventurer and author. He wrote a licentious novel in the style of Boccaccio's *Filocolo*, entitled *Il Peregrino* (1508), which enjoyed a great success in its day.

A. Albertazzi, *Romanzieri e romanzi del Cinquecento* (1891). C.P.B.

Caxton, WILLIAM (*Weald of Kent *c.* 1422; ∞1469 Maud Caxton?; †Westminster 1491), English printer. Apprentice, trader and negotiator in Low Countries (1441–69); probably learned art of printing in Cologne (1471–72); *c.* 1474 printed on the continent *The Recuyell of the Historyes of Troye*, and 1477 the first dated book printed in England, *The Dictes or Sayengis of the Philosophres*; 1477–91 he printed at Westminster an astonishing number of secular (Chaucer, Gower etc.) and religious books, including over twenty of his own translations.

The Recuyell of the Historyes of Troye (folio, *c.* 1474; latest ed., 2 vols, H. O. Sommer, 1894); *The Dictes or Sayengis of the Philosophres*, tr. Earl Rivers, rev. Caxton (folio 1st ed. Westminster 1478?; facs. by W. Blades, 1877); *The Prologues and Epilogues of William Caxton*, ed. W. J. B. Crotch (1928). Many of Caxton's books and tr. are available in modern reprints, e.g. the fine ed. of *The Golden Legend*, ed. F. S. Ellis (3 vols, 1892).

W. Blades, *Life and Typography of C.* (2 vols, 1861–63; the standard authority); W. Blades, *How to Tell a Caxton* (1870); E. G. Duff, *15th Century English Books* (1917); N. S. Aurner, *C.: A Study of the Literature of the First English Press* (1926); H. S. Bennett, *Chaucer and the 15th Century* (1947); L. A. Sheppard, 'New Light on C.', in Signature, n.s. 15 (1952). R.W.B.

Cayado, HENRIQUE: see CAIADO.

Cecaumenus, Byzantine writer, sometimes identified with the general C. Catacalon. He wrote between 1071 and 1078 the *Strategicon*, containing advice to his son on conduct in public and military affairs.

Strategicon, ed. B. Wassiliewsky and V. Jernstedt (1896), G. G. Buckler (in prep., with Eng. tr.); G. Moravcsik, *Byzantinoturcica*, I (1942). J.M.H.

Cecco d'Ascoli, see STABILI, FRANCESCO.

Cecchi, GIOMMARIA (*Florence 15 III 1518; †Gangalandi 28 X 1587), Italian man of letters. He became a notary and wool-merchant and occupied various important public offices. His dramatic compositions, whether original or classically inspired comedies, or sacred representations, are notable for their blank verse and their truth to life.

VERSE: *Poesie*, ed. Dello Russo (1866).—VARIOUS: *Delle cose della Magna, Fiandra, Spagna* etc. (1575), ed. Zambrini (1867).—PLAYS: *Commedie* (1550), ed. Guerrini (1883); *Drammi spirituali*, ed. G. Rocchi (1895–1900); *Più Belle Pagine di G. M. C.*, ed. E. Allodoli (1928).

F. Rizzi, *Le commedie osservate di G. M. C.* (1904) and *Delle farse e commedie morali di G. M. C.* (1907). C.P.B.

Čech, SVATOPLUK (*Ostředek 21 II 1846; †Prague 23 II 1908), Czech poet and novelist. Čech studied at Prague university but abandoned his legal career in 1878 in order to devote himself to literature. His prolific writings (in poetry and prose) show the influence of his travels, especially of his journeys to Poland, the Ukraine, the Caucasus, Constantinople and Denmark. From 1895 he lived for the most part in rural isolation.

In his lifetime Čech was regarded by many as the greatest Czech poet of the age, a title which perhaps only J. Vrchlický could contest. His best achievement lies in the field of the epic—romantic, idyllic or allegorical. In his nationalism and liberalism he was a characteristic spokesman for his generation. These ideas inspired his first epic, 'The Adamites' (1873) with its national (Hussite) historical theme, as well as his later allegories, 'Europe' (1878) and *Slavie* (1882). The last-named work is one of several that show traces of the Slavonic ideology of Kollár. In 'Songs of a Slave' (1895) Austrian domination was bitterly castigated in a transparent allegorical form. The 'philistine' characteristics of the Czech bourgeoisie were pilloried in a series of satirical novels, 'The Excursions of Mr Brouček' (1886–92).

Sebrané spisy, ed. F. Strejček (20 vols, 1899–1908).

F. Strejček, *O Sv. Čechovi* (1908); F. X. Šalda, in *Duše a dílo* (1913); A. Novák, *Sv. Čech. Dílo a osobnost* (2 vols, 1921–23). R.A.

Cederborgh, FREDRIK (*Lindesberg 17 VI 1784; †Dalkarlshyttan, Lindesberg 19 I 1835), Swedish novelist and dramatist. His most important work is his first published novel, *Uno von Thrazenberg* (3 vols, 1809–10), the first Swedish novel of humorous realism. His play *Toni* (1819) is a dramatization of Kleist's short story *Die Verlobung in St Domingo*. He edited the periodical Anmärkaren, the first liberal opposition paper (1816–23).

NOVELS AND SATIRES: *Ottar Trallings lefnadsmålning* (4 vols, 1810–18; repr. 1918); *Något litet om grefve Jaques Pancrace von Himmel und Jord* (1819).—PLAY: *Riddarekandidaten* (1818).—*Ungdoms tidsfördrif* (3 vols, 1834); *Epigrammer, satirer, och berättelser*, ed. A. Ahnfelt (1882).

F. Böök, *F. C.* (1925).

B.M.E.M.; A.H.J.K.

Cei, FRANCESCO (*Florence 1471; †1505), Italian improviser and poet. He composed verse on political themes and on his passion for a Florentine lady.

Sonetti, capituli etc. (1514).

G. Volpi, 'F. C. poeta fiorentino', in Note di varia erudizione (1903). C.P.B.

Ceiriog, pseud. of John Ceiriog Hughes (*Llanarmon Dyffryn Ceiriog, Denbighshire 25 IX 1832; ∞1861 Miss Roberts; †Caer-sws 23 IV 1887), Welsh poet. For sixteen years he worked as a grocer's assistant and as a clerk in Manchester, before returning to Wales as a stationmaster. In Manchester, the rural life, the language and the folk-songs of Wales became the stuff of his imagination. He had a flair for simple, melodious phrasing and studied the art of fitting words to music, so that together with much that was ephemeral he wrote a few of the best lyrics in the language. His prose letters of 'Syr Meurig Grynswth' are full of fantastic humour and clear-sighted satire.

Oriau'r Hwyr (1860); *Oriau'r Bore* (1862); *Cant o Ganeuon* (1863); *Y Bardd a'r Cerddor* (1865); *Oriau Eraill* (1868); *Oriau'r Haf* (1870); *Yr Oriau Olaf* (1888); *Gohebiaethau Syr Meurig Grynswth*, ed. H. Bevan (1948).

I. Foulkes, *C.* (1887); Saunders Lewis, *C.* (1929); W. J. Gruffydd, *C.* (1939); D. Gwenallt Jones, 'C.', in Llên Cymru, I (1950). B.Re.

Čelakovský, František Ladislav (*Strakonice 7 III 1799; †Prague 5 VIII 1852), Czech poet. A carpenter's son, Čelakovský studied at Prague and Linz. He gave up his work as a private tutor in 1829 in order to devote himself to literature and scholarship. He edited two patriotic Czech journals but lost his post as the result of a denunciation by the Russian government. He then worked as a librarian and later became professor of Slavonic philology at Breslau (1841–48) and Prague (1848–52).

From his early years Čelakovský was strongly influenced by Herder's and Goethe's ideas on folk-poetry; and he devoted much time to the collection of folksongs in many Slavonic languages ('Slavonic National Songs', 3 vols, 1822–27). His own most important literary work sprang from the same source. His 'Echoes of Russian Songs' (1829) were a free adaptation in Czech verse of the themes of Russian *byliny*; and they were followed by 'Echoes of Czech Songs' (1839) which were inspired by the traditional poetry of Čelakovský's own people.

Dílo, ed. J. Mukařovský (1946 ff.); *Spisy*, ed. J. Jakubec (1913–16); *Ohlas písní ruských. Ohlas písní českých*, ed. O. Fischer (1933).

J. Máchal, *O básnické činnosti F. L. Čelakovského* (1899); M. Murko, *Deutsche Einflüsse auf die Anfänge der böhmischen Romantik* (1897). R.A.

Cele, Joan (*Zwolle *c.* 1345; †9 V 1417), Dutch writer, head of the parish school at Zwolle, friend of Geert Groote and adherent of the Modern Devotion. Forty-odd of his sermons are still extant.

Th. J. de Vries, *Duutsche Sermoenen van Mag. J. C.* (1949); M. Schoengen, *Die Schule von Zwolle* (Diss. Freiburg, 1898). J.J.M.

Celle, Giovanni dalle (*Florence? 1310?; †Vallombrosa 1396?), Italian ascetic writer. After a period of dissipation (?) he embraced a rigidly ascetic life. He became abbot of Santa Trinità, Florence (1349) but soon withdrew to the Paradiso hermitage, Vallombrosa. From here he addressed letters to Santa Caterina, the *Gesuati* and to a small band of followers. These are very human and show considerable freedom of judgment in ecclesiastical matters. He also wrote a Latin *Vita di S. Domitilla* and probably translated from Seneca and Cicero.

Lettere, ed. Sorio (1845); *Mistici del Duecento e del Trecento*, ed. Levasti (selection, 1935).

P. Cividali, 'Il beato G.D.C.', in Memorie Lincei, 5th series, XII (1907); B. Dedel, 'Domenicani e Vallombrosiani', in Memorie Domenicane, 49 (1932). M.W.

Cellini, Benvenuto (*Florence 3 XI 1500; ∞1565 Piera de' Parigi; †*ibid.* 13 II 1571), Italian sculptor, goldsmith and author; the third child of Giovanni Cellini, a musician. He was apprenticed to a goldsmith in Florence and also studied music. Banished to Siena as a result of a brawl, he travelled to Bologna, Pisa and Rome (1519), where he entered the service of a goldsmith. He returned to Florence in 1521, but was once more obliged to flee owing to further quarrels and thereafter lived mainly in Rome until 1540. He entered the workshop of Santo di Cola and obtained numerous commissions from prominent Roman citizens and prelates and from pope Clement VII. He studied the works of Michelangelo and Raphael, and also, at his father's request, resumed his musical studies, obtaining an appointment as court-musician to the pope. In 1527, at the siege of Rome, Benvenuto was in the Castel Sant'Angelo with the papal household and, according to his own account, may himself have fired the shots which killed the Connétable and wounded the prince of Orange. In 1529 he avenged his brother's death, catching his enemy unawares and killing him, and shortly after he wounded a notary with whom he had a quarrel, and was obliged to flee to Naples. After a visit to France, to the court of Francis I, Benvenuto was imprisoned in the Castel Sant'Angelo, on a charge of having stolen jewels from the pope during the siege of Rome. He was released in 1539 and spent the next 5 years working at the court of Francis I in Paris and Fontainebleau. Discontented with his treatment there, he returned to Florence, where he was welcomed by Cosimo who commissioned the artist's best-known work, the 'Perseus', and various other pieces. Benvenuto took minor orders in 1558, but was able to marry in 1565 and had eight children, three of whom are stated by him to have been legitimate.

The fascinating story of his life is related in his autobiography with an enthusiasm and sincerity which bring out all the vitality of its author's personality and the colour of the age in which he lived. Benvenuto began the book himself in 1558, but later dictated it to a 14-year-old amanuensis—a method which has conserved the author's intimate tone and racy language. It is on this book rather than on his merits as an artist, that Benvenuto's fame rests. Some of Cellini's verse and prose-treatises on art are also extant.

La Vita di B. C. scritta da lui medesimo, ed. O. Bacci (1900), Eng. tr. T. Roscoe (1822, re-issued 1927), J. A. Symonds (1887, new ed. 1900), A. Macdonell (new ed. 1926), R. H. H. Cust (1910, re-issued 1935).—VARIOUS: *Due Trattati* (1568); *I discorsi e i ricordi intorno all'arte* (1587); *Rime*, ed. A. Mabellini (1891).

R. H. H. Cust, *B. C.* (1912); T. Harlor, *B. C.* (1924); E. Allodoli, *B. C.* (1930); C. Antoniade, *Trois figures de la Renaissance* (1937). C.P.B.

Celosse, JACOBUS (*Sandwich, England *c.* 1560; †Leiden 6 II 1631), Dutch poet in the Rederijker tradition (motto: 'Ik wensche om 't beste'), factor of the Chamber of Rhetoric 'D'oraigne-lelie' at Leiden. He contributed to the *Nederduytschen Helicon* and wrote a few plays in which he pleaded for a purified Christian stage, and a great number of refrains which earned him many prizes.

J. J. Mak, 'J. C.', in Jaarboek van De Fonteine (1946–47). J.J.M.

Celsus, AULUS CORNELIUS, Roman encyclopaedist, wrote under Tiberius an encyclopaedia of which only the section on medicine survives entire. Celsus writes as a layman, and his method is eclectic, generally showing sound judgment, while his Latin is clear and elegant. The work was little known in the middle ages, but was widely read by renaissance Latinists.

Ed. Marx, *Corpus Medicorum Latinorum*, I (1915), A. Vedrenes (1876; with Fr. tr. and comm.); W. G. Spencer (Loeb Libr. 1935).

C. Kissel, *A. C. C., eine hist. Monographie* (1844); M. Wellmann, *A. C. C.: eine Quellenuntersuchung* (1913; review by J. Ilberg in Neue Jahrb. f. klass. Altert., 1913). J.A.W.

Celtes (or **Celtis,** latinized form of PICKEL), CONRAD (*nr Würzburg 1 II 1459; †Vienna 4 II 1508), the first 'poeta laureatus' of Germany (1487), the 'deutsche Erzhumanist' and outstanding lyrical poet of his age. He promoted the humanistic ideal in Germany, studied and taught at many universities. Discovered the works of Hrotsvitha of Gandersheim.

Ars versificandi (1486?); *Ludus Dianae* (1501); *Opera Roswithae* (1501); *Amores* (1502), ed. F. Pindter (1934); *Odae* (1513), ed. F. Pindter (1937); *Epigrams*, ed. K. Hartfelder (1881); *Briefwechsel*, ed. H. Rupprich (1934); *Selections*, ed. L. W. Forster (1948, with valuable comm.).

F. v. Bezold, 'Konrad Celtis, der deutsche Erzhumanist', in *Aus Mittelalter u. Renaissance* (1918); H. Drewinc, *Vier Gestalten aus dem Zeitalter des Humanismus* (1946). D.G.D.

Centlivre, SUSANNA, née Freeman ? (*Ireland ? *c.* 1667; ∞Windsor *c.* 1706 Joseph Centlivre; †London 1 XII 1723), English comic dramatist and actress. A lively and ingenious writer of farce. Some of her 18 plays display her Whig interests.

The Busie Body (1709); *Marplot: or, the Second Part of the Busie Body* (1711); *The Wonder: A Woman keeps a Secret* (1714); *The Gotham Election* (1715); *A Wife Well Manag'd* (1715).—*Collected Works of S. C.* (3 vols, 1761, with biog.).

F. W. Bateson, *English Comic Drama, 1700–1750* (1929). B.H.

Cercidas (*Megalopolis *c.* 290; †*c.* 220 B.C.), Greek soldier, lawgiver and poet. Played a distinguished part in the political and military history of Megalopolis. His poems in lyric iambics are diatribes in the cynic manner against money, sex and music.

J. U. Powell, *Collectanea Alexandrina* (1925); A. D. Knox, *Cercidas* (1929, with tr.).

D. R. Dudley, *History of Cynicism* (1937). T.B.L.W.

Cerna, PANAIT, pseud. of PANAIT STANCIOFF (*Cerna, Tulcea 1881; †Leipzig 1913), Rumanian symbolist poet, was the son of a poor Bulgarian village schoolmaster. As a result of the privations of his youth he became consumptive. He was given a scholarship at Leipzig University but died there a few months after taking his degree in philosophy. His most characteristic poems are philosophical and religious.

Poezii (1910); *Faust lui Goethe* (1909).
L. Predescu, *C.* (1933). A.V.W.

Cervantes Saavedra, Miguel de (*Alcalá de Henares 5 X 1547; ∞Catalina de Salazar y Palacios; †Madrid 1616), Spanish novelist, dramatist and poet. After studying in Madrid, Cervantes went to Italy in 1569, served in a cardinal's household, became a soldier and was wounded in the hand at Lepanto. In 1575 he was taken prisoner by the Moors while travelling back to Spain; his captivity lasted five years, during which he made four abortive efforts to escape. He returned to Spain, having been ransomed by the Trinitarian friars. He bought stores for the Armada, which involved a short excommunication by the Chapter of Seville; later he was twice imprisoned for debt. He travelled over much of Spain and spent some time in Seville, Valladolid and Madrid. His last years were easier; the count of Lemos and the archbishop of Seville were his patrons.

His first book was the pastoral novel *La Galatea* (1585), which contains some good narrative alongside the usual conventional matter of such books. *Don Quixote* (1605, 1615) is the subject of a separate article. Eight plays were published in 1615; two others were discovered and published in 1784. They are not successful (though the *Numancia* is often praised for patriotic reasons), but some of them (*Pedro de Urdemalas*, *El rufián dichoso*) are readable. His one-act plays are excellent. His poetry is less good than his prose, but there are some amusing satirical sonnets as well as the boring *Viaje del Parnaso* (1614). The *Exemplary Novels* contain some of his best work: *Rinconete* gives a marvellous picture of low life; the *Dogs' Colloquy* a realistic picture of human evil. The others are unequal, but always interesting. They were often imitated inside and outside Spain, and provided plots for dramatists such as Fletcher and Middleton. The *Persiles* (published posthumously in 1617) is less successful, but it too has much good narrative and dialogue. It is an imitation of Heliodorus.

El Loaysa de El celoso extremeño, ed. F. Rodríguez Marín (1901); *Rinconete y Cortadillo*, ed. F. Rodríguez Marín (1905); *El casamiento engañoso y El coloquio de los perros*, ed. A. G. de Amezúa (1912); *Obras completas de C.*, ed. R. Schevill and A. Bonilla (14 vols, 1914–25).—English translations: *The Travels of Persiles and Sigismunda* (1619); *Exemplarie novells*, tr. J. Mabbe (1638); *Complete Works*, ed. J. Fitzmaurice Kelly (1901–03; only *La Galatea* and *Exemplary Novels*).
J. Fitzmaurice-Kelly, *C., a Memoir* (1913; Span. tr., 1917); R. Schevill, *C.* (1919); A. Castro, *El pensamiento de C.* (1925) and *C.* (in Fr., 1931); W. J. Entwistle, *C.* (1940); J. Casalduero, *Sentido y forma de las Novelas Ejemplares* (1943) and *Sentido y forma de Los trabajos de Persiles y Sigismunda* (1947); *C. across the Centuries* (essays by various hands; New York, 1948); Revista de Filología Española, XXXII (1948). E.M.W.

Cervantes y [or **de**] **Salazar,** Francisco (*Toledo 1514?; †Mexico City 1575), Spanish historian and humanist. He was a professor at Osuna university and became rector of that at Mexico City. He continued Pérez de Oliva's dialogue on human dignity and wrote a commentary on Vives's treatise on wisdom. His chronicle of New Spain is his chief work, valuable because of its anthropological information.

Obras (1546).—*Crónica de Nueva España*, ed. F. del Paso y Troncoso (1914); *México en 1554*, tr. from Latin J. G. Icazbalceta, ed. J. Jiménez Rueda (1940?). E.M.W.

Cesari, Antonio (*Verona 1760; †Ravenna 1 X 1828), Italian philologist. A devout priest and the author of several religious works, Cesari was also the most important of those who sought to prevent the infiltration of foreign, particularly of French, elements into Italian. Between 1800 and 1811 he brought out at Verona a new edition of the *Vocabolario della Crusca*, with the addition of several thousands of words derived from 14th-century texts. His chief works on the Italian language are: *Dissertazione sullo stato presente della lingua italiana* (1810), *Le Grazie* (1813), dialogues in which he confirms the views set forth in the *Dissertazione*, and his posthumous work, *Antidoto per i giovani studiosi contro le novità in opera di lingua italiana* (1829).

Novelle e storiette pietose, ed. G. Guidetti (1911).
V. Fontana, *A. C., le sue opere, la sua vita, le sue amicizie* (1928); V. Mistruzzi, *Onoranze ad A. C.* (1929). B.R.

Cesarotti, Melchiorre (*Padua 15 V 1730; †Selvaggiano (Padua) 4 XI 1808), Italian poet and critic. Reader in Hebrew and Greek, Padua university (1768); ambassador to Napoleon (1797). Cesarotti translated Aeschylus, Demosthenes and the *Iliad*; he also versified Macpherson's

Ossian (1763–72), a work which proved of major importance in the development of Italian romantic sensibility. As an enthusiastic promulgator of French encyclopaedism he wrote the *Saggio sulla filosofia delle lingue* (1785), a notable essay attempting to free written Italian from the pedantic 'despotism of authority' and subject it only to the 'legitimate guides of reason and taste'. Other works include *Pronea*, an epic poem in praise of Napoleon, *Rime* and *Lettere*.

Poesie di Ossian, ed. Balsamo-Crivelli (1924); *Saggio sulla filosofia delle lingue*, ed. Spongano (1943).—*Opere scelte*, ed. Ortolani (2 vols, 1945–46); *Opere* (40 vols, 1800–13).

V. Alemanni, *Un filosofo delle lettere: M. C.* (1894); W. Binni, *Preromanticismo italiano* (1948); C. Cordié, 'Bibliografia speciale 74,', in *Problemi ed Orientamenti critici*, I (1948); G. Marzot, *Il gran C.* (1949). M.W.

Céspedes y Meneses, GONZALO DE (*Madrid 1585?; †*ibid.* 1638), Spanish novelist and historian. An early love-affair seems to have caused him a painful imprisonment in Granada. He afterwards lived in Saragossa and Lisbon. His partly autobiographical novel *Gerardo* (1615–17) was translated into French and English and used by Fletcher. His semi-picaresque novel *Píndaro* (1626) and his history of Philip IV (1631) are more interesting works.

Poema trágico del español Gerardo, Bibl. Autores Esp., XVIII (*Gerardo, the unfortunate Spaniard*, tr. L. Digges, 1622); *Varia fortuna del soldado Píndaro*, Bibl. Autores Esp., XVIII, XXXIII; *Historias peregrinas y ejemplares*, ed. Cotarelo (1906); *Historia de D. Felipe IV* (1631). E.M.W.

Cetina, GUTIERRE DE (*Seville 1520?; †Mexico 1557?), Spanish poet. He studied in Seville, soldiered in Italy and Germany and went to Mexico where he met a violent death. His poetry is smooth and delicate. He preferred Italian forms and followed Italian models. His famous madrigal, *Ojos claros, serenos*, appears in every anthology of Spanish poetry.

Bibl. Autores Esp., 32; *Obras*, ed. J. Hazanas y la Rua (1895).

F. A. de Icaza, *Sucesos reales que parecen imaginados* (1919). E.M.W.

Céu, VIOLANTE DO (*Lisbon 1601; †*ibid.* 21 I 1693), Portuguese poet. She became a nun in 1630. Her verses, religious and profane alike, reveal the contemporary taste for conceits and word-play and enjoyed an immense vogue in Portugal in the 17th and 18th centuries. Many of her poems were included in the *Fénix Renascida* (q.v.).

Rythmas varias (Rouen, 1646); *Parnaso lusitano de divinos e humanos versos* (2 vols, 1733). T.P.W.

Chaadayev, PETER YAKOVLEVICH (*27 V 1793; †Moscow 14 IV 1856), Russian author. Under the influence of the French Catholic thinkers, J. de Maistre, de Bonald, etc., in 1830 he wrote, in French, his famous *Lettres Philosophiques*. The first of these appeared in Russian in Nadezhdin's 'Telescope' in 1836 and caused a sensation by the ruthlessness with which it stated the problem of Europe and Russia, deploring Russia's cultural isolation from the West. Because of its Catholic and anti-Russian spirit, Chaadayev was officially proclaimed mad, but the problems he raised soon came to a head in the disputes between the 'Westerners' and the Slavophils and have remained of vital importance.

Œuvres choisies (1862); *Sochineniya i pis'ma* (2 vols, 1913–14); *Neizdannye filosofskie pis'ma* (1932).

M. O. Gershenzon, *P. Y. C.* (1908); C. Quénet, *Tchaadaev et les lettres philosophiques* (1931); E. A. Moskov, *The Russian Philosopher Chaadayev* (1937). J.L.

Chagas, ANTÓNIO DAS, religious name of ANTÓNIO DA FONSECA SOARES (*Vidigueira 25 VI 1631; †Varatojo 20 X 1682), Portuguese moralist. After leading a life of dissipation and adventure as a soldier he became a Franciscan, distinguishing himself as a preacher. His *Cartas espirituais* are letters of spiritual guidance to various correspondents. Free from the stylistic elaborations of his other works these letters have a richness and intensity reminiscent of the devotional writings of Fray Luís de Granada.

Cartas espirituais (2 parts, 1684, 1687); *Obras espirituais* (1684); *Sermões genuinos e práticas espirituais* (1690); *Desengano do mundo* (1743).

A. Pimentel, *Vida mundana de um frade virtuoso* (1889). T.P.W.

Chaitanya (*A.D. 1486; †1534), a Bengali Brahmin, was an enthusiastic devotee of Krishna, of whom he is popularly regarded as an incarnation. His original name was Bisambra Misra, altered to Chaitanya Deva when he became a *sannyāsi* (ascetic) in 1509. Biographies of this saint are an essential feature of Bengali literature. He exercised a great influence on Rabindranath Tagore.

J. C. Ghosh, *Bengali Literature* (1948). H.G.R.

Chalkhill, John (*fl.* 1600), English poet. Little is definitely known about Chalkhill. His complicated pastoral romance, written in run-on decasyllabic couplets, was edited by Isaac Walton, who describes him as a friend of Spenser.

Thealma and Clearchus, ed. I. Walton (1683); ed. G. Saintsbury, *Minor Poets of the Caroline Period*, II (1921).

S. Martin, *Izaak Walton and his Friends* (1904). W.A.A.

Chalmers, George (*Fochabers 1742; †London 31 V 1825), Scottish antiquary. He studied law at Edinburgh, spent 1763–75 as a lawyer in Baltimore and thereafter settled in London. He edited the works of Allan Ramsay (1800) and Lyndsay (1806); wrote biographies of Defoe (1786), Paine (1791) and Mary of Scotland (1818); and with much else prepared *Caledonia: An Account, Historical and Topographical* (3 vols, 1807–24; repr. 7 vols, 1888–95, with add. material). J.K.

Chaloner, Sir Thomas (*London 1521; ∞Joanna Leigh; ∞Ethelreda Frodsham; †*ibid.* 14 X 1565), English diplomatist, poet and translator. He was a friend of Burghley and of Cheke and his circle.

Verse: *De republica Anglorum instauranda* (1579; with life); *Tragedy of Richard II*, in *Mirror for Magistrates* (1559). S.J.L.

Chalupka, Ján (*Horná Mičiná 28 X 1791; †Brezno 15 VII 1871), Slovak satirical dramatist who wrote in Czech.

Dramatické spisy (1871–75). R.A.

Chalupka, Samo (*Horná Lehota 27 II 1812; †19 V 1883), Slovak writer of lyrics and ballads; brother of Ján Chalupka.

Spevy (1868). R.A.

Chamberlain, Robert (*Standish, Lancs? 1607; †after 1660), English poet, playwright and epigrammatist who was at Exeter College, Oxford in 1637. A friend of Rawlins and Nabbes, he was clerk to the solicitor-general to Henrietta Maria.

Nocturnall Lucubrations (1638); *Conceits, Clinches* (1639; 1640; ed. Hazlitt, *O. E. Jest Books*, III, 1864). B.L.J.

Chamberlayne, William (*Shaftesbury 1619; †*ibid.* I 1689), English physician and poet, fought in the royalist army. His verse novel *Pharonnida* (1659) is written in rhyming decasyllabics which run on with the diffuseness of bad blank verse.

Pharonnida: A Heroick Poem, ed. Saintsbury, *Minor Poets of the Caroline Period*, I (1905); *Love's Victory* (1658; ed. C. K. Meschter, 1914). B.L.J.

Chambers, Robert (*Peebles 10 VII 1802; †St Andrews 17 III 1871), Scottish author and publisher. He began business as a bookstall-tender in Edinburgh; and joined his brother William in the publishing firm of W. & R. Chambers. Joint editor of Chambers's Edinburgh Journal (started 1832) and a contributor to other popular journals and miscellanies, he was a widely informed and skilled essayist on anecdotal, topographical and scientific themes; an ardent geologist; and the anonymous author of *Vestiges of the Natural History of Creation* (1844) which anticipated the evolutionary theories of Darwin's *Origin of Species*.

Traditions of Edinburgh (1824); *Popular Rhymes of Scotland* (1826); *Life and Works of Robert Burns* (1851); and the still invaluable antiquarian miscellany, *Book of Days* (2 vols, 1862–64). See Chambers, William. J.K.

Chambers, William (*Peebles 16 IV 1800; †Edinburgh 20 V 1883), Scottish author and publisher. Apprenticed to an Edinburgh bookseller in 1814, Chambers set up as bookseller and publisher in 1819, and with his brother Robert founded the firm of W. & R. Chambers. They issued a wide range of publications designed for popular instruction, of which the most notable are *A Miscellany of Useful and Entertaining Tracts* (20 vols, 1835); *Cyclopædia of English Literature* (2 vols, 1844); *Papers for the People* (12 vols, 1850); and *Chambers's Encyclopædia* (10 vols, 1859–68). As lord provost of Edinburgh, 1865–69, he carried out the restoration of St Giles' cathedral at his own cost.

The History of Peebleshire (1864); *France: Its History and Revolutions* (1871); *Ailie Gilroy* (1872); *Stories of Old Families and Remarkable Persons* (1878); *St Giles' Cathedral* (1879).

W. Chambers, *Memoir of Robert Chambers with Autobiographic Reminiscences of William Chambers* (1872). J.K.

Chamfort, Sébastien Roch Nicolas (*nr Clermont 6 IV 1741; †Paris 15? IV 1794), French moralist. Of humble origin, Chamfort won success with his comedies, ballets and literary criticism (*Eloge de Molière*, 1766). Beside his friend Mirabeau he at first supported the Revolution but, becoming suspect, committed suicide to avoid arrest. His short disillusioned epigrams, published posthumously, earn him a place among the great French maxim-writers.

La Jeune Indienne (1764, comedy); *Eloge de La Fontaine* (1774); *Discours sur les Académies* (1791); *Pensées, maximes et anecdotes* (1803), ed. A. Van Bever (1923–26).

L. Treich, *L'Esprit de C.* (1927); J. Teppe, *C., sa vie, son œuvre, sa pensée* (1950). G.B.

Chamier, Frederick (*London 1796; ∞1832 Elizabeth Soane; †St Leonard's X 1870), English novelist and naval captain, whose tales imitate Marryat's. Edited and continued to 1827 James's *Naval History of Great Britain.*

Ben Brace (1836); *Tom Bowline* (1841); *My Travels* (3 vols, 1855); W. James, *Naval History of Great Britain* (new ed. with additions and notes by C., 1837). R.M.H.

Chamisso, Adalbert von, pen-name of Louis Charles Adelaide Chamisso de Boncourt (*Boncourt, Champagne 30 I 1781; ∞1819 Antonie Piaste; †Berlin 21 VIII 1838), Franco-German poet. Already nine when he settled in Berlin, he was torn between France and Germany, suffered from rootlessness, found life in the Prussian army unsatisfactory, sought ballast in studying natural science, travelled as botanist on the *Rurik* (1815–18). Marriage and a position at the Berlin Botanical Gardens were followed by the publication of his poems and ballads, whose lyrical freshness—and sentiment—appealed widely. *Peter Schlemihl* (1814), which gave symbolic expression to his conflicts, is outstanding among tales of the supernatural.

Peter Schlemihl (1814, tr. Bowring, *The Shadowless Man,* 1824); *Gesammelte Werke,* ed. E. Hitzig (6 vols, 1836–39); *Fortunati Glückseckel und Wunschhütlein* (1895).

K. Fulda, *C. und seine Zeit* (1881); K. Leutzner, *C., Life and Works* (1893); R. Riegel, *C.* (Paris, 1934); T. Mann, in *Rede und Antwort* (1922). H.A.P.

Champfleury, pseud. of Jules François Felix Husson (*Laon 17 IX 1821; †Sèvres 6 XII 1889), French writer. One of the leaders of the *réaliste* school, Champfleury wrote novels of provincial life that prepared the way for the realism of Flaubert and the Goncourts. He also wrote pantomimes for the Théâtre des Funambules and authoritative works on popular art and ceramics.

Chien Caillou (1847); *Les Confessions de Sylvius* (1849); *Les Aventures de Mariette* (1851); *Les Bourgeois de Molinchart* (1855); *Les Souffrances du Professeur Delteil* (1857); *Les Amoureux de Sainte-Périne* (1859).

M. Clouard, *L'Œuvre de C.* (1891); E. Bouvier, *La Bataille réaliste* (1913); P. Martino, *Le Roman réaliste sous le Second Empire* (1913); R. Dumesnil, *Le Réalisme* (1936). T.W.

Champier, Symphorien (*Lyon 1472 or 3; †1539), French humanist. He wrote mainly in Latin on medical science but his French *Nef des Dames Vertueuses* (1503) is important for its contribution to the diffusion of neo-platonism in France and to the *Querelle des Femmes.* His life of Bayard (1525) was his most popular French work. His prose is rarely distinguished, and his verse, in the style of the *rhétoriqueurs,* has no poetic value.

P. Allut, *Étude biographique et bibliographique sur S. C.* (1859). M.Y.

Chand Bardāī, court bard and author of the Hindī epic *Prithī Rāj Rāso* celebrating the exploits of his master, the Rājput hero Prithī Rāj (*c.* A.D. 1192). H.G.R.

Chandī Dās (*c.* A.D. 1589), author of the *Chandī Mangal* and one of a school of Bengali poets who wrote hymns in honour of the goddess Chandī (Kālī). H.G.R.

Chandraka, Chandragomin (*c.* A.D. 600), Sanskrit grammarian, author of the *Chandra-vyākarana* ('grammar of Chandra') based upon the earlier works of Pānini and Patanjali which is widely used in Buddhist countries. He is sometimes identified with the author of the Buddhist drama *Lokānanda,* now only extant in a Tibetan version. H.G.R.

Chang Chi (**c.* 765; †*c.* 830), Chinese poet, was among the most intimate and most critical disciples of Han Yü, a great admirer of his poetry. The distress of the people was his constant theme. He seems to have exerted a strong influence on the political ballads of his friend, Po Chü-i.

Chang ssŭ-yeh chi (collected works; select tr. in G. Margouliès, *Anthologie Raisonnée de la Littérature Chinoise,* 1948).

A. Waley, *The Life and Times of Po Chü-i* (1949). A.R.D.

Chang Hêng (□Hsi-o 78; †139), Chinese scholar and poet. Chang who was Grand Scribe (responsible for the calendar) under the emperors An (107–25) and Shun (126–44), was the inventor of an armillary sphere and a kind of seismometer. Although a prolific writer, only a small proportion of his work has survived. His *fu*-poems are, to a great extent, elaborate imitations, both in subject and style, of the *Ch'u-tz'ŭ,* and the *fu* of Sung Yü, Yang Hsiung and Pan Ku. He was also among the earliest writers in the five-word lyric metre.

Hsi-ching fu, Tung-ching fu, Nan-tu fu, tr. E. von Zach in Sinologische Beiträge, II (Batavia, 1935); *Ssŭ-hsüan fu,* tr. E. von Zach in Chineesche Revue, Batavia (1928); *Kuan-wu fu, K'u-lou fu,* tr. A. Waley, *Chinese Poems* (1946). A.R.D.

Chang Hua (□Fang-ch'êng, Hopei 232; †Lo-yang 300), Chinese writer, held many high political offices, but lost his life in a palace revolution. Only some 30 of his poems (including one *fu*-poem) survive, and the present version of his 'mirabilia', *Po-wu chih*, is a later *rifacimento*.

Chiao-liao fu, tr. E. von Zach in Chineesche Revue (Batavia, 1928). A.R.D.

Chang Hui-yen (□Wu-chin 1761; †Peking 11 VII 1802), Chinese scholar, essayist and poet. A disciple of Hui Tung, Chang wrote on the *I-ching* and *I-li*, and also on *Mo-tzŭ*. His essays and *tzʻŭ*-poetry avoided the ornateness and shallowness of much contemporary writing. He also edited a famous *tzʻu*-anthology (*Tzʻŭ-hsüan*, 1797).

Critical Studies: *Mo-tzŭ ching-shuo chieh* (completed 1792); *Chou-i Yü-shih i* (1803); *I-li tʻu* (1805).—Essays: *Ming-kʻo wên-pien* (1809, suppl. 1835).—Tzʻŭ-poetry: *Ming-kʻo tzʻŭ-chi* (1822). A.R.D.

Chang Tsai (*Chʻang-an 1020; †Hêng-chʻü 1077), Chinese philosopher. Chang's early interest in military matters was diverted by Fan Chung-yen to philosophy. He began public teaching at the capital, Ta-liang, in 1056. It is said that he resigned his pupils to his nephews, Chʻêng Hao and Chʻêng I, because of the superiority of their classical exposition; but they clearly owe much to him. His antipathy to Wang An-shih's reforms made him decline office at court (1068); his later life was spent in retirement at Hêng-chʻü. The *Hsi-ming* (metaphysics) and *Tung-ming* (ethics), written on the walls of his house, contain his essential teaching which is developed in *Chêng-mêng*.

Hsi-ming, 'Die Westinschrift des Chang Tsai', tr. W. Eichhorn, in Abh. f. d. Kunde d. Morgenlandes, XXII (1937), also contains tr. of *Tung-ming*; *Chêng-mêng*, tr. C. de Harlez in *L'École Philosophique Moderne de la Chine* (1890).
J. P. Bruce, *Chu Hsi and His Masters* (1923). A.R.D.

Chʻang-chʻun, religious name of Chʻiu Chʻu-chi (□Chʻi-hsia 1148; †Peking 22 VIII 1227), Chinese Taoist writer. Chʻang-chʻun became a monk in 1166 and head of the ascetic Chʻüan-chên sect in 1170. On the invitation of Genghis Khan he made his famous 'Journey to the West' (1220–24; described by Li Chih-chʻang) and thus gained for the Taoists a temporary advantage over their Buddhist rivals. His treatise on esoteric alchemy is his most interesting surviving work.

Tʻai-tan chih-chih ('Direct Guide to the Great Elixir'); *Hsüan-fêng chʻing-hui lu* (1232; sermon preached to Genghis, 1222; summarized in A. Waley's tr. of Li Chih-chʻang's *Travels of an Alchemist*, 1931). A.R.D.

Channing, William Ellery (*Newport, R.I. 7 IV 1780; ∞1814 Ruth Gibbs; †Boston 2 X 1842), American philosopher and Unitarian minister. He prepared the way for the transcendentalism of Emerson and the Concord group; supported anti-slavery and other social causes; and in *Remarks on American Literature* (1830) demanded independence from European literary domination.

Unitarian Christianity (1819); *The Moral Argument Against Calvinism* (1820); *Slavery* (1835); *Self-Culture* (1838); *Lectures on the Elevation of the Labouring Portion of the Community* (1840); *The Works of W. E. C.* (1886).
W. H. Channing, *Life of W. E. C.* (1880); J. W. Chadwick, *W. E. C., Minister of Religion* (1903). H.L.C.

Chao Chih-hsin (□I-tu 1 XII 1662; †*ibid.* 27 XII 1744), Chinese poet. Chao's successful public career ended early through his attending a play during official mourning (see Hung Shêng). He violently attacked Wang Shih-chên's poetic theories (*Tʻan-lung lu*, 1709); and wrote an important study of the tonal structure of Tʻang poetry (*Shêng-tiao pʻu*).

I-shan shih-chi (1752).
A. W. Hummel, *Eminent Chinese of the Chʻing Period*, I (1943). A.R.D.

Chao I (□Yang-hu, Kiangsu 4 XII 1727; †5 VI 1814), Chinese historian and poet. Chao's most important historical work was a study of the Dynastic Histories. His poems, which were noted for their humour and satire, are among the best of the Chʻien-lung period (1736–96). He also wrote a book of poetry criticism.

Historical Studies: *Êrh-shih-êrh shih cha-chi* (1799).—Verse: *Ou-pei shih-chʻao* (anthology).—Criticism: *Ou-pei shih-hua.*
A. W. Hummel, *Eminent Chinese of the Chʻing Period*, I (1943). A.R.D.

Chao Mêng-fu (□Hu-chou 1254; †1322), Chinese painter and poet, was a member of the Sung imperial house but, after the Mongol conquest, received office under the new dynasty. He became rector of the Hanlin academy in the period 1314–20. His reputation was equally great as poet, painter and calligrapher, and, in his association of these arts, he foreshadowed the development of the 15th–16th-century 'Wu-chung' poet-painter group.

Sung-hsiu chai chi (collected works).
H. Franke, 'Dschau Mong-fu', in Sinica, 15 (1940). A.R.D.

Ch‘ao Ts‘o (†Ch‘ang-an 154 B.C.), Chinese political writer, held office under emperor Wên (180–157 B.C.) and became chief adviser to the next emperor, Ching. He was executed to placate the princes whose power he sought to reduce. His essays, *Hsin-shu*, are lost; only memorials preserved in the *Han-shu* of Pan Ku survive.

Memorials, select tr. in H. A. Giles, *Gems of Chinese Literature* (2nd ed. 1923); N. L. Swann, *Food and Money in Ancient China* (1950). A.R.D.

Chapelain, JEAN (*Paris 4 XII 1595; †*ibid.* 22 II 1674), French poet and critic. Influential as a foundation-member of the French Academy and literary adviser of Richelieu and Colbert, he represented the rationalistic spirit in literature and, as in the *Sentiments de l'Académie sur le Cid*, advocated the rule of the dramatic unities. Boileau's denigration of him resulted more from rivalry than from divergence of doctrine.

CRITICISM: *De la poésie représentative* (*c.* 1635); *Lettres*, ed. T. de Larroque (2 vols, 1880–83); *Opuscules critiques*, ed. A. C. Hunter (1936).—VERSE: *La Pucelle d'Orléans* (1656–57).

G. E. B. Saintsbury, *History of Criticism in Europe*, II (1900–04); G. Collas, *J. C.* (1912). G.B.

Chapman, GEORGE (*Hitchin 1559?; †London 1634), English poet and dramatist. Chapman spent his early years in the service of Sir Ralph Sadler at Standon and Temple Dinsley and, after 1583, in London. No evidence supports the tradition that he was at either university, and his superficially extensive learning was not outstanding for his time. He may have served in the Low Countries (1591–92), but was back before January 1593/4. A friend of Marlowe and Roydon, Chapman was connected with Raleigh's circle. He was imprisoned for debt (1600) and with Marston (joined by Jonson) for satire of James I's creation of knights in *Eastward Ho* (1605). Chapman seems to have suffered poverty, with the death of his first patron, prince Henry (1612), and the subsequent fall of the next, the earl of Somerset. Chapman had small opinion of his own verse. He felt spiritual kinship with Homer, whom he translated with religious fervour, and as a translator he is outstanding. In tragedy his blank verse tends to bombast with outsize heroes, sensational incident and a flavour of stoicism, which is rather a fashion than a fundamental tenet of his faith. His comedies are lively and often realistic. His romantic comedies make him a bridge from the age of Marlowe to that of Shirley. B.L.J.

PLAYS: *The Plays and Poems of George Chapman*, ed. T. M. Parrott (1910–14; vol. III, *The Poems*, not issued.).—*The Masque of the Middle Temple and Lyncolnes Inne* (1613?), ed. J. Nichols, in *Progresses of James I*, II (1828).—VERSE: *The Poems of George Chapman*, ed. P. J. Bartlett (1941).—TRANSLATION: *The Whole Works of Homer, Prince of Poets* (1616, repr. 1904; repr. 2 vols, 1930): *Petrarchs Seven Penitentiall Psalmes* (1612); *The Divine Poem of Musseus* (1616); *The Georgics of Hesiod* (1618); *The fifth Satire of Juvenal* (1629).

F. L. Schoell, *Études sur l'humanisme continental en Angleterre* (1926); J. W. Wieler, *G. C. The Effect of Stoicism upon his Tragedies* (1949); J. Smith, 'G. C.', in Scrutiny, 4 (1935); J. Spens, 'C.'s Ethical Thought,' in Essays and Studies, 11 (1924). J.R.B.

Chapone, HESTER, née Mulso (*Twywell 27 X 1727; ∞1760 Mr Chapone; †Hadley 25 XII 1801), English writer of essays, letters, poems, published in The Rambler, etc.; a lively member of the literary society of the age and a friend of Richardson's.

Letters on the Improvement of the Mind (1773); *Works of Mrs C.* (with life, 4 vols, 1807).

A. L. Barbauld, *Correspondence of Samuel Richardson* (1804); Mme F. D'Arblay, *Diary and Letters*, ed. C. F. Barrett (7 vols, 1854). R.M.H.

Chardon de Croisilles or **de Reims** (*fl. c.* 1235), French lyric poet. Of his seven extant poems, three are *tensons* and the rest courtly *chansons*, probably addressed to Margaret of Bourbon, the wife of Thibaut IV of Champagne. One of the *tensons* is in Provençal.

H. Suchier, 'Der Minnesänger Chardon', in Zeitschr. f. rom. Phil., XXXI (1907). F.W.

Chardry, 13th-century Anglo-Norman poet. Nothing is known of this writer except his readable works—a condensed metrical version of *Barlaam and Josaphat*; a poem on the Seven Sleepers of Ephesus; and a dialogue between an old man and a youth, the *Petit Plet*.

Josaphaz, Set Dormanz and Petit Plet, ed. J. Koch (1879); J. Sonet, *Roman de Barlaam et Josaphat*, I (1949). M.F.L.

Charinho, PAYO GOMES, 13th-century Galician troubadour. A native of Pontevedra and admiral under Alfonso X of Castile. His poems, in which the sea is a predominant theme, are among the best in the early Portuguese *cancioneiros* (q.v.).

A. Cotarelo y Valledor, *Cancionero de P. G. C.* (1934); C. Ferreira da Cunha, *O cancioneiro de P. G. C.* (1945). T.P.W.

Charles IV, Holy Roman Emperor (*Prague 14 V 1316; †*ibid.* 29 XI 1378). Charles IV (as king of Bohemia, Charles I) transferred the imperial court to Prague and did much to encourage cultural life in Bohemia. His own (Latin) works include a Life of St Wenceslas and an autobiography (one of the first in modern times).

Karoli IV Imp. Rom. Vita ab eo ipso conscripta, ed. K. Pfisterer–W. Bulst (Heidelberg 1950); with contemporary Czech tr. ed. J. Emler, *Fontes rerum bohemicarum* III (1882); A. Blaschke, *Die St Wenzelslegende Kaiser Karls IV* (Prague 1934).

H. Friedjung, *Kaiser Karl IV und sein Anteil am geistigen Leben seiner Zeit* (1876). R.A.

Charles d'Orleans: see Orleans.

Charrière, Isabelle de, née van Tuyll van Zuylen (*Utrecht 20 X 1740; †Colombier, Switzerland 27 XII 1805), Swiss writer by marriage. She possesses an original, witty turn of mind and the charm of a lively, natural style. Her novels and letters are penetrating, if somewhat sceptical, analyses of the passions and of contemporary life. From 1787 to 1794 she was closely associated with Benjamin Constant until he came under the influence of her friend and admirer Mme de Staël.

Lettres neuchâteloises (1784); *Lettres de Lausanne* (1785); *Caliste* (1787).

P. Godet, *Mme de C. et ses amis* (2 vols, 1906). J.P.I.

Charron, Pierre (*Paris 1541; †*ibid.* 16 XI 1603), French religious philosopher. He was a close friend and disciple of Montaigne, whose ideas he reproduced in *La Sagesse*. Though conceived as a vindication of Catholicism, this work alarmed the orthodox by its eclecticism and was influential among later deists.

Les Trois vérités (1593); *La Sagesse* (1601), ed. A. Duval (3 vols, 1828).

P. Bonnefon, *Montaigne et ses amis*, II (1897); J. B. Sabrié, *P. C.* (1913); H. Busson, *La Pensée religieuse française de C. à Pascal* (1933). G.B.

Chartier, Alain (*Bayeux 1385?; †1429?), French poet and political writer. He held important offices under the Dauphin (afterwards Charles VII). His verse perpetuates the themes of the courtly lyric, treated in the allegorical and didactic manner of the time. Only a few poems reveal his patriotism and preoccupation with the rehabilitation of France, which are the main themes of his prose works. Here, in an eloquent style modelled on classical Latin rhetoric, he analyses the causes, both political and moral, of his country's misfortunes. The greatest of these works is the *Quadrilogue invectif* (1422). He also wrote treatises in Latin, the most important being *Tractatus de vita curiali*, translated into French as the *Curial*. His poetical and prose works exercised considerable influence for a century after his death.

Livre des Quatre Dames, ed. Hirschel (1929); *Belle Dame sans mercy et les poésies lyriques*, ed. Piaget (1945).—*Quadrilogue invectif*, ed. E. Droz (1923); *Curial*, ed. Heuckenkamp (1899; Eng. tr. W. Caxton, ed. Furnivall, 1888).—*Œuvres*, ed. Du Chesne (1617).

P. Champion, *Histoire poétique du XV^{e} siècle*, I (1923); E. J. Hoffman, *A. C. His Work and Reputation* (1942; with complete biblio.). A.H.D.

Chartier, Jean (†1464), French chronicler. Monk at the abbey of St Denis; no relation of Alain Chartier. He wrote the life of Charles VII of France incorporated in the official *Grandes Chroniques de Saint Denis*.

Chronique de Charles VII, ed. Vallet de Viriville (3 vols, 1858). A.H.D.

Chastelain de Couci, Le (†1203), French lyric poet, referred to by this title in the medieval *chansonnier* MSS that contain his work. Probably to be identified with Gui de Thurotte, *chastelain* of Couci from 1186 to 1203, whose death at sea during the fourth crusade is recorded by Villehardouin. Renaut de Magny, *chastelain* from 1207 to 1218 or later, is a possible alternative. Although following conventional courtly models, the Chastelain de Couci has left a body of rather plaintive and tender verse distinguished for its delicate feeling and vernal charm. The extant lyrics (all *chansons d'amour*) number fifteen; ten more are of doubtful attribution. The poet was later made into the hero of a romance based on the theme of the *cœur mangé* (see Jakemes).

F. Fath, *Die Lieder des Castellans von Coucy* (1883). F.W.

Chastellain, Georges (*Alost, nr Ghent 1404 or 05 or 1415; †1475), French chronicler and poet. He entered the service of the dukes of Burgundy (1434) and became historiographer to Duke Charles the Bold (1473). His allegorical and moralizing court poetry brought him fame as the head of the group of Burgundian *rhétoriqueurs*, but his prose *Chroniques des choses de ce temps* (1419–75) are of greater merit. These considerable fragments in a somewhat pompous style attempt to give an objective account of the history of Burgundy and France about which he was very well informed. His portraits are strikingly good.

Œuvres, ed. K. de Lettenhove (8 vols, 1863–66).—G. Pérouse, *G. C., Étude sur l'histoire politique et littéraire du XVe siècle* (1910); A. Piaget, 'Les Princes de G. C.', in Romania, 47 (1921); K. Urwin, *G. C., la vie, les œuvres* (1937). M.Y.

Chastellain, Pierre, sometimes known as Vaillant (*1408 ?), French minstrel. His verse, strongly influenced by the works of A. Chartier and Charles d'Orléans, is overrefined and sophisticated. A recent critic is of the opinion that Chastellain and Vaillant are two different persons.

P. Champion, *Histoire poétique du XVe siècle*, I (1923); F. Pascal, 'P. Chastellain, dit Vaillant', in Positions des thèses, École des Chartes (1944). A.H.D.

Chateaubriand, François René, Vicomte de (*St Malo 4 IX 1768; †Paris 4 VII 1848), French writer. Born in the ancestral Château de Combourg, Chateaubriand enrolled in the *régiment de Navarre*, travelled in America (1791) and then lived in Brussels and London as an *émigré*. He returned to France in 1800 and became famous as the author of *Le Génie du Christianisme* (1802). In 1804 he broke with Napoleon and for a number of years divided his life between his house in La Vallée-aux-Loups and foreign travel (Spain and the East). At the Restoration he was made a peer and became the leader of the ultra-royalist opposition. He served as ambassador (Berlin, 1821; London, 1822; Rome, 1828) and as foreign minister (1823). After 1830 he retired from public life, spending much of his time in the company of Madame Récamier (at l'Abbaye aux Bois), and the rest of it in finishing his memoirs.

He began his literary career as a historian of the revolution (*Essai sur les Révolutions*, 1797). After his conversion in 1798 he became the champion of an emotional and aesthetic view of Catholicism, which he expressed in his *Génie du Christianisme*, and its two associated volumes *Atala* and *René*. The second, in the form of fiction, voiced the *mal du siècle* and his own lyrical unease. With *Les Martyrs* (1809), a Christian epic, *Les Natchez* (1826), an American tale, and the *Itinéraire de Paris à Jérusalem* (1811) he exploited a vein of the picturesque-exotic. The work, however, by which he is best known, is the *Mémoires d'Outre-Tombe*—a moving, and partly imaginary, narrative of his own life. Through his rich and sombre style and his stormy and prominent career he wielded a decisive influence over the French romantic movement.

Political and Historical: *Mélanges politiques et polémiques* (1826; includes *De Buonaparte et des Bourbons*, *La monarchie selon la Charte*, 1816); *Vie de Rancé* (1844).—Novels: *Atala* (1801; crit. ed. 1930); *René* (1802, in *Le génie du Christianisme*; sep. ed. 1805; crit. ed. 1930); *Les aventures du dernier Abencérage* (1826; crit. ed. 1926).—Travel: *Voyage en Amérique* (1827); *Voyage en Italie* (1826).—Criticism, Autobiography etc.: *Poésies* (1828); *Mélanges littéraires* (1828); *Essai sur la littérature anglaise* (1836); *Mémoires d'Outre-Tombe* (pub. in *La Presse*, 1848–50; crit. ed. 1948); *Correspondance* (1912–25).

C. A. Sainte-Beuve, *C. et son groupe littéraire* (1860); J. Lemaître, *C.* (1912); V. Giraud, *Le Christianisme de C.* (2 vols, 1925–28); P. Moreau, *C.* (1927), M. J. Durry, *La vieillesse de C.* (2 vols, 1933); A. Maurois, *C.* (1938); L. Martin-Chauffier, *C. et l'obsession de la pureté* (1944); M. Levaillant, *Splendeurs, Chimères et Misères de C.* (1948), *Le véritable C.* (1951). M.G.; J.P.R.

Châtillon, Walter of (*Lille *c.* 1135; †after 1184), French scholar and poet, became canon of Reims, was employed by Henry II, taught in Châtillon and studied law in Bologna. He wrote a *Tractatus contra Judaeos*; an epic, the *Alexandreis*, on Alexander the Great; and a large number of lyric poems, also in Latin—religious, satirical, love-songs etc.

Tractatus, in Migne, *Patr. Lat.*, 209; *Alexandreis*, ed. E. Müldener (1863); *Die Lieder Walters von Châtillon*, ed. K. Strecker (1925); *Moralisch-satirische Gedichte Walters von Châtillon*, ed. K. Strecker (1929); A. Wilmart, 'Poèmes de Gautier de Châtillon', in Rev. Bénéd. (1937). F.J.E.R.

Chatrian, Alexandre: see Erckmann-Chatrian.

Chatterji, Bankim Chandra (*27 VI 1838; †8 IV 1894), Bengali novelist and pioneer of modern Indian fiction. He shares with Rabindranath Tagore the distinction of being the most popular writer in Bengal. The publication of *Durges Nandinī* (1865), his first novel in Bengali, caused an immense sensation. He was, like his contemporaries, greatly influenced by Walter Scott and this comes out prominently in his historical romances *Ānanda Math*, *Mrinālinī* and *Sitārām*, which have as their theme the struggles of the Hindus against the Moslem invaders. To modern readers his romances appear to be overloaded with Victorian sentimentality and many prefer his *Krishna Charita*, an enlightened exposition of his religious views.

Durges Nandinī or The Chieftain's Daughter, tr. C. C. Mookerji (1880); *Bisha Brikka or The Poison Tree*, tr. M. Knight (1884; sep. pub. *The Poison Tree*, 1894); *Kopala Kundala or A Tale of Bengali Life*, tr. H. A. D. Phillips (1885); *Krishna Kanta's Will*, tr. M. Knight (1895). H.G.R.

Chatterton, THOMAS (*Bristol 20 XI 1752; †London 24 VIII 1770), English poet. Educated at Colston's Hospital, where his father had been master, Chatterton began his career as poet and forger by publishing poems and records he claimed to have discovered in St Mary Redcliffe. Thomas Rowley was the supposed 15th-century author of the poems, and Chatterton's historical insight and extraordinary poetic gifts played successfully on Bristolians' civic pride and on contemporary gothic enthusiasm. His hopeful journey to London ended in failure and poverty; he took arsenic and was given a pauper's funeral.

Poems supposed to have been written at Bristol by Thomas Rowley and others in the 15th century, ed. T. Tyrwhitt (1777); *Works*, ed. R. Southey and J. Cottle (3 vols, 1803); *The Poetical Works of T. C.*, ed. C. B. Wilcox (2 vols, 1842); *The Poetical Works*, with an essay on the Rowley poems by W. W. Skeat (2 vols, 1871).

G. Gregory, *The Life of T. C.* (1789); E. P. Ellinger, *T. C., the Marvelous Boy* (1930); E. H. W. Meyerstein, *The Life of T. C.* (1930); L. F. Powell, 'Thomas Tyrwhitt and the Rowley Poems', in Rev. Eng. Studies (1931); A. Watkin-Jones, 'Bishop Percy, Thomas Warton, and Chatterton's Rowley Poems', in Pub. Mod. Lang. Assoc. (1935). B.H.

Chaucer, GEOFFREY (*London *c.* 1340; ∞*c.* 1366 Philippa De Roet; †*ibid.* 25 X 1400), English poet. Many details of his life are uncertain, but those that are known point to a varied career of fluctuating fortunes. As a youth he was page in the royal household of Lionel, afterwards duke of Clarence. While serving in the 1359–60 French campaign he was captured and ransomed. Afterwards he held various diplomatic and civil posts: the former took him abroad, especially to Italy (1372–73; 1378); the latter included appointments as comptroller of customs (1374–86), knight of the shire (1386), clerk of the king's works (1389–91), and sub-forester of North Petherton, Somerset (1391).

Like most medieval poetry Chaucer's is largely paraphrastic: styled 'le grant translateur' by Deschamps, his sources include Ovid, Boethius and especially Boccaccio (the *Knight's Tale* is based on Boccaccio's *Teseida*, *Troilus and Criseyde* on *Il Filostrato*) and French courtly poetry (the *Roman de la Rose*). He freely adapted his sources, sometimes radically altering the whole conception (as *Troilus and Criseyde*), and adding, though never mechanically, the rhetorical colours beloved of medieval poets. He is pre-eminently a love poet concerned with love in all its aspects human and divine, and treats it with his own inimitable blend of humour and high seriousness. Amongst other subjects that he constantly reverts to are the operations of the 'law of kind' and of destiny. His most celebrated works are *The Canterbury Tales* (q.v.) and *Troilus and Criseyde*.

Complete Works, ed. W. W. Skeat (6 vols, 1894); ed. F. N. Robinson (1933); *Chaucerian and other Pieces*, ed. W. W. Skeat (1897); *Troilus and Criseyde*, ed. R. K. Root (1926).

Dryden's preface to his *Fables* (1699) contains the most renowned critical comments on Chaucer; J. L. Lowes, *G. C.* (1934); N. Coghill, *The Poet C.* (1949); H. S. Bennett, *C. and the Fifteenth Century* (1947; with full biblio.). R.W.B.

Chaundler, THOMAS (*Wells *c.* 1418; †Hereford 2 XI 1490), warden of New College, chancellor of Oxford University and biographer of William of Wykeham. He was one of the chief early humanists in Oxford.

M. R. James, *The Chaundler MSS* (Roxburghe Club, 1916); R. Weiss, *Humanism in England* (1941). S.J.L.

Cheke, SIR JOHN (*Cambridge 16 VI 1514; ∞*c.* 1547 Mary Hill; †London 13 IX 1557), English protestant scholar of St John's College, Cambridge, particularly brilliant in Greek, who was tutor to Edward VI and Elizabeth. Provost of King's College, Cambridge (1548), he was knighted (1552) but suffered imprisonment under Mary and publicly recanted his faith. Cheke translated from Greek into Latin. His *Letter on English* prefaced Hoby's translation of Castiglione's *Cortegiano* (1561).

The Hurt of Sedition (1549); *Seven Original Letters*, ed. Goodwin (1843).—J. Strype, *The Life of Sir John Cheke* (1698). B.L.J.

Chekhov, ANTON PAVLOVICH (*Taganrog 17 I 1860; ∞1901 Olga Knipper; †Badenweiler 3 VII 1904), Russian author. His grandfather had been a serf and his father an unsuccessful shopkeeper who left Taganrog for Moscow. Chekhov started writing potboilers for humorous papers while studying medicine in Moscow. He qualified as a doctor; but after the success of his first book, *Pëstrye Rasskazy* ('Motley Stories', 1886), he gradually took up literature as his profession. His humorous and merry disposition soon gave way to the gloomy moods of a man who had suddenly perceived that life was a blind-alley devoid of any 'leading idea'. This mood is reflected in his first play, *Ivanov* (1887), and in his next collection of stories, *Khmurye lyudi* ('Gloomy People', 1889). It was the everyday life of ordinary human beings that he deepened into a tragedy against the background of a reactionary and philistine Russia in the '80s and '90s. He hoped to find an outlet, or at least a refuge, in Tolstoyanism—see his brilliant narrative *Moya zhizn* ('My Life')—but soon found out the weaknesses of Tolstoy's teaching, as one can see from his *Kryzhovnik* ('Gooseberries'), and *Palata No. 6* ('The Ward No. 6'). The variety of his themes is great, yet tragic futility prevails in most of his writings from *Skuchnaya istoriya* ('A Tedious Story', 1889) onwards. The same applies to the four plays he wrote after *Ivanov*: *Chayka* ('The Seagull', 1896), *Dyadya Vanya* ('Uncle Vanya', 1900), *Tri sestry* ('Three Sisters', 1901), and *Vishnëvy sad* ('The Cherry Orchard', 1904). There is an overtone of secret hope even in his gloom; but—significantly enough—success in life he invariably couples with grossness, vulgarity and a lack of scruple, whereas sensitive people are almost always doomed to become failures.

Technically Chekhov is a first-rate impressionist. He builds up his stories and plays not by means of the old-fashioned plots, but simply by blending all sorts of trifles and bits of life and by that peculiar 'Chekhovian atmosphere' which has proved so disastrous to most of his imitators. Having reduced the external action to a minimum, he became one of the creators of modern 'static' drama in the handling of which he showed great skill. Here, too, as in his stories, he employed the right manner and accent in order to express the unending tragedy of everyday existence with its tedium, its futility and the inner isolation of man. His genius may be on a smaller scale than that of Tolstoy or Dostoyevsky, yet in his own province he is and remains unique.

Polnoye sobranie sochineniy (12 vols, 1900–04; another ed. in 23 vols, 1923); *Sochineniya* (18 vols, 1944); *Polnoye sobranie sochineniy i pisem A. P. Chekhova* (1946); *Sobranie sochineniy* (12 vols, 1950).—*Plays by A. C.* (tr. M. Fell, 1915); *The Tales of C.* (tr. C. Garnett, 13 vols, 1916–22); *Select Tales of C.* (tr. C. Garnett, 1925); *The Life and Letters of A. C.* (tr. and ed. S. Koteliansky and P. Tomlinson, 1925).

A. Fomin, *C. v russkoy kritike* (1907); A. Bely, *Lug zelëny* (1910); F. Duesel, *Maxim Gorky and A. C.* (1922); W. Gerhardi, *A. C.* (1923); A. Depman, *Tvorcheskiy portret Chekhova* (1929); *Chekhovskiy sbornik* (1929); K. I. Chukovsky, *C.* (1945); V. Ermilov, *C.* (1946); A. K. Kotov, *C. v vospominaniyakh sovremennikov* (1947); W. H. Bruford, *C. and his Russia* (1948); L. Avilova, *C. in my Life*, tr. D. Magarshack (1950); R. Hingley, *C.* (1950); V. Ermilov, *Dramaturgiya Chekhova* (1950); D. Magarshack, *C. the Dramatist* (1952). J.L.

Chelčický, PETR (*Chelčice ? *c.* 1390; †*c.* 1460), Czech moralist. Probably a small land-owner in southern Bohemia, Chelčický became acquainted with the reformist religious ideas of the Hussite movement during his stay in Prague just before 1420. Ignorant of Latin, he studied the works of Wyclif in translation and also absorbed the ideas of the Czech reformers (John Hus, Štítný, Matěj z Janova etc.). After 1420 he seems to have lived in the country again. There he composed his Czech treatises on ethical and theological subjects, without, however, identifying himself with any of the accepted parties in the doctrinal disputes of the time.

Chelčický called for a return to the poverty and asceticism of the primitive church. He rejected secular authority, man-made laws and the use of violence for any purpose. While recognizing the institution of priesthood he rejected the authority of those priests whose life showed them unworthy of their calling. His writings were taken up in late 19th-century Russia, especially by L. N. Tolstoy.

Postila, ed. E. Smetánka (2 vols, 1900–03); *Siet' viery*, ed. E. Smetánka (1912), ed. J. S. Annenkov and V. Jagić (with Russ. tr.) in *Sochineniya Petra Khelchitskago* (1893), partial Ger. tr. by C. Vogl, *Petr Cheltschizki. Das Netz des Glaubens* (1926).

N. V. Yastrebov, *Etyudy o Petre Khelchitskom i yego vremeni*, I (1908); C. Vogl, *Petr Cheltschizki. Ein Prophet an der Wende der Zeiten* (1928); F. O. Navrátil, *Petr Chelčický* (1929). R.A.

Chên TÊ-HSIU (□P'u-ch'êng 1178; †1235), Chinese philosopher. A disciple of Chu Hsi, Chên attained high office under emperor Li-tsung (1225–60) and secured the removal of the prohibition on his master's teaching, imposed in the previous reign. His chief works present historical illustrations for neo-Confucian ideas.

Ta-hsüeh yen-i (completed 1229); chap. 13 tr. J. Peeters, *Eine Stimme aus der Sung-zeit über die Heterodoxie* (Diss. Berlin, 1938); *Tu-shu chi* (1259). A.R.D.

Ch'ên MÊNG-LEI (□Hou-kuan 1651), Chinese scholar. After spending 1682–98 in banishment and slavery at Mukden, Ch'ên became secretary to prince Yin-chih, and, while in his service, edited a great encyclopaedia, *Ku-chin t'u-shu chi-ch'êng* (1728). He was again banished (1723) by emperor Yung-chêng who had the encyclopaedia printed without mention of him.

L. Giles, *An Alphabetical Index to the Chinese Encyclopaedia, Ch'in-t'ing Ku-chin t'u-shu chi-ch'êng* (1911; valuable intro.); A. W. Hummel, *Eminent Chinese of the Ch'ing Period*, I (1943). A.R.D.

Ch'ên SHIH-TAO (□P'êng-ch'êng 1053; †K'ai-fêng 1101), Chinese poet. After Huang T'ing-chien, Ch'ên was the most famous of the disciples of Su Shih. His style was modelled on Huang's, and with him (their poems are often printed together) he exerted considerable influence among the S. Sung 'Kiangsi' school poets.

Hou-shan chi (collected works); *Hou-shan shih-hua* (poetry crit.). A.R.D.

Ch'ên TZŬ-ANG (□Shê-hung 656; †*ibid.* 698 ?), Chinese poet and essayist. Ch'ên was the first T'ang writer to revive the 'old-style' of the Chou and Han dynasties in prose and poetry. His best-known work is a series of 38 *kan-yü shih* ('poems of reactions to events' i.e. political criticisms).

Ch'ên shih-i chi (collected works); select trs in W. J. B. Fletcher, *Gems of Chinese Verse* (1918). A.R.D.

Chênedollé, CHARLES-JULIEN LIOULT DE (*Vire 4 XI 1769; †Coisel 2 XII 1833), French poet. His verse, though minor, is transitional between neo-classicism and romanticism. Exiled during the Revolution, he became friendly with Klopstock and Mme de Staël. He was influenced by Chateaubriand, with whose sister Lucile he fell in love.

La Génie de l'homme (1807); *Études poétiques* (1820).—*Œuvres complètes* (with pref. by Sainte-Beuve, 1864).

L. de Samie, *C.* (1922) and *Extraits du Journal de C.* (1922). G.B.

Chêng CH'IAO (□P'u-t'ien 1104; †1162), Chinese encyclopaedist. Chêng was among the earliest writers to show a critical attitude to ancient texts. His *T'ung-chih* (completed *c.* 1160), though modelled on, and to a great extent drawn from, earlier works, in part reveals wide research and some originality of approach. A.R.D.

Chêng HSÜAN (□Kao-mi 127; †Yüan-ch'êng 200), Chinese scholar. Chêng, like his master, Ma Jung, few of whose writings survive, wrote upon the whole corpus of canonical literature (including the 'apocryphal' *wei-shu*). His commentaries remained authoritative until the rise of the Sung neo-Confucians and were taken up again by the Ch'ing *Han-hsüeh* school.

Chêng-shih i-shu, ed. Yüan Chün (1888); *Chêng-hsüeh hui-han.* A.R.D.

Ch'êng HAO (*Lo-yang 1032; †*ibid.* 1085), Chinese philosopher. Ch'êng was a leading opponent of Wang An-shih's reform policy and thus kept from major public office in his later years. With his brother, Ch'êng I, he stands in the direct line of development of the Sung neo-Confucian school from Chou Tun-i to Chu Hsi. He elaborated the cosmological doctrine of his teacher, Chou Tun-i, and, by his writings on human nature and the prime virtue, *Jên* (love), he contributed much to the philosophy of Chu Hsi.

Êrh-Ch'êng i-shu, ed. Chu Hsi (1168); *Êrh-Ch'êng wai-shu*, ed. Chu Hsi (1173).

J. P. Bruce, *Chu Hsi and His Masters* (1923). A.R.D.

Ch'êng I (*Lo-yang 1033; †1107), Chinese philosopher. Ch'êng refused all public appointments until 1086 when he accepted the post of tutor to emperor Chê-tsung. He then became the leader of one of the three factions into which the party opposed to the policies of Wang An-shih split. A disciple of Chou Tun-i, like his brother, Ch'êng Hao, he too discussed problems of cosmology and human nature. His commentary to the *I-ching* had considerable influence on the thought of the neo-Confucian school.

I-ch'uan wên-chi (collected literary works); for philosophical works see CH'ÊNG HAO.

J. P. Bruce, *Chu Hsi and His Masters* (1923). A.R.D.

Chénier, ANDRÉ (*Constantinople 20 X 1762; †Paris 25 VII 1794), French poet. The son of a French consul and of a cultivated Cypriot woman, Chénier was brought to Paris as a small child and grew up among the poets and painters who frequented his mother's *salon.* Entering the diplomatic service, he was appointed secretary to the embassy in London (1787–90). At first enthusiastic for the

Revolution, he grew critical of the excesses of the Girondins and was guillotined after a superficial trial in the last days of the Terror.

Chénier's delicate verse (*Bucoliques*, *Elégies* and *Iambes*) owes much to the Greeks who taught him harmony and grace. His sensibility was of his time, but was expressed with a personal pathos which justifies seeing him as a link between neo-classics and romantics. Only fragments of his work were published in his lifetime. In 1819 he was revealed to the young romantics as a kindred talent by H. de Latouche's partial edition of the *Poésies*, which successive editors have completed.

Œuvres complètes, ed. P. Dimoff (3 vols, 1908–19), ed. G. Walter (1940).
É. Faguet, *A. C.* (1902); P. Dimoff, *La Vie et l'œuvre d'A. C.* (2 vols, 1936); G. Walter, *A. C., son milieu et son temps* (1947). G.B.

Chénier, Marie-Joseph (*Constantinople 11 II 1764; †Paris 10 I 1811), French dramatist and poet, younger brother of André. During the Revolution he wrote a number of historical tragedies of strong republican inspiration. He also composed patriotic 'hymns' and the words of the revolutionary song, *Le Chant du Départ* (music by Méhul).

Charles IX (1789); *Jean Calas* (1791); *Henri VIII* (1791); *Caius Gracchus* (1792); *Fénelon* (1793); *Timoléon* (1794).—*Œuvres* (8 vols, 1823–27); plays in L. Moland, *Théâtre de la Révolution* (1877).
A. Liéby, *Le théâtre de M.-J. C.* (1901). G.B.

Cherbuliez, Victor (*Geneva 19 VII 1829; †Combe la ville 2 VII 1899), French novelist. Cherbuliez was one of the most gifted of the writers of idealistic and 'aristocratic' fiction in France during the latter half of the 19th century. He began his literary career under the influence of George Sand, but later wrote a number of distinguished, if rather facile, novels in which erudition and humour combined with a taste for psychological complexity.

Le comte Kostia (1863); *Le roman d'une honnête femme* (1866); *L'aventure de Ladislas Bolski* (1869); *Miss Rovel* (1875); *Le fiancé de Mademoiselle de Saint Maur* (1876); *L'art et la nature* (1892).
A. Célières, *V. C.* (1936); M. A. Istrati, *C. et le cosmopolitisme* (1937). M.G.; J.P.R.

Cheriton, Odo of (†15 X 1247), English fabulist and Cistercian (?) preacher. He had the custody of the church of Cheriton and inherited the estates of his father in 1233. His sermons on the Sunday Gospels, containing illustrative stories and beast fables, were completed in 1209. The fables were later formed into a separate collection.

L. Hervieux, *Les Fabulistes Latins*, III (1884); T. Welter, *L'Exemplum dans la littérature religieuse et didactique du Moyen-Âge* (1927). R.R.R.

Chernyshevsky, Nikolay Gavrilovich (*Saratov 1828; †*ibid.* 1889), Russian critic. In the wake of Belinsky, Herzen, Louis Blanc, Fourrier and J. S. Mill he worked out his own utilitarian theory of 'intelligent egoism'. In 1863 his tendentious novel *à thèse*, *Chto delat'* ('What is to be Done'), had, in spite of its negligible artistic value, a vogue among the younger generation.

Apart from his articles on agrarian, economic and political problems (his monthly political reviews in Sovremennik ('The Contemporary') were particularly good) he wrote a number of critical essays on Pushkin, Gogol and all the important authors of his time. In 1862 he was exiled to Siberia, but in 1869 he was allowed to return to Russia. Marx thought highly of him as an economist.

Polnoye sobranie sochineniy (10 vols, 1905–06); *Izbrannye sochineniya* (5 vols, 1928–32); *Chto delat'* (1930); *Dnevnik* (2 vols, 1931–32).
N. Denisyuk, *Krit. lit. o proizvedeniyakh Chernyshevskogo* (1908); M. N. Chernyshevsky, *O Chernyshevskom* (with biblio.; 1911); A. V. Lunacharsky, *N. G. C.* (1928); Yu. M. Steklov, *N. G. C.* (2 vols, 1928, with biblio.); *Literaturnoye nasledie* (3 vols, 1928–30); N. M. Chernyshevskaya, *Letopis zhizni i deyatelnosti Chernyshevskogo* (1933); B. J. Gorev, *N. G. C.* (1934). J.L.

Cherry, Andrew (*Limerick 11 I 1762; †Monmouth 12 II 1812), Irish actor and dramatist. He acted in Dublin and London and wrote some ten stage pieces of small literary merit, of which an operatic drama, *The Travellers* (1806), was the most successful.

Peter the Great (1807). R.McH.

Chester, Sir Robert (*VI 1566; †3 V 1640), English poet, probably wrongly identified with Robert Chester of Royston. A dependent of Sir John Salusbury, Chester wrote occasional verse competently, and is often inspired in his allegorical *Love's Martyr*.

Poems by Salusbury and Chester, ed. Carleton Brown (1914); *Love's Martyr* (1601), ed. A. B. Grosart (1878). B.L.J.

Chesterfield, Philip Dormer Stanhope, 4th Earl of (*London 22 X 1694; ∞1733 Melusina de Schulenberg; †*ibid.* 24 III

1773), English statesman, wit and letter-writer. Frustrated in political life, his fame rests on his letters to his son and godson. As patron of Johnson he provoked Johnson's famous letter of rebuke.

Letters, ed. B. Dobrée (6 vols, 1932); *Works*, ed. Lord Mahon (5 vols, 1845–53); *Miscellaneous Works, with Memoir*, ed. M. Maty (2 vols, 1777); *Memoirs* (with letters, ed. W. Ernst, 1893).

R. Coxon, *C. and his Critics* (1925); S. Johnson, *Plan of a Dictionary of the English Language* (addressed to C., 1747); *Celebrated Letter from Samuel Johnson, LL.D. to Philip Dormer Stanhope, Earl of Chesterfield*, ed. J. Boswell (1790). R.M.H.

Chettle, HENRY (**c.* 1560; †*c.* 1607), English dramatist. A hack in Henslowe's service, Chettle helped to compose 48 plays, most of which are lost.

PLAY: *The Tragedy of Hoffman* (1631), ed. H. Jenkins (1950).—PAMPHLETS: *Kind Hart's Dream* (1593); *Piers Plainnes Prentiship* (1595).

F. T. Bowers, *Elizabethan Revenge Tragedy* (1940); H. Jenkins, *The Life and Work of H. C.* (1934). W.A.A.

Chetwood, KNIGHTLY (*Chetwood, Bucks, autumn 1650; ∞Miss Shute; †Tempsford 6 IV 1720), English clergyman, dean of Gloucester and member of Society of Antiquaries, who wrote verse for Dryden's *Miscellany* and the *Life of Lycurgus* for a translation of Plutarch.

J. Nichols, *Select Collections* (1780–82).—*Life of Virgil* and *Preface to the Pastorals* (1697, 1710; in Dryden's *Virgil*). B.L.J.

Chi YÜN (□Hsien-hsien 3 VIII 1724; †Peking 14 III 1805), Chinese scholar. Chi served from 1773 as chief editor of the *Ssŭ-k'u ch'üan-shu* (1782). For this 'Complete Library', some 3,450 works were copied (both rare books from the imperial and private collections and books specially commissioned). At the same time a catalogue, *Ssŭ-k'u ch'üan-shu tsung-mu t'i-yao* (1781; rev. 1782–83; the most comprehensive work of Chinese bibliography) was made, containing critical notices of about 6,800 books besides those included in the Library.

L. C. Goodrich, *The Literary Inquisition of Ch'ien-lung* (1935); A. W. Hummel, *Eminent Chinese of the Ch'ing Period*, I (1943). A.R.D.

Chia I (□Lo-yang 198?; †165 B.C.?), Chinese political thinker and poet. Chia became a counsellor at emperor Wên's court, *c.* 175. His proposals for ceremonial and organizational reform won the emperor's approval but aroused senior ministers' opposition and he was sent as tutor first to the prince of Ch'ang-sha and later to the prince of Liang. His political essays and memorials, written in a forceful style, develop the thought mainly of Confucian but also Taoist and other schools. Their literary merit is greater than that of his *fu*-poems in a personal, elegiac vein.

POLITICAL WRITINGS: *Hsin shu*; the essay, *Kuo Ch'in lun*, tr. E. Chavannes, *Les Mémoires Historiques de Se-ma Ts'ien*, II (1897); various memorials tr. N. L. Swann, *Food and Money in Ancient China* (1950).—FU-POEMS: *T'iao Ch'ü Yüan wên* ('Lamentation sur K'iu Yuan'), tr. G. Margouliès, in *Anthologie Raisonnée de la Littérature Chinoise* (1948); *Fu-niao fu*; *Han-yün fu*; *Hsi-shih.* A.R.D.

Chiabrera, GABRIELLO (*Savona 18 VI 1552; ∞29 VII 1602 Lelia Pavese; †*ibid.* 14 X 1638), Italian poet. He secured the protection of several princes without the inconvenience of too onerous duties and was thus able to produce a prodigious number of works. His chief merit consists in his skilful handling and invention of lyric metres. Even more than in his 'canzoni', striving to imitate Pindar, he achieved originality, and also a pleasing musicality of rhythm, in some lighter, graceful and lively lyric compositions, the 'canzonette', described as 'anacreontiche'.

Poesie Liriche (Londra [Livorno], 1781), ed. F. L. Mannucci (1926).—*Opere* (5 vols, 1757; also 1805 and 1834).

T. Castelli, *La Lirica e l'Epopea del C.* (1879); S. Ferrari, *G. C.* (1888); F. Neri, *Il C. e la Pléiade francese* (1920); G. Taccetta, *G. C. e la sua produzione epica* (1921); F. L. Mannucci, *La Lirica di G. C.* (1925); A. Belloni, *C.* (1931); A. Viviani, *G. C.* (1939); E. N. Girardi, *Esperienza e poesia di G. C.* (1950). U.L.

Chiado, ANTÓNIO RIBEIRO (†1591), Portuguese playwright. Famous in the latter half of the 16th century for his wit. His farces, which present popular scenes of town life, are dramatically undeveloped but interesting for their lively, satirical dialogue.

Auto da natural invenção (n.d.), ed. Conde de Sabugosa (1917); *Auto das regateiras* (n.d.); *Prática de oito figuras* (n.d.); *Prática dos compadres* (n.d.).—*Obras do poeta Chiado*, ed. A. Pimentel (1889).

T. Braga, 'A. R. C.', in *Eschola de Gil Vicente* (1898); A. Pimentel, *O poeta C. Novas investigações* (1901). T.P.W.

Chiampel, DURICH (*Susch *c.* 1510; †Tschlin 1582), Raeto-Romansch reformer, humanist and poet. His translation of the Psalms, his hymns and biblical dramas (some of them translations) established the written form of the Romansch of the Lower Engadine. His historical-geographical works (in Latin) are our main source of information on the Grisons in the 16th century.

Un cudesch da Psalms chi suun fatts e miss da chiantar in Ladin (1562, 1606, 1906).—PLAYS: *Judit e Holofernes* (produced 1554); *Giosef* (produced 1564).—*Raetiae alpestris topographica descriptio* (1884–1900); *Historia Raetica* (1887–99; Ger. tr. 1851).
J. C. Kind, 'D. C., eine biographische Skizze', in Bündner Monatsblatt (1859), 'D. C.', in Annalas da la Soc. Retorum, 27 (1913).
R.R.B.

Chiang K'UEI (□P'o-yang 1158 ?; †Lin-an 1231 ?), Chinese poet. Chiang, famous as a musician, submitted his *Ta-yüeh i* ('discussion of the great (i.e. sacred) music') to the throne in 1197. Although given charge of sacred music, he declined to serve. His *tz'ŭ*-poems and songs achieve fine harmony of word- and music-rhythms; his emphasis on sound qualities, intensified by his followers, laid his school open to the charge of lack of content.

Pai-shih tao-jên ko-ch'ü; *Pai-shih tao-jên tz'ŭ-chi*; *Pai-shih tao-jên shih-chi.* A.R.D.

Chiang SHIH-CH'ÜAN (*Nanch'ang, Kiangsi 2 XII 1725; †*ibid.* 1/3 IV 1785), Chinese poet and dramatist, followed a civil service career but never rose to high rank. His name was joined with those of Yüan Mei and Chao I as a pre-eminent poet of Ch'ien-lung's reign. In both poetry (he is best known for his 'old'-style poems in the seven-word metre) and plays he pursued realism, contrary to the prevailing fashion. The historical subjects of his plays were chosen for their moral significance.

VERSE: *Chung-ya t'ang shih-chi.*—PROSE: *Chung-ya t'ang wên-chi.*—PLAYS: *Ts'ang-yüan chiu-chung ch'ü.*
A. W. Hummel, *Eminent Chinese of the Ch'ing Period*, I (1943). A.R.D.

Chiari, PIETRO (*Brescia 1711; †Brescia 1785), Italian novelist and dramatist. Jesuit; professor of rhetoric, Modena (1736). Chiari composed operatic libretti, romantic tales of love and adventure and many exotic comedies in prose or *martellian* verse. He led the forces in Venice opposed to Goldoni's theatrical reform whom he, however, imitated on occasion.

Commedie in versi (10 vols, 1756–62); *Nuova raccolta* (1763–64).
N. Tommaseo, 'P. C.', in *Stor. civ. n. letteraria* (1872); G. F. Sommi Picenardi, *Un rivale del Goldoni* (1902); G. B. Marchesi, *Romanzieri e romanzi del Settecento* (1903).
M.W.

Chiarini, GIUSEPPE (*Arezzo 1833; †Rome 1908), Italian critic and poet. His nam is associated particularly with that o Carducci with whom, among others, h formed the literary circle known as th 'Amici Pedanti', defenders of Italia classicism. His conception of literatur was ethical. His verse, even when inspired by genuine personal grief, as i *Lacrymae* (1880), never achieves th transition from human emotion to poeti passion.

Giosuè Carducci, impressioni e ricordi (1910); *Memorie sulla vita di G. Carducci* (1907).
A. Pellizzari, *G. C., La vita e l'opera letteraria* (1912); B. Croce, *La letteratura della nuova Italia*, I (1914). B.R.

Ch'ien CH'IEN-I (□Ch'ang-shu 22 X 1582; †17 VI 1664), Chinese poet and scholar, was among the most popular poets of the 17th century. He possessed a notable library, partly destroyed by a fire (1650), in which his draft history of the Ming dynasty was also lost. His writings were proscribed by Ch'ien-lung (1736–96), but were reprinted at the end of the Ch'ing dynasty.

Mu-chai ch'u-hsüeh chi (1643); *Mu-chai yu-hsüeh chi* (1664).—*Ch'ien mu-chai ch'üan-chi* (complete works, 1911).
L. C. Goodrich, *The Literary Inquisition of Ch'ien-lung* (1935); H. Wilhelm, 'Bibliographical Notes on Ch'ien Ch'ien-i', in Mon. Serica, VII (1942); A. W. Hummel, *Eminent Chinese of the Ch'ing Period*, I (1943).
A.R.D.

Ch'ien-lung, reign-title of HUNG-LI (*Peking 25 IX 1711; †*ibid.* 7 II 1799), Chinese emperor. Ch'ien-lung, who himself wrote much prose and verse (over 42,000 poems bear his name, though probably not all are his work), was a great patron of literature and the arts. He ordered the compilation of the *Ssŭ-k'u ch'üan-shu* (see CHI YÜN). At the same time he exercised a political censorship.

VERSE: *Ch'ing Kao-tsung yü-chih shih* (6 collections, 1748–1800).—PROSE: *Ch'ing Kao-tsung yü-chih wên* (4 collections, 1763–1800).—*Lo-shan t'ang ch'üan-chi* (anthology, 1737).
L. C. Goodrich, *The Literary Inquisition of Ch'ien-lung* (1935); A. W. Hummel, *Eminent Chinese of the Ch'ing Period*, I (1943).
A.R.D.

Chikamatsu HANJI, pseud. (*Osaka 1725; †*ibid.* 6 III 1783), Japanese dramatist, son of the Confucian scholar Hozumi Ikan. He took the name Chikamatsu on succeeding Takeda Izumo as playwright of the Takemoto puppet theatre. In spite of his prolific and skilful writing (54 plays), he was unable to stem the declining interest in *jōruri* (puppet) plays, and the Takemoto theatre closed in 1768.

Honchō nijūshikō (1766; summary in Z. Kincaid, *Kabuki, the Popular Stage of Japan*, 1925); *Shimpan uta zaimon* (1780; *Osome and Hisamatsu*=a Japanese *Romeo and Juliet*; Eng. tr. A. Miyamori, *Tales from Old Japanese Dramas*, 1915). E.B.C.

Chikamatsu Monzaemon, pseud. of Sugimori Nobumori (*Kyoto 1653; †Osaka 6 I 1725), Japan's most celebrated dramatic author, sometimes called the Shakespeare of Japan. His dramatic career probably began about 1673, and he began writing *kabuki* plays for the popular theatre and *jōruri* plays for the puppet theatre. Although he continued to write *kabuki* plays up to 1704, he specialized in *jōruri* plays. (In subsequent generations, however, many of his *jōruri* plays were performed in the *kabuki* theatre.) In 1684 Chikamatsu's play *Yotsugi Soga* was presented by the chanter Takemoto Gidayū who in that year started a new *jōruri* company; the company gained a rapid success, which was consolidated by Chikamatsu's *Shusse Kagekiyo* in 1686. Thereafter Chikamatsu as author and Gidayū as chanter formed a triumphant partnership. Takeda Izumo the elder took over the management of the company in 1705 but continued the same co-operation with Chikamatsu. Chikamatsu's plays are usually grouped into 'historical plays' and 'plays of everyday life'; the former (the majority) refer to historical or mythical events of China or Japan, the best known of these being *Kokusenya kassen*; most of the latter are concerned with love suicides, which were extremely prevalent in Japan in the early 18th century.

He is credited with 129 *jōruri* and 31 *kabuki* plays, of which 18 have been lost and several are of uncertain authorship. Modern editions of the plays select about 50, of which the bibliography below contains the better known. His style was metrical in form, ornamented by poetical phrases and considerable word-play. The clearness of his descriptions and of his delineation of character is noteworthy.

Gojūnenki uta nembutsu (1709; summary in K. Florenz, *Geschichte der japanischen Litteratur*, Leipzig, 1906); *Meido no hikyaku* (1711; *The courier for Hades*, Eng. tr. A. Miyamori, *Masterpieces of Chikamatsu*, 1926); *Yūgiri Awa no naruto* (1712; partial Fr. tr. M. Revon, *Anthologie de la littérature japonaise*, 1923); *Kaoyo utagaruta* (1714; *The fair ladies at a game of poem cards*, Eng. tr. A. Miyamori); *Daikyōji mukashigoyomi* (1715; *The old almanac of Daikyōji*), later renamed *Koi hakke hashiragoyomi* (*The almanac of love*, Eng. tr. A. Miyamori); *Kokusenya kassen* (1715; Eng. tr. D. L. Keene, *The Battles of Coxinga*, 1951); *Soga Kaikeizan* (1718; *The Soga revenge*, Eng. tr. F. A. Lombard, *An outline history of the Japanese drama*, 1928); *Hakata kojorō namimakura* (1718; *Kojorō of Hakata and the pirates*, Eng. tr. A. Miyamori); *Shinjū ten no Amijima* (1720; *The love suicide at Amijima*, Eng. tr. A. Miyamori); *Kan hasshu tsunagi uma* (1724; *The tethered steed*, Eng. tr. A. Miyamori). E.B.C.

Chiplunkar, Vishnu Shāstri (*20 V 1850; †17 III 1882), leading Marāthī writer on social reform. He published the journal Nibandamālā (1874–80). H.G.R.

Chivers, Thomas Holley (*Washington, Ga. 18 X 1809; ∞1834 Harriet Hunt; †Decatur, Ga. 18 XII 1858), American poet. Born on a Southern cotton-farm, he studied medicine. His musical verse with its extravagant imagery is in the manner of Poe, his friend, whom he was accused of plagiarizing.

Nacoochee (1837); *The Lost Pleiad and Other Poems* (1845); *Eonchs of Ruby: A Gift of Love* (1851); *Virginialia* (1853).—*T. H. C.: A Selection*, ed. L. Chase (1929); S. F. Damon, *C., Friend of Poe: With Selections from His Poems . . .* (1930). H.L.C.

Choderlos de Laclos, Pierre Ambroise François (*Amiens 18 X 1741; ∞1786 Marie Soulange Du Perré; †Tarento 5 IX 1803), French novelist, soldier and politician. A criticism of Vauban's theories of defence cost him his commission in 1786. After devoting some years to politics as secretary to the Duc d'Orléans, he returned to the army in 1792 and at the time of his death held the rank of general. His novel is an exposure of the private lives of the French aristocracy which caused a storm of indignation. A master of detached analysis, Laclos used the study of sexual relationships to reveal the underlying antagonisms of society in the years immediately preceding the Revolution.

Les Liaisons dangereuses (1782; *Dangerous Acquaintances*, tr. R. Aldington, 1924).—*Lettre à Messieurs de l'Académie Française sur l'Éloge de M. le Maréchal de Vauban* (1786); *De l'Éducation des femmes* (1903); *Lettres inédites* (1904).—*Œuvres complètes*, ed. M. Allen (1943).

F. Caussy, *L.* (1905); E. Dard, *Le Général C. de L.* (1905; 1936); J. Giraudoux, *Littérature* (1941); M. Turnell, *The Novel in France* (1950). M.T.

Chodźko, Ignacy, pseud. Wirszajtis (*Zabłoczyzna 29 IX 1794; †Dziewietnia 1 VIII 1861), Polish essayist. Brought up and living among the country gentry he vividly portrayed them in his *Obrazy litewskie* (5 series, 1840–50). He is less successful in the analogous *Podania litewskie* (4 series, 1852–60). Both series are inferior to Rzewuski's *Pamiętniki Soplicy*.

Pisma (11 vols, 1875–77).
W. Syrokomla, *Zycie i pisma I. Chodźki* (1861); W. Borowy, *I. C. Artyzm i umysłowość* (1914). S.S.

Chogyū: see Takayama Chogyū.

Choisnet, Pierre (*1411?; †1483?), French moralist. He was physician and astrologer to Louis XI of France, for whom he wrote the *Rosier des guerres*, a treatise on the art of warfare, and the *Livre des Trois Eages*, a didactic poem on youth, maturity and old age.

P. Champion, 'Notice sur le Livre des Trois Eages', in *Mélanges . . . Ferdinand Lot* (1925); C. Samaran, 'P. C.', in Bibl. de l'École des Chartes, 87 (1926). A.H.D.

Chōmei: see Kamo no Chōmei.

Chou Tun-i (*Lien-ch'i 1017; †Nan-k'ang 1073), Chinese philosopher. Chou was the prime founder of the Sung neo-Confucian school. Although a teacher rather than a writer, his small works, the *T'ai-chi t'u-shuo* and the *I t'ung-shu* or *T'ung-shu* (both published by Ch'êng Hao and Ch'êng I), were of the greatest importance for the school. The former is a cosmological statement; the latter contains his ethical teaching. He also left a small number of poems of merit.

T'ai-chi t'u-shuo (*Thai-kih-thu*, tr. G. von der Gabelentz, 1876; see also J. P. Bruce, *Chu Hsi and His Masters*, 1923); *I t'ung-shu* (*T'ung-šu des Čeu-tsi*, tr. W. Grube, 1881–82 (Ch. 1–20); tr. W. Eichhorn in Asia Major, VIII, 1932 (Ch. 21–40); repr. together as vol. III of China-Bibliothek der Asia Major, 1932; see also J. P. Bruce, 'A Selection from the T'ung Shu', in Bull. Sch. Or. Studies IV, 1926).
C. de Harlez, *L'École Philosophique Moderne de la Chine* (1890); W. Eichhorn, 'Chou Tun-i, ein Chinesisches Gelehrtenleben aus dem 11. Jh.', in Abh. f. d. Kunde d. Morgenlandes, XXI (1936). A.R.D.

Chrétien de Troyes (*fl. c.* 1170), French writer of romances. Beyond the fact that his language shows *champenois* features and that he wrote his *Charete* for Marie de Champagne (after 1164) and his *Conte del Graal* for Philippe d'Alsace (†1191) nothing is known about his life. His romances, in which a love story provides the framework for a number of semi-independent episodes of chivalric adventure, are the most sophisticated product of the 12th-century courtly movement. They are in the rhetorical tradition inaugurated earlier in the century and as examples of this type of style, very near perfection. The numerous analyses of motive and conduct that they contain are conceived in the spirit of medieval dialectic. The characters possess little psychological depth and the sentimental crises that Chrétien engineers are bizarre and extravagant. The works were in fact intended as the intellectual pastime of an elegant court society, and display therefore ingenious love-casuistry and a brilliant narrative technique which handles the current doctrines of courtly love and the common Arthurian fictions with humorous but sympathetic detachment. The unfinished *Conte del Graal*, generally regarded as the earliest work on this theme, has religious and didactic features and presents the Grail as a vessel containing a miraculous consecrated wafer, although the main emphasis is put on fantastic adventures.

Erec et Enide (1165?; ed. W. Foerster, 1890; 1934); *Cligés* (*c.* 1170?; ed. W. Foerster, rev. Breuer, 1934); *Lancelot* or *La Charete* (1172; ed. W. Foerster, 1899); *Yvain* (1175?; ed. W. Foerster, rev. Reid, 1942; all tr. in *Arthurian Romances*, W. W. Comfort, 1913); *Perceval* or *Le Conte del Graal* (before 1191; ed. Hilka, 1932); *Guillaume d'Angleterre* (pious romance of doubtful attribution, ed. W. Foerster, 1911; M. Wilmotte, 1927); two lyrics (ed. W. Foerster, *Kristian-Wörterbuch*).
On Chronology: L. M. Gay, Rom. Rev., XIV, XVI; E. F. Guyer, Mod. Phil., XXVI; S. Hofer, Zeitschr. f. frz. Sp. u. Lit., LX, Zeitschr. f. rom. Phil., LXI, LXII; A. Fourrier, Bull. de la Soc. Inter. Arthur., II (1950).
W. Foerster and H. Breuer, *Kristian von Troyes Wörterbuch* (1914); J. D. Bruce, *Evolution of Arthurian Romance*, I (2nd ed. 1928); G. Cohen, *Un grand romancier d'amour* (2nd ed. 1948); P. A. Becker, *Der gepaarte Achtsilber* (1934); R. R. Bezzola, *Le sens de l'aventure et de l'amour* (1947); R. S. Loomis, *Arthurian Tradition and C. de T.* (1949); J. R. Reinhard, *C. de T., a bibliographical essay* (1932). F.W.

Chretien li Gois, French poet, author of *Philomena*, a translation of the Philomela and Procne story from the *Metamorphoses* incorporated into the 13th-century *Ovide moralisé*. Chrétien de Troyes asserts in the prologue to *Cligés* that he wrote a work on this theme and it is widely held that *Philomena* is in fact his and that he and Chretien li Gois are one and the same person.

Philomena, ed. C. de Boer (1909).
E. Hoepffner, Romania, LVII (1931; favourable to the attribution to C. de Troyes); W. Foerster, *Kristian-Wörterbuch* (1914; unfavourable). F.W.

Christen, ADA, pseud. of CHRISTIANE VON BREDEN, née Frideriks (*Vienna 6 III 1844; ∞(2nd) 1873 Almar von Breden; †*ibid.* 19 V 1901), Austrian poet and novelist. The short happiness of her first marriage was followed by appalling poverty and a complete come-down, till F. v. Saar virtually picked her up from the streets, and got published (1868) her first volume of poems which treats sex and social misery realistically years before the naturalistic movement.

POEMS: *Lieder einer Verlorenen* (1868); *Aus der Asche* (1870); *Schatten* (1872).—NOVELS: *Ella* (1869); *Jungfer Mutter* (1892).—DRAMA: *Faustina* (1871); *Wiener Leut'* (1893).—*Ausgew. Werke*, ed. W. A. Hammer (1911).

H. Gronemann, *A. C. Leben und Wirken* (1947). R.W.L.

Christian (10th century ?), Czech chronicler. It is presumed that Christianus, the author of a Latin account of the lives of St Wenceslas, duke of Bohemia 921–29, and of Wenceslas' mother, Ludmila, was a monk at the monastery of Břevnov and that he composed his work in 992–94. The authenticity of the legend was denied by Dobrovský but established by Pekař and is now widely accepted.

'Passio beati Wenceslai simul cum auia sua beate memorie Ludmila', ed. J. Emler, in *Fontes rerum bohemicarum*, I (1873).

J. Pekař, *Die Wenzels- und Ludmilalegenden und die Echtheit Christians* (1905, with ed. of text); R. Urbánek, *Legenda t. zv. Kristiána* (2 vols, 1947–48, against authenticity of the legend). R.A.

Christine de Pisan (*Venice 1365; †1430 ?), French author and poet. Daughter of Thomas de Pisan, astrologer and physician to Charles V of France, she was brought from Italy to the French court in 1368. Happily married in 1379 to Etienne de Castel, one of the king's secretaries, but widowed at 25, she took up the profession of letters in order to support her family. Widely read in Latin, French and Italian literatures, she is considered the first woman humanist in France.

Her prose writings include didactic and moral treatises and two historical works, the most important of which is a penetrating biography of Charles V (1404). Her verse shows her debt to Eustache Deschamps, for like him she strives towards technical perfection and more realism in the treatment of courtly themes. The poems written before and immediately after her husband's death contain a highly personal note, exceptional for the age. An ardent feminist, she defends her sex against the attacks initiated by Jean de Meung. Her weakness lies in a tendency to pedantry.

Livre des fais et bonnes meurs du sage roi Charles V, ed. S. Solente (2 vols, 1936–41); *La vision Christine*, ed. M. L. Towner (1932); *The Book of Fayttes of Arms and of Chyvalrye*, tr. W. Caxton, ed. A. T. P. Byles (1933).—*Œuvres poétiques*, ed. M. Roy (3 vols, 1886–96; incomplete).

E. Nyss, *C. de P. et ses principales œuvres* (1914); M.-J. Pinet, *C. de P. Étude biographique et littéraire* (1927); M. Rohrbach, *C. von P. Ihr Weltbild und ihr geistiger Weg* (1934). A.H.D.

Christopher OF MYTILENE (*fl.* 1st half 11th century), Byzantine poet and administrator. His short occasional poems (epigrams) in classical metre, mostly iambic trimeter, are characterized by charm, elegance and wit.

Ed. E. Kurtz (1903), A. Rocchi (1887). J.M.H.

Chrysippus OF SOLI IN CILICIA (**c.* 280; †207 B.C.), Greek philosopher, became head of the Stoic school at Athens in 232. He wrote at prodigious length, but not much survives. Much of his work is elaboration and defence of the doctrines of Zeno and Cleanthes. Later writers took him for the best exponent of orthodox Stoicism.

H. von Arnim, *Stoicorum Veterum Fragmenta*, II–III (1908).

E. Zeller, *Stoics, Epicureans and Sceptics* (1880); R. D. Hicks, *Stoic and Epicurean* (1910); M. Pohlenz, *Die Stoa* (1947); A. Virieux-Reymond, *La Logique et l'Épistémologie des Stoiciens* (1949). D.J.F.

Chrysoloras: see CRISOLORA.

Chu HSI (*Yu-ch'i 1130; †K'ao-t'ing 1200), Chinese philosopher. Chu's career as an official, begun in 1152, was broken by long periods of retirement, 1158–78 and 1184–89, during which he devoted himself to his writing. He attained his highest post when he became tutor (1194–97) to emperor Ning-tsung. His work, as the chief exponent of the Sung neo-Confucian school of classical interpretation and philosophic and political thought, was as much that of a systematizer of the doctrines of Chou Tun-i, Shao Yung, Chang Tsai and the brothers Ch'êng as of an original thinker. His thought is eclectic, owing much to Buddhism and Taoism, as did that of his predecessors; his views remained generally unchallenged until the appearance of the 'Han-hsüeh' school in the 17th-18th centuries. He also directed a condensation and re-arrangement (on the pattern of the *Ch'un-ch'iu* and its *Tso-chuan* commentary; see Confucian Classics) of Ssŭ-ma Kuang's *Tzŭ-chih t'ung-chien.*

Philosophy and Classical Commentaries: *Chia-li* (1170; *Kia-li; livre des rites domestiques Chinois,* tr. C. de Harlez, 1889); *Chin-ssŭ lu,* with Lü Tsu-ch'ien, 1137–81 (1176); *Lun-mêng chi-chu hsien-wên* (1177); *Hsiao-hsüeh* (completed between 1184 and 1188; *La Siao Hio, ou Morale de la Jeunesse,* tr. C. de Harlez, 1889); *Chu-tzŭ yü-lei* (1230).—History: *T'ung-chien kang-mu* (1172; *Histoire générale de la Chine,* tr. le P. de Mailla, 12 vols, 1777–83).—Collected Works: *Yü-tsuan Chu-tzŭ ch'üan-shu* (1713; Sections 42–48, tr. J. P. Bruce, *The Philosophy of Human Nature,* 1922; Section 49, tr. S. Le Gall, 'Le Philosophe Tchou Hi, Sa doctrine et son influence', in Variétés Sinologiques, VI, 1894).

J. P. Bruce, *Chu Hsi and His Masters* (1923); Fung Yu-lan, 'The Philosophy of Chu Hsi', tr. D. Bodde in Harvard Jour. As. Studies, VII (1942). A.R.D.

Chu I-tsun (□Hsiu-shui 7 X 1629; †*ibid.* 14 XI 1709), Chinese scholar and poet. Chu passed the special examination held in 1678 and was appointed to the imperial academy. He contributed to the official *History of the Ming Dynasty* and produced a history of Peking and a comprehensive annotated catalogue of classical studies, *Ching-i k'ao.* Famous as a scholar, he was ranked as a poet with Wang Shih-chên by his contemporaries. He was also a well-known bibliophile.

Studies: *Jih-hsia chiu-wên* (1688); *Ching-i k'ao* (completed 1701).—Verse and Prose: *P'u-shu-t'ing chi* (1714); *P'u-shu-t'ing wai kao* (1817).

A. W. Hummel, *Eminent Chinese of the Ch'ing Period,* I (1943). A.R.D.

Ch'ü Yüan (*343; †277 B.C. traditional dates), Chinese poet. Ch'ü has a detailed biography in Ssŭ-ma Ch'ien's *Shih-chi* (there is a similar but independent account in Liu Hsiang's *Hsin-hsü*); but its inconsistencies have evoked doubts even of his existence. The biographers appear to have set in the reign of Huai of Ch'u (329–299 B.C.) the legend that Ch'ü Yüan was a loyal minister who lost his sovereign's favour through rivals' slander and finally drowned himself. This legend may have grown from the poems of a seemingly autobiographical character which are ascribed to 'Ch'ü Yüan', and are now contained in the anthology, *Ch'u-tz'ŭ* (the modern text derives from an edition of the 2nd century A.D.).

Historically, the 'Ch'ü Yüan' poems represent the beginnings of personal poetry, while probably still close to their origin in ritual song. (The *Chiu-ko* are stated to have such a model.) Their influence dominated the *fu*-poetry of the Han period (2nd century B.C.–2nd century A.D.). The *Li-sao* (in its extant form, clearly corrupt) is among the greatest long poems in Chinese.

Li-sao, tr. J. Legge, in Jour. Roy. As. Soc., 27 (1895), Lim Boon Keng, *The Li Sao, An Elegy on Encountering Sorrows* (1929); *Chiu-ko*: select tr. in H. Maspero, 'Légendes Mythologiques dans le Chou King', in Jour. Asiatique, 214 (1924); F. Biallas, 'K'ü Yüan, his Life and Poems', in Jour. N. China Roy. As. Soc., 59 (1928); E. Erkes, 'The God of Death in Ancient China', in T'oung in Pao, 35 (1939); A. Waley, *Chinese Poems* (1946); *T'ien-wên,* tr. A. Conrady and E. Erkes, *Das älteste Dokument zur chinesischen Kunstgeschichte* (1928); *Chiu-chang,* tr. F. Biallas, op. cit.; 'Aus den "Neun Liedern" des K'ü Yüan', in Dt. Ges. Natur-u. Völkerk. Ostasiens, jubilee no. (Tokyo, 1933), and in Bull. Catholic Univ. Peking, IX (1934); 'Die Letzten der Neun Lieder K'ü Yüan's', in Mon. Serica, I (1935); *Yüan-yu,* tr. F. Biallas, 'K'üh Yüan's "Fahrt in die Ferne"', in Asia Major, VII (1931); *Pu-chü* and *Yü-fu,* tr. F. Biallas, in Jour. N. China Roy. As. Soc., 59 (1928); *Ta Chao* ('The Great Summons'), tr. A. Waley, in *Chinese Poems* (1946). A.R.D.

Chuang-tzŭ, 'Master Chuang', title of Chuang Chou (4th cent. B.C.), Chinese philosopher. The oldest biographical notice of Chuang-tzŭ gives only the information that he was a native of Mêng (in the small state of Sung) where he held a minor post, and that he was contemporary with king Hui of Liang (370–319 B.C.) and king Hsüan of Ch'i (319–301 B.C.). It is known from the book, *Chuang-tzŭ,* that he survived the dialectician, Hui-shih (†*c.* 310 B.C.), to whose thought he seems to have been indebted for his theory of cognition, but probably not by many years.

The book, *Chuang-tzŭ,* in its present version, derives from the edition of Kuo Hsiang (3rd century A.D.), and is known to be shorter than that current in the 1st century B.C. It embodies a number of Taoist philosophical writings of diverse style, clearly not by one hand. However a considerable part reveals the work of one of China's most original minds and greatest prose writers. With Chuang-tzŭ, Chinese philosophy achieved the conception of an absolute (*Tao*) beyond the relative values of the phenomenal world. His style is rich in fantastic and often consciously humorous allegory; his imagery gives evidence of keen natural observation.

Chuang-tzŭ (The Texts of Taoism).—*The Writings of Kwang-zze,* tr. J. Legge (1891);

Dschuang Dsi, tr. R. Wilhelm (1912); *Chuang Tzu, Mystic, Moralist and Social Reformer*, tr. H. A. Giles (2nd ed. 1926); Fung Yu-lan, *Chuang Tzŭ* (1933, tr. of Ch. 1–7).

A. Waley, *Three Ways of Thought in Ancient China* (1939). A.R.D.

Chulkov, Mikhail Dmitrievich (*1743; †1793), Russian author. In his *Prigozhaya povarikha* ('The Comely Cook', 1770) he gave Russia the first realistic novel of adventure, with a woman of the people, reminiscent of Moll Flanders, as its heroine. J.L.

Church, Richard William, dean of St Paul's (*Lisbon 25 IV 1815; ∞1853 Helen Bennett; †Dover 9 XII 1890), English man of letters, writer of critical and historical studies.

Anselm (1843); *Dante* (1850); *Spenser* (1879); *Bacon* (1884); *History of the Oxford Movement* (1891).

Life and Letters of Dean C., ed. M. C. Church (1895). R.M.H.

Churchill, Charles (*Westminster II 1731; ∞1748 Miss Scott; †Boulogne 4 XI 1764), English satirical poet, clergyman by profession, who established his truer vocation in *Rosciad* (1761). This vigorous satire of the actors of his day rivalled the success of the *Dunciad*, winning him fame and fear. Critics of *Rosciad*, including Smollett, received a savage reply in *Apology* (1761). Other victims of his pen were Johnson in *Ghosts* (1762), the Scots in *Prophecy of Famine* (1763) and Hogarth (who retorted with vitriolic caricature) in *Epistle to Hogarth* (1763).

Poems, ed. J. Laver (2 vols, 1933).

The Poetical Works of C., ed. W. Tooke (with life, 3 vols, 1844). R.M.H.

Churchyard, Thomas (*Shrewsbury *c.* 1520; †4 IV 1604), English poet and pamphleteer. Most of Churchyard's early manhood (1541–72) was spent in military service in Britain and abroad, though he contributed to *Tottel's Miscellany* (1557) and *The Mirror for Magistrates* (1563). Afterwards he became a voluminous writer of verse and prose which was generally topical in interest, though *The Worthines of Wales* (1587) contains valuable historical and antiquarian information.

Churchyardes Chippes (2 parts, 1575, 1578); *A Generall Rehearsal of Warres* (1579); *The Worthines of Wales* (repr. 1876); *Churchyards Challenge* (1593); *Churchyards Charitie* (1595).

H. W. Adnitt, *T. C.* (1884); B. B. Gamzue, 'Queen Elizabeth and Literary Patronage', in Pub. Mod. Lang. Ass., 49 (1934); A. G. Chester, 'T. C.'s Pension', in Pub. Mod. Lang. Ass., 50 (1935). W.A.A.

Cibber, Colley (*London 6 XI 1671; ∞*c.* 1692 Jane Shore; †*ibid.* 12 XII 1757), English actor and dramatist, poet laureate 1730; mediocre poet, skilful dramatist, a brilliant critic of acting and outstanding comedian, his capable management brought prosperity to Drury Lane. The butt of Pope in the later version of the *Dunciad*, he suffered undue ridicule from contemporaries.

Apology for Life of Mr C. C. (written by himself, 1740); *Dramatic Works of C. C. Esq.* (with life, 4 vols, 1760).

I. D'Israeli, *The Calamities and Quarrels of Authors* (vindication of C. against ridicule of his age, 1859); F. Senior, *Life and Times of C. C.* (1928); R. Barker, *Mr C. of Drury Lane* (with biblio., 1939). R.M.H.

Cicero, Marcus Tullius (*Arpinum 3 I 106; †Formiae 7 XII 43 B.C.), Roman orator. Of equestrian family, Cicero entered public life as a pleader in 81, distinguishing himself in the cause célèbre of S. Roscius of Ameria (80). In 75 he became quaestor at Lilybaeum and in 70 successfully prosecuted C. Verres for malversation in Sicily. He entered active politics in 66 as praetor with his speech *De Imperio Cn. Pompei*. As consul in 63 he suppressed the conspiracy of Catilina and was hailed as *pater patriae*. The first triumvirate (60) restricted his political activity and in 58 he was driven into exile. Although honourably restored in 57, he confined himself to literary and forensic work. On the outbreak of war in 49, after much hesitation he followed Pompey but abandoned the struggle after Pharsalus (48) and was reconciled with Caesar. Cicero welcomed the 'tyrannicide' of 44, but proposed ratification of Caesar's acts and a general political amnesty. Octavian's unexpected alliance with Antony enabled the latter to have Cicero murdered.

Cicero's character and politics have been much assailed, particularly in Germany. He was indeed hesitant in making decisions, and his naïve vanity made even his contemporaries laugh: yet he had ardent patriotism, unflagging energy and the highest gifts of intellect, while his private life was irreproachable. His works fall into four classes—works on rhetoric, on philosophy, letters and speeches. Of the first group the *De Oratore*, a dialogue on the qualities of an ideal orator, is the most important. Of the philosophical works the *De Natura Deorum* is perhaps the best, although the *Tusculan Disputations* and the celebrated *Offices* can dispute pride of place with it. The two charming essays *On Friendship* and *On Old Age* are deservedly popular. The most interesting of the letters are those to Atticus, in which Cicero gives his opinions of persons and actions in Roman politics with a frankness not found in his speeches. The correspondence with Cicero's irascible brother Quintus is frequently entertaining. Of the speeches those against Verres and against Antony (the *Philippics*) are the greatest: the second *Philippic* is perhaps the greatest speech of all time. The law-court speech *Pro Cluentio* wonderfully exemplifies Cicero's powers of advocacy: the famous speeches against Catiline are not his best. A particular interest belongs to the speech *Pro Archia*, which is partly a defence of Cicero's literary interests.

Cicero's style varies with the occasion, from the colloquial, sometimes enigmatic brevity of his private letters to the subtle persuasion, stately panegyric or stunning invective of his great political orations. He has all the abilities of Demosthenes, together with a wit which the latter lacks. In the philosophical works Cicero lays the foundations of a philosophical vocabulary in Latin, and translates his Greek originals, if not with perfect accuracy, at least with force and elegance.

Fashionable rhetoricians of the Silver Age affected to despise Cicero as being pompous and old-fashioned, but he remained a widely read classic until the fall of the empire. In the middle ages he was respected but little known (Tullius and Cicero were often thought to be two persons): since the Renaissance his position as the greatest Roman prose-writer has remained secure.

Complete Editions: Ernesti (5 vols, 3rd ed. 1774–77, often repr.); Orelli, Baiter and Halm (4 vols, 1845–62); Baiter and Kayser (11 vols, 1862–69); Müller (11 vols, 1878–98).

Separate Editions: Orations, letters and rhetorical works in Script. Class. Bibl. Oxon. (Orat., Clark and Peterson, 1905; letters, L. C. Purser, 1901–03; Rhetorica, A. S. Wilkins, 1903). Most works tr. in Loeb Libr.

Editions with Commentary: Orations, ed. Long (2nd ed. 1862, largely obsolete, but includes speeches for which no other English commentary has appeared). *Rosc. Amer.*, G. Landgraf (2nd ed. 1914); *Div. Caec.* and *Verr.*, E. Thomas (1894); *Verr.*, W. Peterson (1907); *Pro Caec.*, Fr. Schöll (1921); *De Imp. Cn. Pompei*, J. R. King and C. Clark (1917); *Cluent.*, W. Peterson (1899); *De Lege Agraria*, A. W. Zumpt (1861); *Pro Rabirio*, W. E. Heitland (1882); *In Cat.*, E. A. Upcott (1887); *Pro Murena*, W. E. Heitland (1876); *Pro Sulla*, J. S. Reid (1882); *Pro Archia*, J. S. Reid (1878); *Pro Flacco*, T. B. L. Webster (1931); *De Harusp. Resp.*, A. Klotz (1915); *Pro Sestio*, H. A. Holden (3rd ed. 1889); *Pro Caelio*, R. G. Austin (1933); *De Provinciis Cons.*, H. E. Butler and M. Cary (1924); *Pro Balbo*, J. S. Reid (1878); *Pro Plancio*, H. A. Holden (1891); *Pro Milone*, C. Giarratano (1909); *Phil. I, II*, J. D. Denniston (1926).

Philosophical and Rhetorical Works: *Academics*, J. S. Reid (2nd ed. 1885); *De Natura Deorum*, J. E. B. Mayor (3 vols, 1885); *De Finibus*, W. Hutchinson (1909); *De Officiis*, H. A. Holden (8th ed. 1899); *De Oratore*, A. S. Wilkins (3rd ed. 1895); *Orator*, J. E. Sandys (1885).

Letters: Tyrrell and Purser (6 vols, 1885–1933), tr. E. S. Shuckburgh (1899–1900); Select Letters, ed. A. Watson, rev. How and Clark (1925–26).

Studies: M. Nizolius, *Thesaurus Ciceronianus* (Basle 1559, last repr. London 1820); J. C. Orelli and J. G. Baiter, *Onomasticon Tullianum* (1838); H. Sjögren, *Commentationes Tullianae* (1910); A. Greenidge, *The Legal Procedure of Cicero's Time* (1901)

Strachan-Davidson, *Cicero* (1907); G. Boissier, *Cicéron et ses Amis* (12th ed. 1902); unfavourable interpretations in Mommsen, *Römische Geschichte*, 3, and Drumann, *Geschichte der Stadt Rom*, 5 and 6. J.A.W.

Cieszkowski, August, Count (*Sucha 12 IX 1814; †Poznań 12 III 1894), Polish philosopher and writer. A student of Hegelianism and a great traveller (till 1840) he exerted an influence on Z. Krasiński.

Prolegomena zur Historiosophie (1838); *Ojcze Nasz* (4 vols, 1848–1906; *The Desire of all Nations*, abr. tr. W. J. Rose, 1919).

A. Żółtowski, *Graf A. C.s Philosophie der Tat* (1907); N. O. Łossky, 'Count A. v. C.', in *Three Polish Messianists* (1937). S.S.

Cieza de León, Pedro (*Seville, 1518?; †Seville? 1560), Spanish historian. He had an adventurous life as a soldier in Peru. The first part of his history (1553) is mainly geographical and anthropological; the sequels, unpublished until the 19th century, describe Inca history and the Peruvian civil wars. He sympathized with the Indians and wrote well.

Bibl. Autores Esp., XXVI; *Primera parte de la crónica del Perú* (1553; repr. as *La crónica del Perú*, Buenos Aires, 1945); *Segunda parte de la crónica del Perú* (1880); *Tercero libro de las crónicas del Perú* (1877); *Guerras civiles del Perú* (1877).—Trans.: *The Seventeen Years Travels*, tr. Capt. J. Steevens (1709); *The Travels*, tr. C. R. Markham (Hakluyt Soc., 1864); *The War of Quinto* (*ibid.*, 1913); *The War of Chupas* (*ibid.*, 1918); *The War of Las Salinas* (*ibid.*, 1923). E.M.W.

Cinna, Gaius Helvius, Roman poet, friend of Catullus, possibly the tribune who was lynched after the funeral of Caesar (44 B.C.). Author of the *Smyrna*, an epic poem in the Alexandrine style, and of other lyrical pieces.

W. Morel, *Fragmenta Poetarum Latinorum* (1927).

A. Rostagni, *Partenio di Nicea, Elvio Cinna ed i 'Poetae Novi'* (Atti Accad. Torino, 1932–33). A.J.D.

Cino de' Sigisbuldi da Pistoia (*Pistoia *c.* 1270; †1337), Italian poet: after Dante—whose close friend he was—the most prolific of the *stilnovisti* (q.v.). Cino studied law at Bologna and wrote a reputable commentary on the Codex of Justinian. By family tradition he was probably a Black Guelf and on this account was exiled from Pistoia, 1300–06. When Henry VII entered Italy in 1310 Cino enthusiastically supported him, serving as ambassador to Florence and as a judge in Rome. Later he taught law at Siena and Perugia. From 1333 till his death he was at Pistoia, holding various civic offices.

Cino's large output is mostly amorous; Dante, in *De Vulg. Eloquentia*, presents him as the Italian love-poet *par excellence*; and if later opinion has not endorsed this judgment, the disparagement of Cino's art has gone too far. He lacks the vivid force of Cavalcanti, the sonority of Guinizelli, he is often involved, sometimes monotonous; but his sad, tender gravity and grace are far from commonplace qualities. Receiving something from Dante, he transmitted, it appears, not a little to Petrarch.

Le Rime di C. da P., ed. G. Zaccagnini (Geneva, 1925); *Rimatori del dolce stil novo*, ed. L. Di Benedetto (1939).

G. Bertoni, *Il Duecento* (2nd ed. 1930); N. Sapegno, *Il Trecento* (5th ed. 1948); G. Zaccagnini, *C. da P.: studio biografico* (1919) and *C. da P. nel VI centenario della morte* (1937); G. De Robertis, in Studi Danteschi, 28, 29 (on C.'s political connexions); M. Barbi, *Problemi di critica dantesca*, II (1941, with sufficient references to other work in this field). K.F.

Cinthio: see GIRALDI, G. C.

Cipariu, TIMOTEIU (*Panade, Transylvania 1805; †Blaj 3 IX 1887). Known as the father of Rumanian philology, Cipariu was the first who proved that, despite its many Slav, Hungarian and Turkish words, Rumanian is derived from vulgar Latin. He brought out several periodicals, and his Organul Luminarii was the first paper to be printed entirely in Latin characters.

Elemente de limba româna de pe dialecte şi monumente vechi (1854); *Acta et fragmenta historico-ecclesiastica* (1855); *Crestomaţie* (1858); *Compendiu de gramatica limbii române* (1862).

I. Ratiu, *C. Vieţa şi opere* (1900) and *Studii şi biografii* (1904). A.V.W.

Ciriaco d'Ancona (*Ancona 1391; †Cremona 1452), Italian epigraphist. Ciriaco spent a lifetime travelling and exploring the Mediterranean countries, and collecting ancient documents, medals, statues and other objects, of which he wrote an account, the *Commentari*, since destroyed.

Lettere inedite di Ciriaco d'Ancona, ed. M. Morici (1896); *Anconitana Illiricaque laus*, ed. G. Praga, in Arch. stor. per la Dalmazia, 13 (1932).

M. Morici, 'Cronologia dei viaggi di C.', in Arch. stor. ital., 22 (1898); R. Sabbadini, 'C. d'A. e la sua descrizione autografa del Peloponneso', in *Misc. Ceriani* (1910). C.P.B.

Clain, SAMUIL, pseud. of MICULU MANIU, also known as monk Samuilu (*Sadu 1745; †Buda 13 V 1806), Transylvanian historian, philologist and translator. He studied in Vienna where he wrote a Rumanian grammar in collaboration with Sincai (1780). The persecutions of Bishop Bobu when Clain returned to Blaj forced him to move to Buda.

Brevis notitia historiae Valachorum ab origine gentis secolum XVIII (Vienna, 1780); *Elementa linguae daco-romanae sive valachicae* (Vienna, 1780, 2nd ed. Pest, 1805—incorporated in a Ger.-Rum. grammar pub. Vienna, 1788); *Istoria bisericeasca pe scurt* (3 vols, 1794); *Istoria şi lucrurile şi intâmplârile Românilor* (10 pts, 1802); *Dictionar romano-latino-maghiaro-german* (Buda, 1825).

I. C. Bianu, *Vieţa şi activitatea lui Maniu Samuilu Miculu alias Clain de Sadu* (1876). A.V.W.

Clanvowe, SIR THOMAS? (†*c.* 1410), perhaps wrote *The Cuckoo and the Nightingale* (also called *The Book of Cupid*) once attributed to Chaucer.

Chaucerian and other Poems, ed. W. W. Skeat (1897).

C. E. Ward, 'The authorship of *The Cuckoo and the Nightingale*', in Mod. Lang. Notes, XLIV (1929); for contrary view see G. L. Kittredge, 'Chaucer and Some of his Friends', in Mod. Phil., I (1903). R.W.B.

Clare, JOHN (*Helpstone 13 VII 1793; ∞1820 Martha Turner; †Northampton 20 IV 1864), English poet. Clare's minute and sensitive natural description is the product of his work and thought in the fields. He tried various occupations but was always poor and died in an asylum—where much of his poetry was written.

Poems Descriptive of Rural Life and Scenery (1820); *The Village Minstrel and Other Poems* (2 vols, 1821); *The Shepherd's Calendar* (1827); *The Rural Muse* (1835); *The Life and Remains of J. C.*, ed. J. L. Cherry (1873); *Poems by J. C.*, ed. A. Symons (1908); *J. C.: Poems* *chiefly from Manuscript*, ed. E. Blunden and A. Porter (1920); *Madrigals and Chronicles*, ed. E. Blunden (1924); *Sketches in the Life of J. C., Written by Himself*, ed. E. Blunden (1930); *Poems*, ed. J. W. Tibble (1935); *The Letters of J. C.* and *The Prose of J. C.*, both ed. J. W. and A. Tibble (1951).

F. Martin, *The Life of J. C.* (1865); J. W. and A. Tibble, *J. C.: A Life* (1932). B.H.

Clarendon, EARL OF: see HYDE, EDWARD.

Clareno, ANGELO (*Fossombrone 1247; †Santa Maria d'Aspro (Basilicata) 15 VI 1337), Italian ascetic writer, head of the Franciscan *Spirituali* (1307). An austere disciple of Gioacchino da Fiore, he struggled ceaselessly to maintain the strict observance of St Francis' rule. Clareno wrote the *Expositio Regulae fratrum minorum* and a Latin chronicle, diffused in the vernacular as the *Cronaca delle tribulazioni*, recounting the struggles and persecution of his rigid congregation.

Chronicle, ed. Tocco, in Rendic. d. r. Accad. dei Lincei, 5th series, XVII (1908); ed. Ehrle, in Archiv. für Litt. und Kirchengesch., 1–4 (1885–88); Italian version, ed. Malagoli (1931); *Expositio Regulae*, ed. Oliger (1912). M.W.

Clari, ROBERT DE (†1217?), French chronicler. He was a knight from Picardy who took part in the fourth crusade (1204). Although inferior to Villehardouin's chronicle, which describes the same events in far greater detail, his *Conquête de Constantinople* (1216) provides an invaluable eyewitness account, written in a style which, though lacking in variety, is simple and direct. The author was an unimportant figure, and the work reflects the point of view of the rank and file of the expedition. It is one of the earliest surviving examples of French prose.

Conquête de Constantinople, ed. P. Lauer (1924).—E. Wanner, *R. de C., ein altfranz. Chronist* (1901); A. Pauphilet, 'Sur R. de C.', in Romania, LVII (1931). A.H.D.

Clarín: see ALAS Y UREÑA, L.

Clarke, CHARLES COWDEN (*Enfield 15 XII 1787; ∞1828 Mary Novello; †Genoa 13 III 1877), English writer on the arts and drama, public lecturer on Shakespeare, early friend of Keats, member of Leigh Hunt's Hampstead circle.

Carmina Minima (1859); *Shakespeare's Characters, chiefly those Subordinate* (1863); *Recollections of Writers* (with Mary Clarke, 1878); *Shakespeare Key* (1879).

'Epistle to C. C. C.', in *Keats' Works* (4 vols, 1883); M. C. Clarke, *C. C. C.* (1887) and *My Long Life. An Autobiographic Sketch* (1896). R.M.H.

Clarke, MARCUS HISLOP (*London 24 IV 1846; †Melbourne 2 VIII 1881), Australian novelist. He left England in youth. His novel of the convict days, *For the Term of His Natural Life*, was widely acclaimed when published as a book condensed from its original form as a serial. His other novels are not highly regarded. His miscellaneous writings illustrate his often brilliant as well as provocative qualities as a journalist, mostly caustic as regards the local scene.

For the Term of His Natural Life, first pub. in book form as *His Natural Life* (1874); *Selected Works of M. C.* (1890). F.T.M.

Clarke, SAMUEL (*Wolston, Warwickshire 10 X 1599; ∞ Shotwich 2 II 1625/6 Katherine Overton; †Isleworth 25 XII 1683), English nonconformist clergyman of learning and industry who wrote popular books of a biographical nature.

The Lives of thirty-two English Divines (1677); *The History of Queen Elizabeth* (1682; 1683); *The Lives of Sundry Eminent Persons in this Later Age* (1683); *A Geographicall Description of all the Countries in the known World* (1657; 1671; 1689). B.L.J.

Clarke, SAMUEL (*Norwich 11 X 1675; ∞Katherine Lockwood; †17 V 1729), English divine and philosopher whose writings give literary expression to the metaphysical speculation of his age.

Discourse concerning the Being and Attributes of God (1704–05); *Scripture Doctrine of the Trinity* (1712).—*Works*, ed. Hoadley (1738, with life).—W. Whiston, *Memoirs of C.* (1741). R.M.H.

Claudian (CLAUDIUS CLAUDIANUS) (†Alexandria? *c.* A.D. 408), Latin poet. Belonging by birth to the Graecized east, Claudian left Alexandria in 395 and, the last pagan poet (the Christian pieces sometimes attributed to him are spurious), became at Rome and Milan, under the patronage of the emperor Honorius and the great general Stilicho, the first professional laureate of the Roman world. His official poems, which range from eulogies of his patrons to satirical attacks on common adversaries, contain much of historical interest. Claudian reflects the influence of his classical predecessors, and, if not truly great, is at least vigorous and shows both technical and rhetorical skill. His mythological epic, the *De Raptu Proserpinae*, reveals his mastery in description. A few poems in Greek are also extant.

Claudiani Carmina, ed. Th. Birt in *Mon. Ger. Hist.*, X (1892), J. Koch (1893), M. Platnauer (Loeb Libr., 2 vols, 1922); *De Bello*

Gothico, ed. H. Schroff (1927); *In Eutropium*, ed. P. Fargues (1933); *Panegyricus De Quarto Consulatu Honorii*, ed. P. Fargues (1936); *Pan. de Sexto Cons. Hon.*, ed. K. A. Müller (1938); *In Rufinum*, ed. H. L. Levy (1935).

P. Fargues, *Claudien. Études sur sa Poésie et son Temps* (1933); A. K. Clarke, *Claudian's De Raptu Proserpinae* (Proc. Class. Ass. 1930); J. H. E. Crees, *Claudian as an historical authority* (1908). A.J.D.

Claudius, Matthias (*Reinfeld 15 VIII 1740; †Hamburg 21 I 1815), German poet. A pastor's son, Claudius, after studying law at Jena, became in 1771 editor of 'Der Wandsbecker Bote', the title of which he used as a pseudonym. An alternative pen-name was Asmus. In 1788 he became a bank official in Altona.

Claudius wrote abundantly and easily in prose and verse. His largely ephemeral prose writing, is naïvely didactic. He disliked refinements and saw himself as a simple man talking to simple men. In his poetry his simplicity is sometimes inspired with great imaginative power. *Der Mond ist aufgegangen*, perhaps his finest poem, reveals his power to communicate atmosphere.

Asmus omnia sua secum portans oder Sämtliche Werke des Wandsbecker Boten (8 vols, 1779–1812), modern ed. by H. Hesse (1916), K. Budde (1921), H. Claudius (1938).

W. Herbst, *M.C.* (1857); C. Mönckeberg, *M. C.* (1869); C. Betke, *M. C. als Lyriker* (1878); K. Gerok, *M. C.* (1881); W. Stammler, *M. C.* (1915); H. Claudius, *M. C.* (1938); J. Herzog, *C. und Hamann* (1940). H.B.G.

Claudius Quadrigarius, Roman historian, wrote *c.* 80 B.C. an annalistic history of Rome from the Gallic invasion to his own time, in at least 23 books, of which only fragments remain; one of Livy's principal authorities.

H. Peter, *Hist. Rom. Rel.*, I (2nd ed. 1914). M. Zimmerer, *Der Annalist C. Q.* (1937). J.A.W.

Clavijo, Ruy Gonzáles de: see Gonzáles de Clavijo.

Clavijo y Fajardo, José de (*Lanzarote, Canary Islands 1730; †Madrid 1806), Spanish man of letters. He was educated in France; a friend of Voltaire and Buffon. His love affair with Beaumarchais' sister, Louise, inspired Goethe's *Clavigo*. He founded El Pensador Matritense (1762–67), in imitation of Addison's Spectator. His attacks against the *autos sacramentales* contributed to their being officially banned from the stage. He is an excellent translator of Buffon, Racine and other French authors.

R. Baroja y Nessi, *C.* (1942). R.M.N.

Clay, Henry (*The Slashes, Va. 12 IV 1777; ∞1799 Lucretia Hart; †Washington, D.C. 31 XII 1857), American statesman, journalist and brilliant debater.

The Works of H. C. (6 vols, 1857).

C. Schurz, *H. C.* (2 vols, 1887); G. R. Poage, *H. C. and the Whig Party* (1936). H.L.C.

Clays Verbrechtensone, of Haerlem, 13th-century Dutch poet; according to Maerlant he wrote an adaptation of *Willem van Oringen*.

G. Kalff, *Middelnederl. epische fragmenten* (1885). J.J.M.

Cleanthes of Assos (*331; †232 B.C.), Greek philosopher, succeeded Zeno as head of the Stoic school at Athens in 263. His writings were numerous, but not much survives: most famous is his *Hymn to Zeus*, which gives intense religious feeling to the Stoic doctrine of Fate and the relation of man to the divine soul of the world. This is one of the most important documents of Greek religious thought.

H. von Arnim, *Stoicorum Veterum Fragmenta*, I (1908); A. C. Pearson, *The Fragments of Zeno and C.* (1891); J. V. Powell, *Collectanea Alexandrina* (1925).

E. Zeller, *Stoics, Epicureans and Sceptics* (1880); R. D. Hicks, *Stoic and Epicurean* (1910); M. Pohlenz, 'Kleanthes Zeushymnos', in Hermes, 75 (1940) and *Die Stoa* (1947); G. Berbeke, *Kleanthes van Assos* (1949). D.J.F.

Clemens, S. L.: see Mark Twain.

Clement, Titus Flavius, of Alexandria (*Athens *c.* 150; †*c.* 212), Greek Christian writer, pupil of Pantaenus, whom he succeeded as head of the Christian school at Alexandria. Author of many apologetic and exegetical works, of which the *Protrepticus*, the *Paedagogus* and the *Stromates* survive entire. His work is epoch-making because of his systematic striving to reconcile pagan philosophy with revealed religion.

Ed. O. Stählin (4 vols, 1905–36); tr. W. Wilson, *The Writings of C. of A.* (3 vols, 1868–71); G. W. Butterworth, *C. of A.: The Exhortation to the Greeks; The Rich Man's Salvation; To the Newly Baptised* (Loeb Libr. 1919); R. P. Casey, *The Excerpta ex Theodoto of C. of A.* (1934).

R. B. Tollinton, *C. of A.: a Study in Christian Liberalism* (2 vols, 1914); E. de Faye, *Clément d'Alexandrie: étude sur les rapports du christianisme et de la philosophie grecque au 2e siècle* (2nd ed. 1926); C. Mondésert, *Clément d'Alexandrie: introduction à l'étude de la pensée religieuse à partir de l'Écriture* (1944). R.B.

Clement of Ochrida: see KLIMENT.

Clercq, WILLEM DE (*Amsterdam 15 I 1795; ∞1818 Caroline Boissevain; †*ibid.* 4 II 1844), Dutch man of letters, director of the Nederlandsche Handelmaatschappij. An enthusiastic improvisator in verse, friend of da Costa, admirer of Bilderdijk, he became, through his zealously religious quest for truth, a central figure of the Réveil.

Welke invloed heeft vreemde letterkunde . . . gehad op de Nederlandsche taal- en letterkunde . . .? (1824).

A. Pierson, *W. de C. naar zijn dagboek* (2 vols, 1870); C. E. te Lintum, *W. de C.* (1938). J.W.W.

Cleveland, or **Cleiveland,** JOHN (*Loughborough VI 1613; †London 29 IV 1658), English royalist satirical poet and character writer, of immense contemporary reputation. He was elected Fellow of St John's College, Cambridge (1634), and when ejected in 1645, became judge advocate at Newark. In 1655 Cleveland was imprisoned at Yarmouth, but was released on appeal to Cromwell. In his direct political satire Cleveland is excellent in his antithetical heroic couplet: in his amatory verse he is 'fantastic', but always with control of his structure. He also wrote newsbooks.

The Character of a London-Diurnall (1647, repr. many times 1647 and 1648: often not all by Cleveland); *Poems* (1647; with additions, 1651, 1653, 1654, 1657, 1659); *J. Cleveland Revived* (1659); *Works* (1687; contains 3 prose characters); *Poems*, ed. Berdan (1911); ed. Saintsbury in *Minor Poets of the Caroline Period*, III (1921). B.L.J.

Clinton, HENRY FYNES (*Gamston, Notts 14 I 1781; ∞1809 Harriott Wylde, ∞1812 Katherine Majendie; †Welwyn 24 X 1852), English classical scholar, author of works on Greek and Roman chronology, *Fasti Hellenici* (3 vols, 1824–34) and *Fasti Romani* (2 vols, 1845).

Autobiography (1818) and *Literary Journal* (1819–52), in *Literary Remains of C.* (1854). R.M.H.

Clough, ARTHUR HUGH (*Liverpool 1 I 1819; ∞1854 Blanche Smith; †Florence 13 XI 1861), English poet. Clough was educated at Rugby and Balliol, where his acquaintance with Matthew Arnold ripened into the close friendship commemorated in *Thyrsis*. Strongly influenced by Newman, he held a fellowship at Oriel, but was later driven by conscientious scruples to resign. A streak of scepticism, aggravated by the religious controversies of the time, clouded the bright promise of his youth and prevented him from making any settled career.

Clough's principal poems are *The Bothie* (1848) and *Amours de Voyage* (1849), narratives in hexameters, and *Dipsychus* (1850), a dramatic dialogue. In these and in his shorter lyrics and tales, the perplexities that beset him are honestly debated; but his personal charm and humour blend with seriousness and scepticism to give buoyancy and high-spirited irony to his utterance. Without sentimentality or egocentricity he made his divided mind a theme for poetry.

The Bothie of Toper-na-Fuosich. A Long Vacation Pastoral (1848; later renamed *The Bothie of Tober-na-Vuolich*); *Ambarvalia. Poems*, by Thomas Burbidge and Arthur H. Clough (1849; separate issue of Clough's share, 1850); *Poems and Prose Remains of A. H. C.*, ed. B. Clough (with a selection from his letters and a memoir, 2 vols, 1869).—*Poems*, ed. H. F. Lowry, A. L. P. Norrington and F. L. Mulhauser (1951).

S. Waddington, *A. H. C.* (1883); J. I. Osborne, *A. H. C.* (1920); G. Levy, *A. H. C.* (1938); W. Bagehot, *Literary Studies*, II (1879); H. W. Garrod, 'Clough', in *Poetry and the Criticism of Life* (1931). R.F.

Cobb, SAMUEL (*London autumn 1675; †*ibid.* 18 IX 1713), English translator and writer of prose and verse, who distinguished himself defending a Greek exercise against Bentley at Trinity College, Cambridge, and was commended by contemporaries for wit and learning.

A Pindarique Ode to the Memory of Queen Mary (1694); *Poems on Several Occasions* (1707; 1709 enlarged; 1710); *The Miller's Tale in Modern English* (1712; 1725; ed. G. Ogle, 1741). B.L.J.

Cobbett, WILLIAM, pseud. PETER PORCUPINE (*Farnham 9 III 1762; ∞1792 Ann Reid; †nr Guildford 18 VI 1835), English journalist, essayist, politician and farmer. Son of a country innkeeper and farmer and working on the land, Cobbett's roots remained in country life through all the vicissitudes of his pugnacious journalistic and political career, and his claim to literary fame is as spokesman of his inarticulate fellow-countrymen. Doggedly self-educated during eight years in the army, he used words as functionally as he had used tools, evolving a terse, concrete style of unique power and plainness. Cobbett's Weekly Political Register, the main organ of reform agitation, appeared, with minor breaks, from 1802 till his death; during two years' imprisonment for an indignant attack on army flogging he edited it from jail. Reports of his tours of England on horseback were reprinted from it as *Rural Rides*, his characteristic masterpiece.

Observations on Emigration of Dr Joseph Priestley (1794); *Life* (by himself, 1816); *English Grammar* (1817); *History of Reformation* (1824–27); *Advice to Young Men* (1829); *Rural Rides* (1830; ed. with notes, P. Cobbett, 1885); *Legacy to Parsons* (1835).—*Works of Peter Porcupine* (12 vols, 1801); *Selections from his Political Works* (6 vols, 1835).

E. I. Carlyle, *William Cobbett: A Study of his Life as shewn in his Writings* (1904); L. Melville, *Life and Letters of William Cobbett* (1913); G. D. H. Cole, *Life* (1924); M. L. Pearl, *W. C., a bibliographical account* (1953). R.M.H.

Coccio, MARCANTONIO: see SABELLICO.

Cochon, PIERRE (*Fontaine-le-Dun, Seine-Inf. 1390?; †1456?), French chronicler. A lawyer at the ecclesiastical tribunal at Rouen. His *Chronique normande*, which covers the period 1181–1430, is particularly interesting for its account of Henry V's conquest of Normandy. Judged by literary standards, it is indifferent.

Chronique normande de P. Cochon, ed. C. de Beaurepaire (1870). A.H.D.

Cockburn, HENRY THOMAS COCKBURN, LORD (*Edinburgh 26 X 1779; †*ibid.* 26 IV 1854), Scottish judge; author of *The Life of Lord Jeffrey* (1852), and *Memorials of His Time* (1856), part autobiography and part humorous and a valuable picture of Edinburgh personalities and events. J.K.

Codax, MARTIM, 13th-century Galician poet. A favourite of Ferdinand III of Castile; his lyrics contain some of the most exquisite *cantigas de amigo* in the early Portuguese *cancioneiros* (q.v.).

Las siete canciones de amor, ed. P. Vindel (1915); A. Bell, 'The seven songs of M. C.', in Mod. Lang. Rev., XVIII (1923). T.P.W.

Codinus: see GEORGE CODINUS.

Codrington, ROBERT (†1665), English translator from French and Latin, who wrote an elegy on Strafford (1641) and was imprisoned by Parliament. A voluminous writer, his *Life and Death of Robert Earl of Essex* (1646) is a compilation. B.L.J.

Coelho, JOSÉ FRANCISCO TRINDADE (*Mogadouro 1861; †1908), Portuguese short-story writer. He helped to combat illiteracy by writing brochures on popular culture. *In illo tempore* (1904) records his impressions as a student at Coimbra. In his short stories, collected under the title *Os meus amores* (1891), he presents vivid, realistic scenes of country life with exceptional delicacy of style.

L. Ey, *T. C.* (1918); F. Ramos, *T. C., homen de letras* (1947). T.P.W.

Coelius Antipater, Roman historian, wrote after 121 B.C. 7 books on the second Punic war, employing Roman and Punic sources. In style he was an innovator, striving towards greater artistry in expression.

H. Peter, *Hist. Rom. Rel.*, I (2nd ed. 1914). Ed. Norden, *Die antike Kunstprosa* (1913). J.A.W.

Coello, ANTONIO (*Madrid 1600; †*ibid.* 1653), Spanish dramatist. His most famous plays are *El conde de Sex* (i.e. Essex), which portrays Queen Elizabeth kindly, *Yerros de naturaleza*, a collaboration with Calderón on the topic of the dream of life, and *Los empeños de seis horas* which Tuke adapted for the English stage.

Bibl. Autores Esp., XIV, XLV, LIV; *Yerros de naturaleza*, ed. E. J. Martínez (1930).

E. Cotarelo y Mori, 'Dramáticos del siglo XVII—don A. C.', in Boletín R. Acad. Esp. (1918–19). E.M.W.

Coffin, CHARLES (*Buzancy 1676; †Paris 20 VI 1749), French scholar and Latin poet. A pupil of Rollin's he succeeded him as principal of Beauvais College (1713). A prolific prose-writer of historical essays, discourses etc., collected in the first volume of his Latin works (1755), he attained excellence only in his poem in praise of Champagne, both the county and the wine, and in church hymns (1727; collected with all his poetical works in the second volume of his writings).

J. Vissac, *De la poésie latine en France au siècle de Louis XIV* (1862). P.T.

Coggeshall, RALPH DE (*fl.* 1200), a native of Bernewell, Cambridgeshire, and abbot of the Cistercian monastery of Coggeshall (1207–18); he resigned because of ill health. In 1187 he began work on the chronicle of Ralph Neger, which ended in 1161, and brought it down to 1178.

Chronicon Anglicanum, ed. J. Stevenson (1875). R.R.R.

Coignard, GABRIELLE DE (†Toulouse 1594), French poet. The widow of a judge, Mansencal de Miremont, she wrote moving religious poetry, much of it in sonnet-form.

Œuvres Chrestiennes (1595). G.B.

Cokayne, SIR ASTON (*Elvaston XII 1608; ∞1632 Mary Knyveton; †Derby II

1683/4), English poet who, after Trinity College, Cambridge, entered the Inns of Court 'for fashions sake' and went on the grand tour in 1632. He translated Montemayor's *Diana*, wrote a masque and four plays. B.L.J.

Col, Gontier (*Sens 1354?; †Paris VI 1418), French humanist. Secretary to Charles VI of France, he was a great admirer of classical Latin literature. His only extant work is an account of one of his diplomatic missions. Both he and his brother Pierre, canon of Paris and Tournai, played a leading part in the quarrel of the *Roman de la Rose* (1401–02).

A. Le Duc, 'G. Col and the French Pre-renaissance', in Rom. Rev., 7–8 (1916–17); A. Coville, *G. et P. Col et l'humanisme en France* (1934). A.H.D.

Colenso, John William, bishop of Natal (*St Austell 24 I 1814; ∞1846 Sarah Bunyon; †Durban 20 VI 1883), English Bible commentator who provoked violent controversy by applying methods of historical criticism to the *Pentateuch*.

Travels in Natal (1855); *Commentary on St Paul's Epistle to the Romans* (1861); *Critical Examination of Pentateuch* (3 vols, 1862).
Sir G. W. Cox, *Life of C.* (2 vols, 1881). R.M.H.

Coleridge, Hartley (*nr Bristol 19 IX 1796; †Grasmere 6 I 1849), English poet and journalist, son of S. T. Coleridge.

The Complete Poetical Works of H. C., ed. R. Colles (1908); *New Poems*, ed. E. L. Griggs (1942).—*Letters of H. C.*, ed. G. E. and E. L. Griggs (1937).
E. A. Towle, *A Poet's Children. H. and Sara C.* (1912); E. L. Griggs, *H. C.: his Life and Work* (1929); H. Hartman, *H. C., Poet's Son and Poet* (1931). B.H.

Coleridge, Mary Elizabeth (*London 23 IX 1861; †Harrogate 25 VIII 1907), English poet and novelist whose short lyrics strike a sombre, mysterious note.

Verse: *Fancy's Following* (1896); *Poems New and Old*, ed. H. Newbolt (1907).—Prose: *The Seven Sleepers of Ephesus* (1893); *The King with Two Faces* (1897); *Gathered Leaves from the Prose of M. C.* (with memoir by E. Sichel, 1910).
Robert Bridges, *Collected Essays*, VI (1931). R.F.

Coleridge, Samuel Taylor (*Ottery St Mary 21 X 1772; ∞1795 Sara Fricker; †Highgate, London 25 VII 1834), English poet, critic, philosopher and talker. Coleridge was a delicate child, a brilliantly precocious schoolboy (at Christ's Hospital) and an unsettled undergraduate (his Cambridge studies were interrupted by a brief interlude in the Light Dragoons, as 'Silas Tomkyn Comberback'). A disappointment in love and an abortive collaboration with Southey in the project for a Pantisocratic colony on the banks of the Susquehanna combined to push him into an unsuccessful marriage. This, with poverty, ill-health and the opium habit, made his life restless and troubled but trouble was brightened by his children, his friends (Lamb and the Wordsworths in particular), and his final domestication at Highgate under the friendly care of the Gillmans. Coleridge was probably impeded less by his self-styled habit of 'tomorrowing' than by his shifting occupations (he was journalist, lecturer and for a time secretary to the governor of Malta) and by the insatiability of his varied interests. He made major contributions to psychology, the history of philosophy, criticism and poetry, and lesser contributions to theology, metaphysics, sociology and drama. His critical attention is well divided between form and character, his aesthetic theory between definition and illustration. In poetry he is equally happy in the direct address and precise description of his conversation poems and in the superb fantasy of *The Ancient Mariner* and *Christabel* where, in accordance with his theory of poetry, human interest is combined with the logic and landscape of dreams.

Lyrical Ballads (with Wordsworth, 1798); *The Poetical Works* (3 vols, 1828); *The Dramatic Works*, ed. D. Coleridge (1852); *The Complete Poetical Works*, ed. E. H. Coleridge (2 vols, 1912).—*Conciones ad populum or, an Address to the People* (1795); *The Watchman* (10 nos, 1796); *The Friend* (28 nos, 1809–10); *The Friend*, ed. H. N. Coleridge (3 vols, 1837); *The Statesman's Manual* (1816); *Biographia Literaria* (1817); *Biographia Literaria*, ed. J. Shawcross (2 vols, 1907); *On Method* (1818); *Treatise on Method*, ed. A. Snyder (1934); *Aids to Reflection* (1825); *On the Constitution of the Church and State* (1830); *Confessions of an Inquiring Spirit*, ed. H. N. Coleridge (1840).—*Specimens of the Table-Talk of the late S. T. C.*, ed. H. N. Coleridge (2 vols, 1835); *The Literary Remains of S. T. C.*, ed. H. N. Coleridge (4 vols, 1836–39); *Notes Theological, Political and Miscellaneous*, ed. D. Coleridge (1853); *Notes on English Divines*, ed. D. Coleridge (2 vols, 1853); *Anima Poetae*, ed. E. H. Coleridge (1895); *Notizbuch aus den Jahren 1795–98* (known as the *Gutch Memorandum Book*), ed. A. Brandl, in Herrigs Archiv, 97 (1896); *C.'s Shakespearean Criticism*, ed. T. M. Raysor (2 vols, 1930); *C.'s Miscellaneous Criticism*, ed. T. M. Raysor (1936); *The Political Thought of S. T. C.*, ed. R. J. White (1938); *Philosophical Lectures*, ed. K. Coburn (1949); *Inquiring Spirit* (containing newly pub. extracts from notebooks), ed. K. Coburn (1951).—*Letters*, ed. E. H. Coleridge (2 vols, 1895); *Unpublished Letters*, ed. E. L. Griggs (2 vols, 1932).—There is a large collection of *marginalia*, manuscript material and notebooks in the Brit. Mus., some of which is unpub.

J. Gillman, *The Life of S. T. C.* (1838); A. C. Swinburne, 'C.', in *Essays and Studies* (1875); H. D. Traill, *C.* (1884); H. Caine, *The Life of S. T. C.* (1887, with biblio.); W. H. Pater, 'C.', in *Appreciations* (1889); J. D. Campbell, *S. T. C.* (1894, the best biog.); H. L. Stewart, *The Place of C. in English Theology* (1918); H. Fausset, *S. T. C.* (1926); A. E. Powell, *The Romantic Theory of Poetry. An Examination in the Light of Croce's Aesthetic* (1926); J. Charpentier, *C. le Somnambule Sublime* (1924; *C. The sublime Somnambulist*, Eng. tr. 1929); A. Snyder, *C. on Logic and Learning* (1929); J. L. Lowes, *The Road to Xanadu* (1927; rev. ed. 1951); I. A. Richards, *C. on Imagination* (1934); S. Potter, *Coleridge and S. T. C.* (1935); D. G. James, *Scepticism and Poetry* (1937); J. Isaacs, 'C.'s Critical Terminology', in Essays and Studies, 21 (1936); M. Sherwood, *C.'s Imaginative Conception of Imagination* (1937); D. G. James, *The Romantic Comedy* (1948); H. House, *C.* (1953). B.H.

Coleridge, SARA (*Greta Hall nr Keswick 22 XII 1802; ∞1829 Henry Nelson Coleridge; †London 3 V 1852), English scholar and translator. Took some part in editing her father's literary remains.

Eds of S. T. Coleridge: *Biographia Literaria* (1847); *Notes and Lectures Upon Shakespeare and Some of the old Poets and Dramatists* (1849); *Essays on his Own Times* (3 vols, 1850); *The Poems* (1852; with Derwent Coleridge).

An Account of the Abipones (tr. from the Latin of M. Dobrizhöffer, 3 vols, 1822); *Pretty Lessons in Verse for Good Children, with some Lessons in Latin in Easy Rhyme* (1834); *Phantasmion* (1837).—*Memoir and Letters of S. C.*, ed. E. Coleridge (2 vols, 1873).

E. A. Towle, *A Poet's Children. Hartley and S. C.* (1912); E. L. Griggs, *Coleridge Fille, a Biography of S. C.* (1940). B.H.

Colet, JOHN (*1467; †Sheen 16 IX 1519), English reformer, dean of St Paul's (1505) and founder of St Paul's School (1510). He preferred critical and historical to scholastic methods of biblical interpretation.

The Ordre of a good chrysten mannes lyfe (1534); *An Exposition of St Paul's First Epistle to the Romans*, ed. and tr. J. H. Lupton (1873); *An Exposition of St Paul's First Epistle to the Corinthians*, ed. and tr. J. H. Lupton (1874); *Letters to Randulphus on the Mosaic Account of the Creation*, ed. and tr. J. H. Lupton (1876).

F. Seebohm, *The Oxford Reformers* (1867); J. H. Lupton, *Life of Dean C.* (1909); J. A. R. Marriott, *Life of J. C.* (1933). W.A.A.

Colin Muset (*fl.* 13th century), pseud. of a French lyric poet, evidently a professional minstrel. The majority of his extant 13 lyrics are devoted to building up the picture of an irreverent, carefree singer, delighting in the springtime and good entertainment in noble houses, but ruefully conscious of the need to replenish his purse. One of the most attractive of medieval authors, Colin Muset manages to convey to the reader, delicately and unobtrusively, the impression of a most amiable and artless personality.

J. Bédier, *Les Chansons de C. M.* (1912). F.W.

Collenuccio, PANDOLFO (*Pesaro 7 I 1444; †*ibid.* 11 VII 1504), Italian humanist. He held offices at the courts of Giovanni Sforza, Lorenzo il Magnifico and Ercole d'Este. His works include a history of Naples and poems in Latin and Italian.

Opere, ed. A. Saviotti (1929).

A. Saviotti, 'P. C. umanista pesarese', in Annali della R. Scuola Normale di Pisa (1888); P. Negri, 'Missioni di P. C. a papa Alessandro VI', in Arch. della R. Soc. Rom. di Stor. Patr., 33 (1910). C.P.B.

Collerye, ROGER DE (*Paris *c.* 1470; †after 1538), French poet. A priest and secretary to the bishop of Auxerre, he wrote ballads, epistles and rondeaux in a simple, sincere style under the nickname Roger Bon Temps.

Œuvres, ed. C. d'Héricault (1885); *Recueil Général des soties*, II, ed. É. Picot (1904).

F. Lachèvre, *Un disciple de Coquillart, R. de C. et ses poésies* (1943). M.Y.

Collett, JACOBINE CAMILLA, née Wergeland (*Kristiansand 23 I 1813; ∞1841 Peter Collett; †Kristiania 6 III 1895), Norwegian novelist and sister of Henrik Wergeland. Her unrequited love for the poet Welhaven added piquancy to the feud of the Wergeland-Welhaven factions and motivated her authorship, initiated in 1855 with the novel *Amtmandens Døttre* (rev. 1879). Here and elsewhere, somewhat clumsily, but passionately, she champions the rights of women and fulminates against the injustice of prevailing social conventions.

I de lange Nætter (1863); *Fra de Stummes Leir* (1877); *Dagbøker og Breve*, ed. L. Amundsen (5 vols, 1932–34).—*Samlede Værker* (3 vols, 1912–13).

A. Benterud, *C. C. En skjebne og et livsverk* (1947); E. Steen, *Diktning og virkelighet, en studie i C. C. forfatterskap* (1947). R.G.P.

Collier, JEREMY (*Stow Qui or Quire, Cambridge 23 IX 1650; †London 26 IV

1726), English nonconformist clergyman whose attack on the degeneracy of the stage shows learning and was successful against Dryden, Dennis, Congreve and others. In his *Ecclesiastical History of Great Britain* (2 vols, 1708–14; 9 vols, 1852) he emphasized the value of original sources. B.L.J.

A Short View of the Immorality and Profaneness of the English Stage (1698); *A Defence of the Short View* (1699); *A Second Defence* (1700); *A Further Vindication of the Short View* (1708); *A Short View of the Profaneness and Immorality of the English Stage* (1730; includes all the above); *The Great Historical, Geographical, Genealogical and Poetical Dictionary* (2 vols, 1701).
J. W. Krutch, *Comedy and Conscience after the Restoration* (1924); R. Anthony, *The J. C. stage controversy* (1937). J.R.B.

Collin, Heinrich Joseph von (*Vienna 26 XII 1772; †*ibid.* 28 VII 1811), Austrian dramatist. Collin, who entered the Austrian civil service in 1795, saw war service in 1809. His neo-classical plays extol patriotism. For *Coriolan*, Beethoven composed his overture. Collin also wrote ballads including *Kaiser Max auf der Martinswand.*

Regulus (1802); *Coriolan* (1804); *Balboa* (1805); *Wehrmannslieder* (1809); *Gedichte* (1812); *Sämtliche Werke* (6 vols, 1812–14).
F. Laban, *H. J. von C.* (1879); M. Lederer, *H. J. C. und sein Kreis* (1921). H.B.G.

Collin d'Harleville, pseud. of Jean-François Collin (*Mévoisins 30 V 1755; †Paris 24 II 1806), French poet and dramatist. Collin was the son of a barrister-at-law, and started life as an attorney's clerk. He began his literary career as a writer of light verse, but later found his true medium in comedy and won great success during the revolution with *L'Optimiste* (1788) and *Le Vieux Célibataire* (1792). Charm, wit and the delicacy of his verse make up for the slickness of his plots.

L'Inconstant (1786); *Châteaux en Espagne* (1789); *M. de Crac dans son petit castel* (1791); *Théâtre et poésies fugitives* (1805; new ed. 1828).
H. Welshinger, *Le Théâtre de la Révolution* (1869). M.G.; J.P.R.

Collins, John Churton (*Cotswolds 26 III 1848; ∞1878 Pauline Strangways; †nr Lowestoft 15 IX 1908), English essayist, lecturer and editor of numerous English classics, zealous campaigner for the establishment of a school in English at Oxford.

'Can English Literature be taught?', in Nineteenth Century (1887); 'A School of English Literature', in Quarterly (1887); *Studies in Shakespeare* (1904); *Studies in Poetry and Criticism* (1905); *Greek Influence on English Poetry* (1910); L. C. Collins, *Life and Memoirs of C.* (1911). R.M.H.

Collins, Mortimer (*Plymouth 29 VI 1827; ∞1868 Frances Cotton; †Richmond 28 VII 1876), English writer of essays, light verse, and a number of novels showing humour and facility in writing.

Idyls and Rhymes (1865); *Sweet Ann Page* (1868); *Inn of Strange Meetings, and other Poems* (1871); *The Secret of Long Life* (essays, 1871).
F. Collins, *C., his Letters and Friendships* (1877). R.M.H.

Collins, Tom, pseud. of Joseph Furphy (*Yarra Glen, Victoria 26 IX 1843; †Claremont, Western Australia 13 IX 1912), Australian novelist. His main work, *Such is Life*, is valued as a faithful picture of the early days when the author drove his own bullock team on the pastoral plains. The ironically discursive asides reflect the democratic radicalism of the time with what he called 'bias offensively Australian'. The two later books comprise less distinctively local matter which Furphy excised from the huge original manuscript of *Such is Life*.

Such is Life (1903; of the later eds the 1917 one is abr.); *Rigby's Romance* (1946; previous ed. abr.); *The Buln Buln and the Brolga* (1948).
M. Franklin, *Joseph Furphy: The Legend of a Man and His Book* (1944). F.T.M.

Collins, William (*Chichester 25 XII 1721; †*ibid.* 12 VI 1759), English poet. Described by his military uncle as 'too indolent even for the army', Collins graduated from Oxford and came to London, a literary adventurer with one book of poems already to his credit. The large-scale prose works he planned, a *History of the Revival of Learning* and a translation of Aristotle's *Poetics*, were never executed. From 1751 he was assailed by acute melancholia and confined for a time in a madhouse. Collins shared with his friend, Joseph Warton, an admiration for Spenser and Milton. The ode form provided scope for his love of nature and of solitude and his sense of the mysterious, although it also offered unresisted temptations to declamation. His best poems, notably the *Ode to Evening* and *How Sleep the Brave*, are characterized by simplicity, reticence of feeling and quiet technical skill.

Persian Eclogues (1741; 2nd ed. *Orienta Eclogues*, 1757); *Odes on Several Descriptive and Allegorical Subjects* (1746; 1747 on title page); *An Ode on the Popular Superstitions of the Highlands of Scotland* (1788); *Poems*, ed.

W. C. Bronson (1898; with biblio.); *Poems*, ed. E. Blunden (1929).

S. Johnson, *The Lives of the Poets*, IV (1781); H. W. Garrod, *C.* (1928); E. G. Ainsworth, *Poor C.* (1937); J. W. Mackail, 'C. and the English Lyric in the 18th Century', in *Studies of the English Poets* (1926); A. S. P. Woodhouse, 'C. and the Creative Imagination', in *Studies in English by Members of University College, Toronto* (1931). R.F.

Collins, William Wilkie (*London 8 I 1824; †*ibid.* 23 IX 1889), English novelist. Collins was the son of a landscape painter and his literary career probably began when he wrote his father's biography. His best novels are *The Moonstone* (3 vols, 1868) and *The Woman in White* (3 vols, 1860); the heroine of the latter is thought to have been suggested by the appearance and adventures of his mistress. They are both superb examples of the story of elaborate and mysterious intrigue which is slowly unravelled by circumstances and ingenuity. His power to build and break down suspense and mystery places him with Poe as master and father of the thriller.

Novels: *Antonina: Or the Fall of Rome. A Romance of the 5th Century* (3 vols, 1850); *No Name* (3 vols, 1862); *The Law and the Lady: A Novel* (3 vols, 1875).—Plays: *A Message from the Sea: A Drama in Three Acts* (1861, with Dickens); *The New Magdalen: A Dramatic Story in a Prologue and Three Acts* (1873). There are dramatizations of several of the novels.—*Memoirs of the Life of William Collins, R.A.* (2 vols, 1848).

W. C. Phillips, *Dickens, Reade and C.: Sensation Novelists* (1919); S. M. Ellis, *W. C., Le Fanu and Others* (1931); W. de la Mare, 'The Early Novels of W. C.', in *The Eighteen-Sixties* (1932); M. Elwin, *Victorian Wallflowers* (1934); K. Robinson, *W. C. A Biography* (1951); G. Tillotson, *Criticism and the Nineteenth Century* (1951). B.H.

Collodi, Carlo, pseud. of Carlo Lorenzini (*Florence 1826; †*ibid.* 1890), Italian author of the famous story for children, *Le Avventure di Pinocchio*, first published in the Giornale dei Bambini in 1880 with the title *Storia d'un burattino*. He had previously published an Italian translation of the fairy-tales of Perrault (1875), a new version of G. Parravicini's *Giannettino* (1876) and (a successful forerunner of *Pinocchio*) *Minuzzolo*.

O. Giacobbe, *Letteratura infantile* (25); B. Croce, in La Critica (1937). B.R.

Colloredo, Hermes, Count of Waldsee (*Colloredo Castle 1622; †*ibid.* 1692), Raeto-Romansch-Friulian poet. A captain in the service of Austria and Venice, he left a collection of love poems and occasional verse, serious or satirical in character: he is the chief Friulian poet of the 17th century.

Poesie in lingua friulana (1785, 1818, 1828). R.R.B.

Colm, Jan S. (*1575; †1637), Dutch playwright, came to Amsterdam from Antwerp, member of the Brabant Chamber. He wrote a number of dramas but his farces are better.

Farce: *Mallejan Tots boertige vryery* (1633).—Verse: *Den bloeyenden Mei-waghen* (1608; cont. 24 songs).—Plays: *Battaefsche vriendenspieghel* (1615); *Nederlants treurspel* (1616; dedicated to Rodenburg).

J. v. Vloten, *Het Nederlandsch Kluchtspel*, II (2nd ed. 1877). A.M.B.W.

Colman, George, the elder (*Florence 18 IV 1732; ∞Miss Ford; †Paddington 14 VIII 1794), English playwright and theatre-manager. Author of comedies mocking the sentimental school, his outstandingly successful *Jealous Wife* (1761) was based on *Tom Jones*. He won esteem by his translation of Terence's comedies and numerous prologues and epilogues, including that for *The School for Scandal*.

Polly Honeycombe (1760); *Clandestine Marriage* (with Garrick, 1766).—*Dramatic Works* (4 vols, 1777).—*Prose on Several Occasions* (3 vols, 1787).

W. Kenrick, *An Epistle to G. C.* (1768); R. B. Peake, *Memoirs of the Colman Family* (1841); E. R. Page, *G. C. the Elder* (with biblio., 1935). R.M.H.

Colman, George, the younger (*London 21 X 1762; ∞1784 Clara Morris; †*ibid.* 17 X 1836), English dramatist and theatre-manager, who took over the Haymarket from his father. Prolific writer of undistinguished comedies in romantic vein; as examiner of plays from 1824 he proved tyrannous and prudish.

Inkle and Yarico (1787); *John Bull, or an Englishman's Fireside* (1805); *Random Records of My Life* (1830); *Poetical Works of C.* (1840).

R. B. Peake, *Memoirs of the Colman Family* (1841). R.M.H.

Coloma, Carlos (*Alicante 1566; †Madrid 1637), Spanish historian. He served in the wars in Flanders, of which he produced an interesting, first-hand account (1622). Later he held important military and civil posts and was twice ambassador in London. He protested against the performance of Middleton's *A Game at Chess* in 1623. He also translated the *Annals* of Tacitus.

Las guerras de los Pains Bajos desde el año de 1588 hasta el de 1599 (Antwerp, 1625); Bibl.

Autores Esp., XXVIII; *Obras de Cayo Cornelio Tácito* (Douay, 1629; repr. 1866, 1909); 'Relación del socorro de Brujas', in *Varias relaciones de los estados de Flandes, 1631 a 1656*, ed. F. del Valle and R. Sánchez Rayon (1880).

A. Llorente y Lannas, *Don C. C., historiador, político y militar* (1874); E. M. Wilson and O. Turner, 'The Spanish Protest against *A Game at Chesse*', in Mod. Lang. Rev., 44 (1949). E.M.W.

Colombini, GIOVANNI (*Siena 1304?; ∞1342 Biagia dei Cerretani; †Monte Amiata 31 VII 1367), Italian ascetic writer. A rich merchant of ardent nature he engaged in public affairs, but after reading the legend of Santa Maria Egiziaca he underwent a spiritual conversion (1355). He distributed his wealth (1364) and founded the *Gesuati*, a lay order approved by Urban V (1367). Colombini wrote a *Vita di Pietro Petroni* (lost), *Laudi spirituali* and 104 letters addressed to his followers and expressing with exultation his ideal of poverty, charity and love.

Lettere, ed. Fantozzi (1925); *Mistici del Duecento e del Trecento*, ed. Levasti (1935, selection).

G. Pardi, *Della Vita e degli scritti di G. C. da Siena* (1895). M.W.

Colonna, FRANCESCO (*1432?; †1527?), Italian Dominican friar, author of the *Hypnerotomachia Poliphili*, a strange allegorical work notable for its architectural theory, probably written before 1479. Published in 1499, it is considered Aldo Manuzio's typographical masterpiece.

Hypnerotomachia, Eng. tr. of bk I by [Sir] R[obert] D[allington?] (1592), ed. A. Lang (1890).

D. Gnoli, *Il Sogno di Polifilo* (1900); G. Schneider, 'Notes sur l'influence artistique du Songe de Poliphile', in Études ital. (1920). C.P.B.

Colonna, VITTORIA (*Marino 1492; ∞1509 Francesco d'Avalos, marquis of Pescara; †1525), Italian poet. Her love for her husband inspired the *Rime Spirituali* which she composed after his death. She is also famous for her friendship in later life with Michelangelo.

Rime (1882); *Carteggio*, ed. E. Ferrero and G. Müller (1889); *The 'In Memoriam' of Italy. A Century of Sonnets from the poems of V. C.* (1895).

M. F. Jerrold, *V. C.* (1906); A. A. Bernardy, *Vita e Opere di V. C.* (1927). C.P.B.

Colonne, GUIDO DELLE (*Sicily? *c.* 1215; †*c.* 1290), Italian poet of the second generation of the Sicilian school. A judge at Messina in 1242, he seems to have finished a history of the Trojan war in Latin prose (derived from a French source) as late as 1287. Dante in *De Vulgari Eloq.* cites two *canzoni* of Guido, praising their style and diction.

E. Monaci, *Crestomazia ital. dei primi secoli* (1912); E. Gorra, *Testi inediti di Storia troiana* (1887).

V. De Bartholomaeis, *Primordi della lirica d'arte in Italia* (1943); G. Bertoni, *Il Duecento* (2nd ed. 1930). K.F.

Colton, CHARLES CALEB (*1780?; †Fontainebleau 28 IV 1832), English clergyman of eccentric personality, author of some poems and a collection of aphorisms.

Lacon: or many Things in few Words addressed to those who think (2 vols, 1820–22); *Modern Antiquity and other Poems* (ed. with intro. M. Sherwell, 1835). R.M.H.

Columba (*Gartan? 521; †597), called Colum-cille, son of an Irish nobleman, studied under Finnan at Moville and Clouard. He founded the monasteries of Derry, Durrow and Iona, whence he set out to convert the Picts. An eminent scribe, his only two original works are the *Altus Prosator* and the *Noli Pater*.

Analecta Hymnica, vol. 51; *Adamnan's Life of St Columba*, ed. J. T. Fowler (1894); W. D. Simpson, *The Historical St Columba* (1927); J. A. Duke, *The Columban Church* (1932); J. F. Kenney, *Sources for the Early History of Ireland* (1929); J. Roussel, *Saint Colomban et l'épopée colombanienne* (2 vols, 1941–42). R.R.R.

Columbanus, ST (*Leinster *c.* 540; †Bobbio 23 XI 615), Irish missionary, founded the monasteries of Luxeuil and Bobbio. His voluminous writings include letters in verse and prose, a boat song, a penitential, sermons, commentary on the Psalms etc.

J. F. Kenney, *Sources for the Early History of Ireland*, I (1929); L. Gougaud, *Christianity in Celtic Lands* (1932). R.R.R.

Columbus, CHRISTOPHER (Cristóbal Colón —Cristoforo Colombo) (*Genoa 1451?; ∞1478? Felipa Moñiz de Perestrello; †Valladolid 1506). Columbus's accounts of his four voyages were written in Spanish. Menéndez Pidal has shown that Spanish was the language in which he was first taught to write, but that he learned it in Portugal.

Raccolta Colombiana, ed. C. de Lollis (Parte I, vols I–III, Rome, 1892); *Autógrafos de Cristóbal Colón* and *Nuevos autógrafos*, pub. by Duchess of Berwick and Alba (1892, 1902); *Select Documents Illustrating the four Voyages of Columbus*, ed. and tr. Cecil Jane (2 vols, Hakluyt Soc., 1930–33).

R. Menéndez Pidal, *La lengua de Cristóbal Colón* (Buenos Aires, 1942). E.M.W.

Columbus, Samuel Jonae (*Husby 1642; †Stockholm 8 VII 1679), Swedish poet and scholar. Studied classics at Uppsala, where he knew Urban Hiärne, and later became a friend of Georg Stiernhielm. Under the latter's influence he turned, after 1667, to writing Swedish instead of Latin poetry As tutor he travelled 1674–79 in Germany, Holland, England, France. He was especially concerned with the form of poetry and the functions of the Swedish language.

Odae Svethicae (1674); *Den bibliska werlden* (1674; first Sw. religious epic); *En Swensk orde-skötsel*, ed. G. Stjernström and A. Noreen (1881); *Mål-roo eller roo-mål*, ed. C. Eichhorn (1856); *Samlade skrifter*, ed. P. Hanselli and C. Eichhorn (in P. Hanselli, *Samlade vitterhetsarbeten av sv. författare*, II, 1856).
R. Ekholm, *S. C.* (1924).
B.M.E.M.; A.H.J.K.

Columella, L. Junius Moderatus, wrote (*c.* a.d. 60) 10 books on all aspects of farm economy. The treatment is thorough, the style manly and vigorous. Book X, on gardens, is written in hexameters as an appendix to Virgil's *Georgics*. Besides Latin and Greek sources he used the work of Mago the Carthaginian.

Ed. V. Lundström (1897); H. B. Ash (Loeb Libr. 1941 ff.).
V. Barberet, *De Columellae vita et scriptis* (1888); W. Becher, *De C. vita et scriptis* (1897). J.A.W.

Combe, George (*Edinburgh 21 X 1788; ∞1833 Cecilia Siddons; †*ibid.* 9 VIII 1858), phrenologist and moral philosopher.

Essays on Phrenology (1819); *Essay on the Constitution of Man* (1828); *Moral Philosophy, or the Duties of Man* (1840); *Elements of Phrenology* (1855).—*Life of C.*, ed. C. Gibbon (1878). R.M.H.

Combe, William (*Bristol 1741; ∞1814 Charlotte Hadfield; †Lambeth 19 VI 1828), English writer of varied career who (often while the printer waited) composed three series of jog-trot verses about the adventures of Dr Syntax, as letterpress to Rowlandson's plates; artist and writer never meeting.

Tour of Dr Syntax in Search of the Picturesque (1812); *Dance of Death* and *Dance of Life* (with Rowlandson, 1814–16); *Second Tour . . . in Search of Consolation* (1820); *Third Tour . . . of a Wife* (1821); *Letters to Marianne* (1823).—*Dr Syntax's Three Tours*, ed. J. C. Hotton (with life and biblio., 1869).
J. Grego, *Rowlandson the Caricaturist* (2 vols, 1880). R.M.H.

Comella y Villamitjana, Luciano Francisco (*Vich 1751; †1812), Spanish playwright. Not being a brilliant literary figure, he suffered heavily from his polemics with the witty Leandro Moratín. The bulk of his 130 plays are weak, pretentious historical dramas. More valuable are his realistic short plays of Ramón de la Cruz's type, e.g. *El alcalde proyectista*.

Idomeneo (1792); *Ino y Temisto* (1793); *El tirano de Ormuz* (1793); *La Andromaca* (1794).
C. Cambronero, 'C.: su vida y sus obras', in Rev. Contemp. (1896). R.M.N.

Comenius: see Komenský, Jan Amos.

Commire, Jean (*Amboise 25 III 1625; †Paris 25 XII 1702), French Jesuit and Latin poet. A pupil of Vavasseur and member of the Paris Pléiade (with Ménage, Petit, Santeul, La Rue, Du Perrier and Rapin), he wrote odes on the Horatian pattern, fables in imitation of Phaedrus, epigrams, idylls, inscriptions etc., and composed religious poems after the Psalms.

Carmina (2 vols, 1753). P.T.

Commodianus (of uncertain date, 3rd–5th century), Christian Latin author of two theological treatises, the *Instructiones* and *Carmen Apologeticum*, in verse partly quantitative, partly accentual.

Commodiani carmina, ed. B. Dombart, *Corp. Script. Eccl. Lat.*, XV (1888); ed. E. Ludwig (1878). A.J.D.

Commynes, Philippe de (*1447? †Argenton-Château 18 X 1511), French chronicler. The son of a Flemish nobleman, he became the trusted adviser of Charles the Bold, duke of Burgundy. He abandoned his master in 1472 to join Louis XI of France, under whom he held important office until the king's death in 1483. After a period in disgrace he returned to favour in 1489, but failed to regain his former pre-eminent position.

His *Memoirs*, which give the best eyewitness account of the reigns of Louis XI and Charles VIII, were written over the years 1489–98. His ability to link up events and to pick out those of real importance raises him high above the other chroniclers of the 15th century. His character studies reveal both shrewdness and a gift for observation. A love of moderation runs throughout the whole work. His style, though sometimes a little confused, is free from the exaggerated rhetoric of his day.

Mémoires, ed. J. Calmette and C. Durville (3 vols, 1924–25).
Sainte-Beuve, *Causeries du Lundi*, I (1851);

B. de Mandrot, 'L'autorité hist. de P. de C.', in Revue hist., 73–74 (1900–01); G. Charlier, *C.* (1945). A.H.D.

Compagni, Dino (*Florence *c.* 1255; ∞Filippa [?]; †*ibid.* 26 II 1324), Italian chronicler. Florentine merchant; six times consul of the *Arte della Seta*; prior (1289, 1301); gonfalonier of justice (1293). A White Guelf, he was prior with Dante when the last White *Signoria* fell before the opposition of the Blacks (1301). He wrote, when young, poems in the Provençal style and later (1310–12) an important *Cronica* recounting with great immediacy the bitter struggles (which had culminated in the overthrow of his party) from the peace of cardinal Latini (1280) to the coronation in Rome of the emperor Henry VII (1312). This vivid narration, suffused with the author's patriotism, religious faith and moral sensibility, is an essential background for the study of the *Divina Commedia.*

Opere, ed. Del Lungo (3 vols, 1879–87); *La Cronica, le Rime e l'Intelligenza*, ed. Piccoli (1910); *The Chronicle of D. C.*, tr. Benecke and Ferrers Howell (1906). M.W.

Compiuta Donzella, La (*fl.* mid-13th century), Florentine poet of whom three sonnets remain, expressing her reluctance to marry the man her father chose for her, and even to marry at all.

E. Monaci, *Crestomazia ital. dei primi secoli* (1912).

G. Bertoni, *Il Duecento* (2nd ed. 1930); L. Azzolina, *La C. D. di Firenze* (1902). K.F.

Comte, Auguste (*Montpellier 19 I 1798; †Paris 5 IX 1857), French philosopher. Comte was educated at the École Polytechnique, and afterwards taught there. He was the secretary and disciple of Saint-Simon. He suffered sorely in his private life (he was married in 1825, but left his wife in 1842, after passing through a series of acute mental crises). For the next few years his life was complicated by a violent and mystical passion for Clotilde de Vaux, who died in 1846. Her influence, however, remained and played a part in turning his positivism into a religion. Comte built his philosophy on the sciences, taking as his starting-point the 'law of the three estates'. He was the sworn enemy of theology and metaphysics, and proclaimed the reign of the 'positive spirit' in every domain of human activity, but especially in sociology and politics. This doctrine (which he summed up in his *Catéchisme positiviste*, 1852) left its mark on the whole of the second half of the 19th century, particularly in France. Its effects can be seen in the work of Taine, Renan, Littré and others.

Cours de philosophie positive (6 vols, 1830–42); *Système de philosophie positive* (4 vols, 1854); *Correspondance* (4 vols, 1903–04).

L. Lévy-Bruhl, *La Philosophie de C.* (1900); G. Deherme, *C. et son œuvre, le positivisme* (1909); M. Wolff, *Le Roman de C. et de C. de Vaux* (1929); H. Gouhier, *La Jeunesse de C. et la formation du positivisme* (1933). M.G.; J.P.R.

Concolorcorvo, pseud. of Carlos Bustamante ?, a Peruvian author otherwise unknown, who flourished in the mid-18th century. He published *El lazarillo de ciegos caminantes* ('The Guide of Blind Travellers'), ostensibly at Gijón (Spain) in 1773, really at Lima. It is an itinerary from Buenos Aires to Lima in which a satirical and picaresque but informative and objective account is given of the metropolitan and rural customs of the time.

El lazarillo de ciegos caminantes (1773; repub. 1942); also ed. V. García Calderón (in *Biblioteca de cultura peruana*, 1938) and M. Leguizamón (1908). E.Sa.

Condillac, Étienne Bonnot, Abbé de (*Grenoble 30 IX 1714; †Abbaye de Flux 3 VIII 1780), French philosophical writer. He was a leading contributor to Diderot's *Encyclopédie* and tutor to the prince of Parma (1758–67). His philosophy of sensationalism, developed from Locke, attributed the formation of the personality to sensations and experience, not to innate qualities.

Essai sur l'origine des connaissances humaines (1746); *Traité des systèmes* (1749); *Traité des sensations* (1754).—*Œuvres philosophiques*, ed. G. Le Roy (1947).

F. Picavet, *Les Idéologues* (1891); G. de Baguenault de Puchesse, *C.* (1910): Z. Q. Schaupp, *The Naturalism of C.* (1926). G.B.

Condorcet, Marie-Jean-Antoine-Nicolas Caritat, Marquis de (*Ribemont 17 IX 1743; ∞1786 Sophie de Grouchy; †Bourg-la-Reine 29 III 1794), French economist, sociologist and mathematician. He was inspector-general of the mint under Louis XVI and became politically prominent during the Revolution. Implicated with the Girondins in their fall, he died a few hours after his arrest, having probably taken poison. His *Réflexions sur le commerce des blés* (1786) links him with the physiocrats, Quesnay and Turgot. His *Esquisse d'un tableau historique des progrès de l'esprit humain* (1794) is an excellent synthesis of 18th-century thought.

Œuvres, ed. M. F. Arago and A. Condorcet-O'Connor (12 vols, 1847–49); *Correspondance inédite Condorcet-Turgot* (*1770–79*), ed. C. Henry (1882).

F. Picavet, *Les Idéologues* (1891); J. F. E. Robinet, *C.* (1893). G.B.

Confucius, romanized form of K'ung fu-tzŭ, 'The Master K'ung', title of K'ung Ch'iu (*Tsou 551 ?; †*ibid.* 479 B.C.?), Chinese philosopher. The biography of Confucius has gained an immense number of apocryphal elements at the hands of his followers and enemies. Legend already abounds in his earliest biography by Ssŭ-ma Ch'ien. The picture which the *Lun-yü* gives is of a teacher of deep spiritual character, with a strong sense of mission; yet without the willingness to compromise, necessary to secure the political employment which he sought throughout his life. For this end he left his native state of Lu *c.* 495 and visited a succession of states; he returned unsuccessful to Lu in 484.

The authorship or editorship of all the Confucian classics (q.v.) has at some time been attributed to him. The most extreme view is that of K'ang Yu-wei who maintained that Confucius wrote all the classics, apart from the 'forgeries' of Liu Hsin. The strongest traditions are for his selection of the *Shih-ching* (in approximately its present form) from a former collection of 3,000 poems, and for his editorship of the *Ch'un-ch'iu* ('Annals of Lu') in such a way as to express 'praise or blame' towards the persons recorded. The whole question is one of continuing controversy. Of his collected sayings, the *Lun-yü*, while undoubtedly containing parts from early collections perhaps of 5th-4th centuries B.C., is probably not older than 2nd century B.C.; the *Chia-yü* is of a later date.

Lun-yü (*The Analects of Confucius*, tr. A. Waley, 1938; see also J. Legge, *The Chinese Classics*, I, 2nd ed. 1893); *Chia-yü* (*Les Entretiens Familiers de Confucius*, tr. C. de Harlez, 1889; see also R. P. Kramers, *K'ung Tzŭ Chia Yü*, 1950).—H. G. Creel, *C. The Man and the Myth* (1951; contains a good biblio.). A.R.D.

Congreve, WILLIAM (*Bardsey, Yorkshire II 1669/70; †London 19 I 1729), English dramatist. Educated at Trinity College, Dublin, Congreve seems to have considered a legal career but turned to writing—with the aid of several sinecures. He was attractive and popular and amongst his friendships were those with Dryden and Vanbrugh, Anne Bracegirdle and Henrietta, duchess of Marlborough. His writings include lyrics, tragedy, opera and a masque, but it was in comedy that he excelled. His initial success as a dramatist was tempered by the disappointing reception of *The Way of The World* (1700), his best play, and he wrote little more. His polished wit is poetic as well as satiric, and his best characters—Millamant and Mirabel—are equipped for the comedy of manners with the necessary sophistication but are given also a complex humanity which provides both dramatic relief and satiric commentary.

The Old Batchelour (1693); *The Double-Dealer* (1694); *Love for Love* (1695); *The Mourning Bride* (1697); *The Judgement of Paris* (1701); *Incognita: or, Love and Duty reconcil'd. A Novel*, ed. H. F. B. Brett-Smith (1922).—*Works*, ed. M. Summers (4 vols, 1923); *Works*, ed. B. Dobrée (2 vols, 1925–28).

B. Dobrée, *Restoration Comedy* (1924); D. C. Taylor, *W. C.* (1931); J. C. Hodges, *W. C.* (1941). B.H.

Conington, JOHN (*Boston 10 VIII 1825; †*ibid.* 23 X 1869), English classical scholar and editor of Virgil, whose translations include the *Aeneid* in the ballad-metre of Scott and the *Iliad* in Spenserian stanzas.

Agamemnon (1848); *Virgil* (3 vols, 1861–68); *Odes of Horace* (1863); *Aeneid* (1866); *Iliad* (1868); *Horace: Satires, Epistles and Ars Poetica* (1869).—*Miscellaneous Writings* (with memoir by H. J. S. Smith, 1872). R.M.H.

Conon de Béthune (*c.1150; †Constantinople 17 XII 1219 or 1220), French lyric poet. Belonging to an illustrious Picard family, he took the Cross in 1189, but is said to have returned to France almost immediately. He played an important part in the fourth crusade (1202–04), appearing several times as spokesman for the Latins in their dealings with the Greek emperors Alexius III and IV. Conon became one of the leading political figures of the Latin empire, seneschal (1217) and regent (1219). His ten extant poems are conventional courtly lyrics, but are marked by firmness of touch and vigour of expression. His two crusading pieces are among the first to blend crusading zeal with the courtly theme of separation from one's lady.

Les Chansons de C. de B., ed. A. Wallensköld (1921). F.W.

Conradi, HERMANN (*Jessnitz 12 VII 1862; †Würzburg 8 III 1890), German poet and novelist, who burnt out rapidly, after struggles with ill-health and poverty, and a feverish early start in literature. A pioneer naturalist, he wrote the introduction 'Unser Credo' to the anthology *Moderne Dichtercharaktere*, and was among the more gifted poets of the movement, yet the total effect of his work was strident and crude. His novels owed much to Zola:

Adam Mensch (1889) caused him to be prosecuted for obscene blasphemy—but acquitted.

Lieder eines Sünders (1887); *Brutalitäten* (1886); *Phrasen* (1887).—*Gesammelte Schriften*, ed. P. Ssymank and G. W. Peters (3 vols, 1911).

O. Hachtmann, 'H. C.', in *Mitteldt. Lebensbilder*, I (1926). H.A.P.

Conrart, Valentin (*Valenciennes 1603; †Paris 23 IX 1675), French man of letters. The literary reunions held in his house from 1629 developed under Richelieu's patronage into the French Academy of which Conrart was the first permanent secretary.

A. Mabille de Poncheville, *V. C., le père de l'Académie française* (1935). G.B.

Conscience, Hendrik (*Antwerp 3 X 1812; †Brussels 10 IX 1883), Flemish novelist, son of a French father and a Flemish mother, volunteer in the Belgian army of 1830, politician and civil servant. The principal exponent of Flemish romanticism, he is at the same time a writer of European rank, as is evident from the many translations of his works. His first successful novel, *De Leeuw van Vlaenderen*, the epic of the Battle of the Golden Spurs, is the most popular book in Flemish literature; its fascinating glow and powerful pathos is also found in his other historical novels. In the forties he was more attracted to reality and embarked on sociological novels and stories in which descriptive and moralizing features dominate. About 1850 he wrote some delightful tales of country life which are among the best western European romanticism has produced. A true novelist and a born artist with a wide range of sentiment, he was influenced by romantic views, and idealized man and nature. With his hundred or so novels he is the prime mover of the Flemish literary renaissance of the 19th century.

Historical Novels: *De Leeuw van Vlaenderen* (1838; 64 Ger., 21 Fr., 3 Eng., trs); *Jacob van Artevelde* (1849); *De Boerenkrijg* (1853); *De Kerels van Vlaanderen* (1870).—Sociological Novels: *Siska van Roosemael* (1844); *Het geluk van rijk te zijn* (1855); *Het goudland* (1862); *Bavo en Lieveken* (1865).—Stories: *Rikke-Tikke-Tak* (1845); *Blinde Rosa* (1850); *De Loteling* (1850); *Baes Gansendonck* (1850); *De arme edelman* (1851); *De grootmoeder* (1853).—*Geschiedenis mijner jeugd* (autobiog., 1888).—*Volledige Werken* (10 vols, 1867–79; 6 vols, 1884–86); *Sammlung ausgewählter Schriften* (Ger. tr. 75 vols, 1846 ff.); *Œuvres complètes* (Fr. tr., 60 vols, 1854–85; 11 vols, 1886–88); *Complete Works* (Eng. tr., Baltimore, 1867).

E. de Bock, *H. C. en de opkomst van de Vlaamsche romantiek* (1919; 2nd ed. 1943); A. Jacob, *Briefwisseling 1837–1851* (1913–14); R. Zellweger, *Les débuts du roman rustique 1836–1850* (1941). R.F.L.

Constable, Henry (*1562; †Liége 9 X 1613), English poet. Educated at Cambridge, Constable became a Roman Catholic and spent most of his life in France, but returned to England temporarily after the accession of James I. He wrote melodious but eclectic verse on Petrarchan, pastoral and religious themes.

Diana (1592; augmented, 1594; repr. S. Lee, *Elizabethan Sonnets*, II, 1904); *England's Helicon* (contains 4 pastorals by Constable, 1600); *Spirituall Sonnettes* (1st pr. T. Park, *Heliconia*, II, 1815); *Diana, Sonnets and Poems*, ed. W. C. Hazlitt (1859).

L. E. Kastner, 'Elizabethan Sonneteers and the French Poets', in Mod. Lang. Rev., III (1908); J. A. Scott, *Les Sonnets Elisabéthains* (1929); L. C. John, *The Elizabethan Sonnet Sequences* (1938). W.A.A.

Constable, John (*fl.* 1520), Latin epigrammatist. He studied at Oxford where he was regarded as an excellent poet and rhetorician.

Epigrammata (Ric. Pynson, London, 1520). S.J.L.

Constant de Rebecque, Benjamin (*Lausanne 25 X 1767; ∞1789 Wilhelmina von Cramm, ∞1808 Charlotte von Hardenberg; †Paris 8 XII 1830), French politician and novelist. He came of an old Calvinist family which had taken refuge in Switzerland at the time of the revocation of the edict of Nantes, but became a French subject to further his political ambitions. He was deputy for the Sarthe and later for the Bas-Rhin. In 1830 he was appointed president of the legislative committee of the Council of State. He was a pioneer in the study of comparative religion and one of the founders of French liberalism whose political writings have lost little of their freshness. He belongs to the transition from the 18th to the 19th centuries and his life and work are classic examples of the conflict between 'head' and 'heart'. *Adolphe* (1816), one of the supreme masterpieces of the analytical novel, is partly autobiographical and describes the conflict between Constant and Mme de Staël in the setting of his liaison with Anna Lindsay.

Adolphe, tr. J. M. Murry in *The Conquest of Death* (1951).—*De l'Esprit de conquête et de l'usurpation* (1814); *De la Religion* (5 vols, 1824–31); *Mélanges de littérature et de politique* (1829); *Œuvres politiques* (1874); *Journaux intimes*, ed. A. Roulin and C. Roth (1952, only complete text); *Le Cahier rouge* (1907; *The Red Note-Book*, tr. N. Cameron, 1948); *Cécile*, tr. N. Cameron (1952).—*Lettres à Mme Récamier, 1807–30* (1882); *Lettres à sa famille* (1888); *Correspondance de B. C. et d'Anna Lindsay* (1933); *B. C. et Mme de Staël—Lettres à un ami* (1949).

G. Rudler, *La Jeunesse de B. C. 1767–94* (1909); C. Du Bos, *Grandeur et misère de B. C.* (1946); H. Nicolson, *B. C.* (1949). M.T.

Constantine, 15th-century Orthodox chronicler. Of Bulgarian origin, he settled in Serbia where he promoted the spread of learning, drew up a comprehensive system of Old Slavonic grammar and orthography, and wrote the life of his patron, the despot Stevan.

S. Stanojević, in Arch. f. Slav. Philol., 18 (1896); S. Rozanov, in Izvestija petrogradske akademije, 9 (1906). S.C.

Constantine VII Porphyrogenitus (*905; †959), Byzantine emperor. First as minor, then under the vigorous co-emperor Romanus I Lecapenus, Constantine VII had little opportunity for active intervention in politics. He was by inclination a scholar and patron of the arts and he is closely associated with the Macedonian renaissance. He supported a flourishing school of historiography and himself wrote a history of his grandfather Basil I. He also instigated the compilation of official handbooks designed to preserve imperial traditions of administration and ceremonial for his son and for later generations. The *De Ceremoniis* and the *De Administrando Imperio* were produced under Constantine's supervision and certain sections written by the emperor himself. They are among the most valuable sources for Byzantine history and civilization. The *De Thematibus* was an early work of Constantine's and draws largely on standard authors from classical to Byzantine times.

Ed. I. Bekker (3 vols, 1829–40, with Latin tr.); *De ceremoniis*, ed. A. Vogt (1935 ff., with Fr. tr.); *De administrando*, ed. G. Moravcsik (1949, with Eng. tr. by R. J. H. Jenkins); *De thematibus*, ed. A. Pertusi (1952).

A. Rambaud, *L'empire grec au dixième siècle: Constantin Porphyrogénète* (1870); S. Runciman, *The Emperor Romanus Lecapenus* (1929). J.M.H.

Constantine Manasses (†1187), Metropolitan of Naupactus and Byzantine author. He wrote a chronicle of world history to 1081 in political verse, and also rhetorical works, poetry and other writings, some now lost and some still unpublished.

Breviarium historiae metricum, ed. I. Bekker (1837, with Latin tr.); Migne, *Patr. Gr.*, 127 (with Latin tr.). J.M.H.

Conti, Antonio (*Padua 22 I 1677; †Padua 6 IV 1749), Italian poet and dramatist. *Abate*; Platonist; mathematician; widely travelled; a friend of Newton and Leibniz. Conti wrote 4 Roman tragedies in blank verse (1726–47); his *Giulio Cesare* is a solemn version of *Julius Caesar* by Shakespeare ('the English Corneille'), 'corrected' to conform with the classical doctrines of the French theatre. Other works include literary treatises and translations from Virgil, Anacreon and Pope (*Riccio rapito*).

Tragedie (*Giunio Bruto, Marco Bruto, Druso, Giulio Cesare*, 1751); *Prose e Poesie* (2 vols, 1739, 1756).

A. Salza, *L'abate A. C. e le sue tragedie* (1898); H. Quigley, 'Italian criticism in the 18th century', in *Mélanges Hauvette* (1934). M.W.

Conti, Giusto de' (*1389?; †Rimini 19 XI 1449), Italian poet at the court of Sigismondo Malatesta at Rimini. His *La Bella Mano*, written in 1440, is one of the best of the early volumes of lyrics in imitation of Petrarch.

La Bella Mano (1472), ed. with biog. G. M. Mazzuchelli (1753).

L. Venditti, *G. de' C. e il suo Canzoniere* (1903). C.P.B.

Contreras, Alonso de (*Madrid 1582; †after 1640?), Spanish autobiographer, who describes his adventurous life as a soldier in Italy, as a corsair in the Aegean, as a hermit in Aragon. It is very racy, and, where it can be tested, seems to be true. Lope de Vega dedicated a play to him.

Vida del capitán Alonso de Contreras, ed. M. Serrano y Sanz (1900; *The Life of Captain A. de C.*, tr. C. A. Phillips, 1926). E.M.W.

Contreras, Jerónimo de (late 16th century), Spanish novelist. He was a captain who held an official post in Naples. His most famous book, the *Selva de Aventuras* (before 1565), contains the adventures of a man who travelled to forget his unhappy love. It was later put on the Index. He also published two miscellanies.

Bibl. Autores Esp., III. E.M.W.

Cooke, John, English dramatist who wrote the successful comedy *Greene's Tu Quoque* (1614), treating a well-known Elizabethan actor.

Greene's Tu Quoque, or, The Cittie Gallant, ed. T. Heywood (1622); repr. *Hazlitt's Dodsley*, XI; repr. *Tudor Facsimile Texts* (1913).
B.L.J.

Cooke, JOHN ESTON (*Virginia 3 XI 1830; ∞1867 Mary Page; †Millwood, Va. 27 IX 1886), American novelist and biographer who has celebrated the landscape and history of his native state in a series of novels depicting it in nostalgic perspective.

Leather Stocking and Silk (1854); *Youth of Jefferson* (1854); *Last of the Foresters* (1856); *Henry St John, Gent* (1859); *Surrey of Eagle's Nest* (1866).

J. W. Davidson, *Living Writers of the South* (1869); J. O. Beaty, *J. E. C., Virginian* (1922).
R.M.H.

Cooper, ANTHONY ASHLEY, 3rd Earl of Shaftesbury (*London 26 II 1670/1; ∞VIII 1709 Jane Ewer; †Naples 4 II 1712/3), English politician and philosopher whose education was conducted by Locke in accordance with *Thoughts Concerning Education.* From Winchester (1683–86) Shaftesbury travelled abroad, and studied privately at home. M.P. for Poole (1695) he was a bitter opponent of France. Affected by Cambridge platonism he was influential in restating for the 18th century in its own terms aesthetic and critical commonplaces of the renaissance.

Soliloquy, or Advice to an Author (1710); *Characteristicks* (1711; rev. 1714; ed. J. M. Robertson, 1900).

R. L. Brett, *The Third Earl of Shaftesbury* (1951). B.L.J.

Cooper, JAMES FENIMORE (*Burlington, N.J. 15 IX 1789; ∞1811 Susan DeLancey; †Cooperstown, N.Y. 28 III 1863), American novelist, social critic. He produced more than fifty books: frontier and sea novels, allegorical and satirical tales, history, travel sketches and social criticism. Boyhood life in a New York pioneer settlement provided background for his famous Leatherstocking series, five novels giving a sweeping and noble picture of the woodsman and the Indian. His years at sea (1806–11), after dismissal from Yale, furnished material for the first realistic transcripts of sea adventure. European experiences (1826–33) gave him perspective to explain Americans to Europeans, to point to the development of democracy and the meaning of America.

The Spy (1821); *The Pioneers* (1823); *The Pilot: A Tale of the Sea* (1823); *The Last of the Mohicans* (1826); *The Prairie* (1827); *The Red Rover* (1828); *Sketches of Switzerland* (1836); *Gleanings in Europe* (1837); *The History of the Navy of the United States of America* (1839); *The Pathfinder* (1840); *The Deerslayer* (1841); *The Wing-and-Wing* (1842); *Satanstoe* (1845).—*The Works of J. F. C.* (33 vols, 1895–1900); *Correspondence of J. F. C.*, ed. J. F. Cooper (2 vols, 1922); *J. F. C.: Representative Selections*, ed. R. E. Spiller (1936).

T. R. Lounsbury, *J. F. C.* (1882); R. E. Spiller, *F. C.: Critic of His Times* (1931); W. B. S. Clymer, *J. F. C.* (1900); H. W. Boynton, *J. F. C.* (1931). H.L.C.

Cooper, THOMAS (*Leicester 20 III 1805; ∞1834 Susanna Chaloner; †Lincoln 15 VII 1892), English poet and reflective writer, sometime chartist and later itinerant preacher, who wrote his radical epic, *The Purgatory of Suicides: a Prison Rhyme* (1845), while serving two years for sedition in Stafford jail. Later works reflect his spiritual development.

Wise Saws and Modern Instances (1845; also written in Stafford jail); *Paradise of Martyrs: a Faith Rhyme* (1873).—NOVELS: *Alderman Ralph* (1853); *The Family Feud* (1854).—VARIOUS: *Life of C.* (1872); *Collected Poetical Works* (1877); *Thoughts at Four Score* (1885).

R. Conklin, *C. the Chartist* (1935).
R.M.H.

Coornhert, DIRCK VOLKERTSZ (*Amsterdam 1522; ∞Cornelia Symonsd.; †Gouda 29 X 1590), Dutch engraver, moral theologist, poet and playwright. In 1572 Coornhert was secretary to the States of Holland, but had to take refuge in Cleve (where Goltzius learned etching from him) until 1577. For ten years he lived at Haarlem as a notary. In 1588 he moved first to Delft and then to Gouda. Coornhert started his literary career with translations (Cicero's *De officiis*, Seneca's *De beneficiis*, the *Odyssey*, Boccaccio's *Decamerone* (*Vijftigh Lustighe Historien*)). His original poetry is still strongly influenced by the rederijkers (*Lof van de Ghevanghenisse*, the comedies, the *Lied-boeck*). His prose works on the other hand show him as an inveterate renaissance crusader for the purity of the native language. Of his more than hundred prose works (among which are a great number of pamphlets against the Calvinists), which reveal his spirituality and perfectionism, his main work is *Zedekunst* (1586), a stoical ethic modelled on the ancient writers or rather the humanists.

Biblio. by Th. J. I. Arnold in Bibl. Belg.; *D. V. C.'s Wercken* (3 vols, 1633); *XX Lustighe Historien*, etc., ed. G. A. Nauta (1903); *De Dolinge van Ulysse*, ed. Th. Weevers (1939); 'Comedie van de Rijcke Man', ed. N. v. d. Laan, in *Noordnederl. Rederijkersspelen* (1941); 'Comedie van Lief en Leed', ed. P. v. d. Meulen, in *De comedies van C.* (1946); *Zede-*

kunst, dat is Wellevenskunste, ed. B. Becker (1942).

B. Becker, *Bronnen tot de kennis van het leven en de werken van D. V. C.* (1928), and in Nieuw Nederl. Biogr. Woordenb., X (1937); Th. Weevers, *C.'s Dolinge van Ulysse* (1934) and 'Coornhert's and Chapman's Odysseys', in Eng. Stud., XVIII (1936); B. Becker, in Critisch Bulletin (1940); H. Bonger, *D. V. C.* (1941); G. Kuiper, *L. Cornelius Valerius en Sebastianus Foxius Morzillus als bronnen van C.* (1941); G. Stuiveling, 'C. en zijn Liedboek', in Rekenschap (1941); A. Zijderveld, 'C.'s ABC', in Tijdschr. v. Nederl. T. & Lett., LXIII; P. v. d. Meulen, 'C. en Colijn v. Rijssele', in Nieuwe Taalgids, XL (1947) and 'Over de datering van C.'s Abrahams Uytganck', in Tijdschr. v. Nederl. T. & Lett., LXV (with reply by A. Zijderveld, *ibid.*); Rufus M. Jones, *Spiritual Reformers in the 16th and 17th centuries* (1914). J.J.M.

Cop, Matija (*Žirovnica 26 I 1797; †6 VII 1835), Slovene philologist and critic. Educated in Slovenia and Austria, he acquired a wide knowledge of European languages and literature and became the most learned Slovene of his generation. He wrote the first thorough history of Slovene literature and exercised a great formative influence on F. Prešeren.

Slovenačka Književna Istorija (1864). S.C.

Copernicus, Nicolaus, Polish Mikołaj Kopernik (*Thorn 19 II 1473; †Frauenburg 24 V 1543), founder of modern astronomy. Studied mathematics and astronomy in Cracow (1491–96), canon law and medicine (simultaneously with work on astronomy) in Italy (–1505). From 1505 he was canon of Frauenburg. His *De revolutionibus orbium coelestium*, probably complete by 1517, was first published (with the unauthorized preface of a Protestant theologian, to conciliate established prejudices) in 1542. The heliocentric theory of the universe was, despite the revolution in thought it inaugurated, the work of a devout Christian (cf. his *Septem sidera*, odes on the Infancy of Christ).

L. Prowe, *N. C.* (2 vols, 1883–84); W. E. Peuckert, *N.K.* (1943); A. Armitage, *N. C.* (1950). F.P.P.

Copland, Robert (*fl.* 1508; †1547 ?), English author and printer originally working for Wynkyn de Worde. Copland first used a 'comma' in a black-letter book, *The Hye Way to the Spyttel House* (1535). He wrote and translated popular literature.

The Complaynte of them . . . to late maryed (1535 ?), ed. J. P. Collier (1863); *Gyl of Braintfords Testament* (1560 ?), ed. F. J. Furnivall (1871); *The Hye Way to the Spyttel House* (1535), ed. A. V. Judges (1930).

H. R. Plomer, 'R. C.', in Trans. Biblio. Soc., III (1896). B.L.J.

Copley, Anthony (*1567; ∞after 6 I 1590/1; †Italy ? 1607 ?), English Roman Catholic poet, who, though loyal, suffered imprisonment. He wrote anti-Jesuit pamphlets, supported Lady Arabella Stuart's conspiracy, confessed and was pardoned.

Wits fittes and fancies (1595); *A Fig for Fortune* (1596), repr. Spenser Soc. (1883). B.L.J.

Coppée, Francis-Joachim-Édouard-François (*Paris 26 I 1842; †*ibid.* 23 V 1907), French poet, playwright and novelist. Coppée was born in humble circumstances and first worked as a clerk in the ministry of war. He achieved literary success with his play *Le Passant* (1869) in which Sarah Bernhardt acted. He was appointed librarian to the Senate and to the Comédie Française, and was elected to the French Academy in 1884. He early came under the influence of the Parnassian school, but later turned to a more simple and prosaic form of verse and became known as the 'poet of the humble'. His verse plays, on moral and patriotic themes, though famous in their day are now forgotten. His novels suffer from excessive sentimentality, relieved by an occasional excursion into realism.

Verse: *Le Réliquaire* (1866); *Les Intimités* (1868); *La Grève des Forgerons* (1869); *Les Poèmes Modernes* (1869); *Les Humbles* (1872); *Le Cahier Rouge* (1874); *Olivier* (1875); *Contes en vers* (1881–87); *Les Paroles sincères* (1890); *Poèmes d'amour et de tendresse* (1927).—Plays: *Le Luthier de Crémone* (1877); *Les Jacobites* (1885); *Pour la Couronne* (1895).—Short Stories: *Une Idylle pendant le Siège* (1875); 7 *Anthologies* (1882–1903); *Souvenirs* (7 vols, 1890–1910).—*Œuvres complètes* (17 vols, 1885–1909); *Poésies complètes* (3 vols, 1923–25).

H. Schoen, *F. C., l'homme et le poète* (1910); L. Le Meur, *La vie et l'œuvre de F. C.* (1933). M.G.; J.P.R.

Coquillart, Guillaume (*Reims 1450 ?; †*ibid.* 12 V 1510), French poet and dramatist, canon of Reims. In his verse, which shows him to be a remarkably broad-minded cleric, he makes fun of the customs and abuses of his day and describes them with realism, in the manner of Villon. He wrote some farces and dramatic monologues. His expression is sometimes careless and obscure, but he possesses an extensive and picturesque vocabulary.

Œuvres, ed. P. Tarbé (1847); A. Longnon, 'Les deux Coquillart', in Romania, XXIX

(1900); G. Paris, 'Le poète G. Coquillart', in *Mélanges de litt. franç.*, ed. M. Roques (1912). A.H.D.

Corazzini, SERGIO (*Rome 6 II 1886; †*ibid.* 18 VI 1907), Italian poet. Despite his early death from consumption Corazzini wrote enough in his 4 brief years of literary activity to be considered by later generations as the founder of the so-called *poesia crepuscolare*, which flourished in Italy during the first two decades of the 20th century. Corazzini's poems, like those of his fellow-poet Gozzano, are wistful, melancholy and tinged with irony.

Le Dolcezze (1904); *L'Amaro Calice* (1905); *Le Aureole* (1905); *Piccolo Libro Inutile* (1906); *Libro per la Sera della Domenica* (1907).

L. Fontana, 'Evolution Poétique de S. C.', in Rev. des Etudes Ital., 3 (1938). J.F.C.

Corbechon, JEAN (*fl.* 14th century), French translator. Chaplain to Charles V of France, at whose request he translated into French the *Liber de Proprietatibus* by Bartholomew Anglicus (1372).

C. Herfrey-Rey, 'J. C., traducteur de Barthélemy l'Anglais', in Positions des thèses, Ecole des Chartes (1944). A.H.D.

Corbet, RICHARD (*Ewell 1582; †Norwich 28 VII 1635), English poet. Bishop of Oxford (1624), then of Norwich (1632), Corbet was a bitter enemy of Puritanism. His poetry, however, consists mainly of jovial ballads and satires.

Certain Elegant Poems (1647), ed. O. Gilchrist (1807).

A. à Wood, *Athenae Oxonienses*, II, ed. P. Bliss (1820); J. E. V. Crofts, 'Life of Bishop C.', in Essays and Studies Eng. Assn. (1924). W.A.A.

Corbière, ÉDOUARD JOACHIM, known as TRISTAN (*Coat-Congar, Ploujean (Finistère) 18 VII 1845; †Morlaix 1 III 1875), French poet. His poetry divides into two groups. The first expresses the grimmer aspects of his native Brittany, the other the intimate stresses of the divided individual. The deliberate ruggedness of much of his verse is a positive reaction against romanticism and had a considerable influence on contemporary Anglo-Saxon poetry.

Les Amours jaunes (1873; 1891; 1912).

J. Laforgue, *Mélanges posthumes* (1903); R. Martineau, *T. C.* (1904; 1925); A. Arnoux, *Une Âme et pas de violon* (1929); P. Quennell, *Baudelaire and the Symbolists* (1929); P. Rousselot, *T. C.* (1951; best intro.). M.T.

Cordier, MATHURIN (*1479; †Geneva 8 IX 1564), French humanist. The teacher of Calvin at the Collège de la Marche (1523), he was converted to the Reform and passed his later years in Switzerland. His works are all grammatical or pedagogical.

Colloquiorum libri IV ad pueros in Latino sermone exercendos (1554); *La Civilité puérile* (1560; a treatise on manners for children).

E. A. Berthault, *De M. C.* (1875); R. Barroux, in *Dict. des lettres françaises*, I (1951). F.W.

Cordus, EURICIUS (*Simshausen *c.* 1486; †Bremen 24 XII 1535), German humanist, poet, doctor and botanist, one of Mutian's circle at Erfurt. His Latin epigrams are one of the best products of German humanism and were praised (and borrowed) by Lessing.

Epigrammata (1520 ff.), ed. K. Krause (1892); *Opera poetica omnia*, ed. Meibom (1614).

K. Krause, *E. C.* (2 vols, 1879); W. Stammler, *Von der Mystik zum Barock* (1948). D.G.D.

Coresi (*Târgoviste ?), was the author of the first printed Rumanian books still extant which he translated from Serbian. The only thing known about Coresi is that he was a deacon and printed his twenty-two religious books between 1557 and 1588. Only two imperfect copies exist of his *Psaltirea* which was printed in both Rumanian (1570) and Slavonic (1577).

Evanghelia (1560–61); *Tâlcul Evangheliilor* (1564); *Molitvenicul românesc* (1564); *Liturghia* (1570).

L. Predescu, *Diaconul C.* (1933). A.V.W.

Corinna, Greek lyric poet from Tanagra (late 6th century B.C.). Wrote on Boeotian subjects in Boeotian. Criticized Pindar and was called by him a Boeotian sow.

E. Diehl, *Anthologia Lyrica Graeca* (1949); J. M. Edmonds, *Lyra Graeca* (1922, with tr.). T.B.L.W.

Corio, BERNARDINO (*Milan 8 III 1459; †1512 ?), Italian historian. His history of Milan, commissioned by Lodovico il Moro and published in 1503, is the earliest Italian work on the subject.

Historia di Milano (1503), ed. with biog. E. De Magri (1855).

F. Gabotto, 'B. C.', in Vita Nuova, 2 (1890). C.P.B.

Corippus, FLAVIUS CRESCONIUS (6th century A.D.), African Latin author of a historical epic, the *Iohannis*, important for the history and topography of N. Africa, and the panegyric *In laudem Iustini Augusti minoris*.

Ed. I. Partsch in *Mon. Germ. Hist.*, III (1879). A.J.D.

Cornazzano, ANTONIO (*Piacenza 1429; †Ferrara 1484), Italian poet and improviser. During his service under the Sforza, Colleoni and Estensi he wrote treatises in verse, lives of famous men and numerous poems.

Vita di Nostra Donna (1471); *Opera bellissima de l'arte militar* (1493); *Proverbi di m. A. C. in facetie* (1525); *Sonetti e Canzoni* (1503).

C. Poggiali, *Memorie per la storia letteraria di Piacenza* (1789); M. A. Silvestri, *Antenati e famiglia di A. C.* (1914). C.P.B.

Corneille, PIERRE (*Rouen 6 VI 1606; ∞1640 or 1641 Marie de Lampérière; †Paris 30 IX 1684), French dramatist. Sprung from a prosperous family of Norman lawyers, Corneille was educated by the Jesuits at Rouen, qualified for the bar but, preferring not to plead (he stammered), bought two judicial posts and became a magistrate in his native town. His first play, *Mélite* (1630), was a comedy, inspired, he said, by frustration in love. Acted in Paris by Mondory's troupe (later the Théâtre du Marais), its success evoked seven other plays in quick succession, five of them comedies. Probably in January 1637 Mondory produced *Le Cid*, at first styled a tragi-comedy. This half-romantic play, which nevertheless established in practice French classical tragedy, was criticized for imperfectly observing the unities by the newly-founded French Academy which examined it on Richelieu's orders. Corneille remained silent for three years, then gave *Horace*, *Cinna* and *Polyeucte*, usually considered his masterpieces. Declining success led him to abandon the theatre after *Pertharite* (1652), but he returned in 1659, wrote much experimental work including spectacular 'fairy' plays (*pièces à machines*) and soon had to compete with the rising star of Racine. His *Tite et Bérénice* (1670) marked his failure to compete with the younger dramatist in a play on the same subject. His last years were darkened by artistic failure, relative poverty and the death of his son. He remained throughout a prominent citizen of Rouen and in Paris was the stiff, uncourtly provincial.

His work falls into three main divisions. The early comedies, to which may be added *Le Menteur* (1643, an adaptation of Alarcón's *La verdad sospechosa*) and its *Suite* (adapted from Lope de Vega's *Amar sin saber a quien*), are artificial and vivacious comedies of intrigue on Spanish lines. His great period opens with *Le Cid*, also an adaptation of the Spanish (Guillén de Castro's *Mocedades del Cid*, 1621), then runs through his four chief 'Roman' tragedies to *La Mort de Pompée*. These, simple in plot and heroic in sentiment, constitute his most typical contribution to French classical drama. The sublime rhetoric of their poetry and their idealization of the human capacity for endurance and abnegation have extended their influence far beyond their own time. Thirdly, from *Rodogune* on (1644) and particularly after the return of 1659, Corneille tends to complicated melodramatic plots and romantic sentiments which probably reflect his strongest natural preference. Modern scholarship is re-exploring these interestingly imperfect plays.

PLAYS (the dates are those of first productions): COMEDIES: *Mélite* (1630?); *La Veuve* (1631?); *La Galerie du Palais* (1632); *La Suivante* (1632?); *La Place Royale* (1633); *L'Illusion comique* (1636); *Le Menteur* (1643); *La Suite du Menteur* (1644?).—TRAGEDIES: *Médée* (1635); *Le Cid* (1636–37); *Horace* (1640); *Cinna* (1640–41); *Polyeucte* (1641–42?); *La Mort de Pompée* (1642–43); *Rodogune* (1644–45); *Théodore vierge et martyre* (1645); *Héraclius* (1646–47); *Nicomède* (1651); *Pertharite* (1652); *Oedipe* (1659); *Sertorius* (1662); *Sophonisbe* (1663); *Othon* (1664); *Agésilas* (1666); *Attila* (1667); *Tite et Bérénice* (1670); *Suréna* (1674).—TRAGI-COMEDIES ETC.: *Clitandre* (1630?); *Don Sanche d'Aragon* (1649); *Andromède* (1650); *La Toison d'or* (1660); *Psyché* (1671, with Molière and Quinault); *Pulchérie* (1672).—VERSE: *L'Imitation de Jésus-Christ* (1651); *Louanges de la Sainte Vierge* (1665); *L'Office de la Sainte Vierge . . . et tous les hymnes du Bréviaire romain* (1670).—DRAMATIC THEORY: *Examens* and *Discours* (1660).—*Œuvres complètes*, ed. C. Marty-Laveaux (12 vols and 1 album, 1862–68); *Théâtre complet*, ed. P. Lièvre and R. Caillois (2 vols, 1934).

G. Lanson, *C.* (1898); H. C. Lancaster, *A History of French Dramatic Literature in the 17th Century*, II (1932); L. Lemonnier, *C.* (1934); R. Brasillach, *C.* (1938); M. Turnell, *The Classical Moment* (1947); O. Nadal, *Le Sentiment de l'amour dans l'œuvre de C.* (1948); G. C. May, *Tragédie cornélienne, tragédie racinienne* (Illinois, 1948). G.B.

Corneille, THOMAS (*Rouen 20 VIII 1625; †Les Andelys 8 XII 1709), French playwright, younger brother of Pierre. Versatile though superficial, he adapted comedies of intrigue from Spanish models (1647–55), then turned to tragedies and tragi-comedies, of which *Timocrate* (1656), *Camma* (1661) and *Ariane* (1672) were outstanding successes. After Molière's death he became the chief author for his company and composed: *Circé* (1675), a successful spectacular play with music; *Dom Juan* (1677), a bowdlerized verse version of Molière's play, which replaced the original in the French theatre until 1841; and *Le Comte d'Essex* (1678), a dramatization of queen Elizabeth's relationship with Essex (see LA CALPRENÈDE). Between 1678 and 1686 he wrote several opera libretti for Lulli. In his later plays he collaborated with Donneau de Visé, with whom he also shared the editorship of Le Mercure Galant from 1684. His last years were devoted to learned works for the French Academy, for which he compiled a *Dictionnaire des arts et des sciences* (1694) and a *Dictionnaire historique et géographique* (1708). He edited Vaugelas (1687) and commented (1704) on his *Remarques*.

Théâtre, in *Œuvres des deux Corneille* (1860). G. Reynier, *T. C., sa vie et son théâtre* (1892). G.B.

Cornelius, PETER (*Mainz 24 XII 1824; †*ibid.* 26 X 1874), German poet and composer, nephew of Peter Cornelius the painter. His opera *Der Barbier von Bagdad*, first performed under Liszt in Weimar 1858, met with little success till 1905. Apart from his operas, a song-writer and graceful minor poet.

OPERAS: *Der Barbier von Bagdad* (1858; tr. F. H. Martens, 1925); *Der Cid* (1865).—VERSE: *Ein Sonettenkranz für Frau Rosa von Milde* (1859).—*Gedichte*, ed. A. Stern (1890); *Gesammelte Werke* (4 vols, 1904).
K. M. Cornelius, *P. C., der Wort- und Tondichter* (2 vols, 1925). H.A.P.

Cornelius Gallus: see GALLUS, C.

Cornelius Nepos (*c. 100; †c. 25 B.C.), Roman historian, was a friend of Cicero, Atticus and Catullus. His chief work was *De Viris Illustribus*, in at least 16 books, comparing Roman with foreign worthies. Extant are lives of 23 foreign generals, of the elder Cato and of Atticus. Nepos' style is anecdotal and he is careless in treatment of sources, but he contains material not elsewhere extant.

Ed. K. Nipperdey (2nd ed. with comm. 1879); E. O. Winstedt (1904); O. Wagner (1922); C. Halm and A. Fleckeisen (13th ed. 1925). Eng. tr. J. C. Rolfe (Loeb Libr. 1929).
E. Norden, *Antike Kunstprosa* (3rd ed. 1913–16); F. Leo, *Die griechisch-römische Biographie* (1901). J.A.W.

Cornificius: see RHETORICA AD HERENNIUM (PART I).

Cornwall, B.: see PROCTER, B. W.

Corral, PEDRO DEL (early 15th century), Spanish novelist. His *Crónica del Rey Don Rodrigo* (*c.* 1403) is a historical novel of chivalry about Roderick the Goth and the Moorish invasion of 711. Corral used the Spanish version of Ahmed Ar-Rasi. His book influenced all the ballads about Roderick, Mariana's history, Spanish romantic dramas and works by Scott, Washington Irving and Southey.

Crónica del Rey Don Rodrigo (1511).—R. Menéndez Pidal, *Floresta de leyendas heróicas. Rodrigo, el último godo* (3 vols, 1925–27). E.M.W.

Corrêa, RAYMUNDO (*Lake Moguncio 1860; †Paris 13 II 1911), Brazilian lyrical poet of the Parnassian school. Beneath the extreme concern for form (the sonnet, of course, attracted him especially) was an extreme tenderness of feeling, of undirected grief at the sadness of things.

Primeiros sonhos (1879); *Symphonias* (1883); *Versos e versões* (1883–86, 1887); *Alleluias, 1888–90* (1890); *Poesias* (1898, 1910). E.Sa.

Correggio, NICCOLÒ DA (*Ferrara 1450; †*ibid.* 1 II 1508), Italian poet. He entered the court-service at Ferrara as diplomat, soldier and poet, and wrote Petrarchan lyrics and a drama on classical lines, *Cefalo*, performed in 1487.

Canzonieretto adespoto di N. da C. (1892).
A. Arata, *N. da C. nella vita letteraria e politica del suo tempo* (1934). C.P.B.

Correia, GASPAR (*c. 1496; †Malacca 1561), Portuguese historian. He spent most of his life in the East and saw the Portuguese empire at the height of its splendour. His *Lendas da India*, a history of Portuguese imperial expansion, is largely based on first-hand information and abounds with precise, detailed descriptions of people and events.

Lendas da India (8 vols, 1858–66; *The three voyages of Vasco da Gama*, tr. E. J. Stanley, 1869).
A. F. G. Bell, *G. C.* (1924). T.P.W.

Cort, FRANS DE (*Antwerp 21 VI 1834; †Ixelles 18 I 1878), Flemish poet, wrote intimate poetry, inspired by domestic happiness, as well as political poems. He concentrated on form and translated Burns and Horace.

Liederen (1857, 1859); *Zing-Zang* (1866).—*Liederen en Gedichten*, ed. De Wildeman-De Cort (1912).
M. Rooses, *Schetsenboek* (1877). R.F.L.

Corte Real, JERÓNIMO (*1533 ?; †1588 ?), Portuguese poet. One of the many epic writers who followed in the wake of Camões. His poems are long and rather prosaic. That dealing with the victory of Lepanto is written in Spanish.

Sucesso do segundo cerco de Diu (1574); *Felicíssima victoria . . . de D. Juan de Austria* (1578); *Naufrágio e lamentoso sucesso da perdição de Manuel de Sousa de Sepúlveda* (1594).
A. F. Barata, *Subsídios para a biographia do poeta J. C. R.* (1889). T.P.W.

Cortés, Hernán (*Medellín 1485; †Castilleja de la Cuesta 1547), Spanish conquistador. His five letters to Charles V about the conquest of Mexico are more interesting for their contents than for their style. Nevertheless they are straightforward, lively narrations.

Bibl. Autores Esp., 22; *Cartas y relaciones al emperador Carlos V*, ed. P. de Gayangos (Paris, 1886); *Letters of Cortés*, tr. F. A. MacNutt (New York–London, 1908). E.M.W.

Corver, Marten (*Amsterdam 1727; †The Hague? 1 VIII 1794), pupil of Le Kain and Jan Punt, began the teaching of dramatic art in the Netherlands and strove for naturalness.

Tooneelaanteekeningen (1786).
Ben Albach, *Jan Punt en M. C.* (1946). J.W.W.

Corvinus, Laurentius (*Neumark 1465; †Breslau 25 VII 1527), Silesian humanist. Studied under Conrad Celtis in Cracow. Author of *De Appolone et novem musis* (1516) and *Hortulum elegantiarum*—texts for classical studies; also a compendious *Geographia* (Basel, 1557).

G. Bauch, 'L. C. der Breslauer Stadtschreiber und Humanist', in Zs. f. schles. Gesch., 17 (1883); 2 poems ed. J. Krókowski in *Charisteria Th. Sinko* (1951). F.P.P.

Cory, William, originally William Johnson (*Great Torrington, Devon 9 I 1823; ∞1878 Rosa Guille; †Hampstead 11 VI 1892), English poet. Educated at Eton and Oxford. Schoolmaster at Eton till 1872 when he changed his name and travelled abroad. His poems (privately printed) are distinguished for their pensive lyrical grace.

Ionica (1858); *Ionica*, II (1877); *Ionica* (collected ed. 1891; new ed. with biog. intro. A. C. Benson, 1905).—*Extracts from Letters and Journals*, ed. F. W. Cornish (1897).
Viscount Esher, *Ionicus* (1923); F. C. Mackenzie, *W. C., A Biography* (1950); J. Carter, 'Hand-list of the Printed Works of W. J.', in Cambridge Bibl. Soc., I (1949). R.F.

Coryate or **Coryatt,** Thomas (*1577?; †Surat XII 1617), English traveller. After being a time-server at the court of James I, Coryate travelled extensively in Europe (1608) and Asia (1612–17). His account of his European tour, *Coryats Crudities*, was for some time the only handbook on continental travel.

Coryats Crudities (1611; repr. 2 vols, 1905); *Coryats Crambe, The Odcombian Banquet* (both 1611; both repr. in 1776 ed. of *Crudities*, 3 vols); *Thomas Coriate Traveller for the English Wits: Greeting* (1616), repr. W. Foster, *Early Travels in India* (1926).
A. à Wood, *Athenae Oxonienses*, II, ed. P. Bliss (1820); B. Penrose, *Urbane Travellers* (1942); S. C. Chew, *The Crescent and the Rose* (1937). W.A.A.

Cosmad, Dimitrie: see Bolintineanu.

Cosmas, Bulgarian presbyter: see Kozma.

Cosmas Indicopleustes (*fl.* mid-6th century), a merchant who travelled in the East and in Africa. He lived later in Alexandria, and he may have become a monk, though it is doubtful whether he ever lived on Mt Sinai. His fascinating *Christian Topography* is based on the Bible and the Fathers and the Ptolemaic system, enriched by shrewd comment and his personal experiences as a traveller.

Christian Topography, ed. E. O. Winstedt (1909); Migne, *Patr. Gr.*, 88 (with Latin tr.); Eng. tr. J. W. McCrindle (1897).—M. V. Anastos, 'The Alexandrian origin of the *Christian Topography*', in Dumbarton Oaks Papers, 3 (1946). J.M.H.

Cosmas of Jerusalem (*fl.* 8th century), bishop of Maiouma and Byzantine poet. With John of Damascus he was one of the finest exponents of the canon as a form of church hymn. He also wrote commentaries on the poetry of Gregory of Nazianzus. Cosmas' canons are still used in the services of the Greek church.

Hymns and canons, Migne, *Patr. Gr.*, 98 (with Latin tr.); commentaries, Migne, *Patr. Gr.*, 38 (with Latin tr.).
E. Wellesz, *History of Byzantine Music and Hymnography* (1949). J.M.H.

Cosmas of Prague (*1045?; †21 X 1125), Czech chronicler. A canon and later dean of the chapter of Prague, Cosmas composed a Latin chronicle the first part of which contains a valuable record of popular Czech mythological beliefs and pseudo-historical legends; the second part (894–1125) gives an important though not impartial account of early Czech history.

Chronicle, ed. B. Bretholz, in *Mon. Germ. Hist.* (1923). R.A.

Cossa, Pietro (*Rome 25 I 1830; †Leghorn 30 VIII 1881), Italian poet and playwright. In his earliest plays truth is sacrificed for the sake not of drama but of theatricality. Nevertheless he wrote expertly and his plays held the audiences. In the preface to *Nerone* (1871), which established his reputation, he declares himself a follower of the school of *verismo* and his presentation of the character of Nero bears out his assertion. His dramas after this date are not conflicts of two rights, but presentations of the character of an individual or of a period.

Plays: *Mario e i Cimbri*, *Sordello*, *Monaldeschi*, *Beethoven*, *Puschkin* (1860–70); *Plauto e il suo secolo* (1876); *Lodovico Ariosto e gli Estensi* (1875); *Messalina* (1875); *Cleopatra* (1879); *Giuliano l'Apostata* (1876); *I Borgia* (1877).—*Poesie liriche* (1876).

B. Croce, *La letteratura della nuova Italia*, II (1914); L. Tonelli, *Il Teatro italiano* (1924). B.R.

Costa, Claudio Manoel da (*Marianna 1720; †Villa Rica 1790), Brazilian poet of the 'mineira' group, author of a dull epic and some good examples of 18th-century formal lyrics.

Numeros harmonicos (1753); *Labyrintho de amor* (1753); *Villa Rica* (1773, 1839, 1897); *Cartas chilenas* (uncertainly attributed, 1845, 1863).—*Obras* (1768, 1903). E.Sa.

Costa, Paolo (*Ravenna 1771; †Bologna 1836), Italian philosopher, critic and playwright. His discussion of romanticism and classicism in *Dell'elocuzione* (1818–27) and *Dell'arte poetica* (1836) is an attempt to reconcile the two schools. This attempt is reflected also in his dramas: *Ildegonda*, *Properzia de' Rossi*, *Don Carlo*. His comedy, *La donna ingegnosa*, is based on the Spanish story of Gil Blas by the Frenchman, Lesage.

Opere di P. C. (1825); *Commento alla Divina Commedia* (1819), ed. Brunone Bianchi (1844).

P. Del Viscovo, *P. C., l'uomo, l'artista, il filosofo* (1926). B.R.

Costanzo, Angelo di (*Naples 1507; †*ibid.* 1591 ?), Italian historian and poet. His history of Naples is an original work covering the period 1250–1486. His Italian poems, with their cleverly contrived conceits, were much appreciated by the Arcadians.

Istoria del Regno di Napoli (1572–81; new ed. 1805); *Poesie italiane e latine e prose di A. di C.*, ed. A. Gallo (1843).

M. Bufano, *A. di C.* (1899); B. Croce, 'A. di C.', in *Uomini e Cose della Vecchia Italia* (1927). C.P.B.

Costa y Martínez, Joaquín (*Monzón, Huesca 1846; †Graus, Huesca 1911), Spanish writer. The inquest on Spanish decadence and the urge to national regeneration became an obsession with him. Political thinker, jurist, historian, critic and economist, he held strong views in all these fields and voiced them in a forceful, graphic style. He saw the problem of Spain as one of 'school and larder', and her recovery as a process of 'de-Africanization and Europeanization'. His writings on agrarian problems also greatly influenced the next generation. His work on popular poetry is of considerable interest.

Obras (5 vols, 1911–15).

J. García Mercadal, *Ideario español: C.* (1919); C. Aparicio, *C., el gran fracasado* (1930). R.M.N.

Coster, Samuel (*Amsterdam 16 IX 1579; †*ibid.* 1665), Dutch playwright, surgeon and member of the chamber 'Egelantier'. Annoyed at the lack of seriousness in this chamber he founded with Hooft, Brederode and others the Duytsche Academie (q.v.), an imitation of the Italian Accademia. Apart from theatrical performances they aimed at giving lectures in Dutch on various academic subjects. In practice only the theatre was successful. Attacked by the clergy, especially after the performance of his *Iphigenia*, a satire on the counter-Remonstrants, Coster was forced to close down his Academie (1622). His farces, inspired by old folk songs and written in doggerel, are better than his dramas which are strongly influenced by Seneca. The tragic, in Coster's estimate, must be eerie, and apparitions and horrors were especially fashionable.

Farces: *Teeuwis de Boer en men-Juffer van Grevelinckhuysen* (perf. 1612, pr. 1627); *Tiisken van der Schilden* (1617); *Spel vande Rijcke-Man* (1615).—Plays: *Ithys* (1615); *Iphigenia* (1617); *Isabella* (1619; 2 scenes by Hooft); *Polyxena* (1619).—*Werken van C.*, ed. R. A. Kollewyn (1883).

J. Hobma, 'Levensgeschiedenis van dr. S. C.', in Oud-Holland, 16 (1898); J. A. Worp, *Geschiedenis van de Amst. Schouwburg 1496–1772* (1920); H. F. Wijnman, 'De beoefening der wetenschappen te Amsterdam', in *Zeven eeuwen Amsterdam*, II (1947). A.M.B.W.

Costin, Miron (*Moldavia 1633; ∞Ilina Movila; †Jassy XII 1692), was the first historiographer who strove to prove that the Rumanians are Latins. He was educated by the Italian Jesuits at Bar in Podolia where his family had fled from

Jassy to escape persecution. After his return (1652) he held important posts until 1684 when he again fled to Poland. He returned in 1685 and was beheaded in 1692 for plotting against Prince Constantin Cantemir. His great scholarship and his objectivity in recording events and facts make him one of the outstanding historiographers of the 17th century.

Prose: *Cartea pentru descălecatul d'intaiu al Ţarii Moldovei şi neamului moldovenesc* (in Rumanian, 1691); *Letopisetul Ţarii Moldovei şi Munteniei* (in Polish); *Chronicon Terrae Moldovicae ab Aarone principe* (in Latin).—Verse: *Descrierea Ţarii Moldovei* (in Polish—Daszow, 1684); *Viaţa lumii*; *Stihuri impotriva zavistiei.*

A. Gadei, *Studiu asupra cronicarilor moldoveni din Sec XVII* (1898); P. P. Panaitescu, *Influenţa polona in opera şi personalitatea cronicarilor Ureche şi M. C.* (1925). A.V.W.

Costin, Neculai (*c. 1660; †1712), Moldavian historiographer and linguist. Neculai like his father Miron Costin was persecuted by the Princes Cantemir. His chronicles cover the reign of V. Mavrocordat (1709–11).

Letopisetul Moldovei; Letopisetul de la 1709–11.

M. Kogalniceanu, *Fragments tirés des chroniques moldaves et valaques* (Jassy, 1845); C. Giurescu, *Izvoadele lui Tudosie Dubau* (1914). A.V.W.

Cota, Rodrigo de (*Toledo; †1470?), Spanish poet. He was a converted Jew who wrote an interesting poem: *Diálogo entre el Amor y un viejo.* Various verse satires on the corruption of the times (*Coplas del provincial, de Mingo Revulgo*) and the first act of the *Celestina* have also been attributed to him without very good reason.

R. Foulché-Delbosc, *Cancionero castellano del siglo XV*, Nue. Bibl. Autores Esp., XXII; H. del Castillo, *Cancionero general*, I, ed. J. A. de Balenchana (1882).

Coplas del Provincial, ed. R. Foulché-Delbosc, in Rev. Hisp., 6 (1899). E.M.W.

Cotgrave, John (*fl.* 1644–55), English miscellaneous writer who edited the *Wits Interpreter* (1635). He has collected pieces not accessible elsewhere. B.L.J.

Cotta, Giovanni (*Vangadizza, Legnago 1480; †Viterbo 1510), Italian humanist and poet. He lived mainly at Naples. His works include a collection of elegant Latin lyrics and some Italian verse.

Opere (1552); see V. Mistruzzi, in Giorn. stor. lett. ital., supp. 22–23 (1924).

C. Cristofori, *G. C. umanista* (1890). C.P.B.

Cotton, Bartholomew de (*Cotton?; †1298?), English historian and monk of Norwich. Nothing is known of his life. His principal work, the *Historia Anglicana*, is particularly valuable for the period 1291–98 as an eyewitness account. For the rest he is indebted to Henry of Huntingdon, William of Malmesbury and others. His Latin glossary is still in manuscript.

Historia Anglicana, ed. H. Luard (1859). R.R.R.

Cotton, Charles (*Beresford Hall, Staffs. 28 IV 1630; ∞1656 Isabella Hutchinson, ∞1674? Mary, Dowager Countess of Ardglass; †London II 1686), English poet and patron of authors. He wrote the second part of *The Compleat Angler* and the 'stanzas irréguliers' of the 5th edition. His verse was admired by the Lake Poets in its attitude to nature. His burlesque *Travesties* of Virgil went through many editions. He produced a fine translation of Montaigne's *Essays* (1685).

Poems on Several Occasions (1689; ed. Saintsbury, I, 1905; ed. J. Beresford, 1923); *The Compleat Angler*, Pt II (with Walton's, 1676).

T. Westwood, *The Chronicle of the Complete Angler of Izaak Walton and Charles Cotton* ('a bibliographical record', 1864). B.L.J.

Cotton, John (*Derbyshire, Eng. 4 XII 1584; ∞1613 Elizabeth Horrocks, ∞1632 Mrs Sarah Story; †Cambridge, Mass. 23 XII 1652), American Puritan clergyman.

An Abstract of the Lawes of New England (1641); *The Controversie Concerning Liberty of Conscience in Matters of Religion* (1646).

W. Walker, *Ten New England Leaders* (1901). H.L.C.

Cotton, Sir Robert Bruce (*Denton 22 I 1570/1; ∞*c.* 1593 Elizabeth Brocas; †London? 1631), English antiquary who founded the superb collection which included Anglo-Saxon manuscripts. Cotton House became a centre for scholars. Cotton was consulted on the union of the English and Scottish crowns. He fell with Somerset, and his library was confiscated (1630), having been used by opponents of the royal prerogative.

J. Howell, *Cottoni Posthuma* (1651), ed. E. Goldsmid, *Collectanea*, III (1884–88).—E. Edwards, *Memoirs of Libraries*, I (1859); D. C. Douglas, *English Scholars* (1951).—*Catalogue of the Manuscripts in the Cottonian Library*, ed. J. Planta (1802). B.L.J.

Courcy, Jean de (†1431), French historian and moralist. He was the author of a vast compilation of ancient history, entitled *La Bouquechardière* (1416–22), and of the *Chemin de Vaillance* (1420), an allegorical treatise in verse for the instruction of young noblemen.

P. Meyer, *Alexandre le Grand dans la littérature française du moyen âge*, II (1886); A. Piaget, 'Le Chemin de Vaillance de J. de C.', in Romania, XXVII (1898). A.H.D.

Courier de Méré, Paul-Louis (Paris 4 I 1772; †Veret 10 IV 1825), French writer and pamphleteer. Courier was an artillery officer who turned to Greek scholarship and translated Longus. Retiring to Touraine he grew vines and occupied his leisure in launching against the monarchy and the church a series of incisive pamphlets remarkable for the purity of their style (*Pétition à la Chambre des Députés pour des villageois qu'on empêche de danser, Pamphlet des Pamphlets*, etc.). He was condemned to a term of imprisonment in 1821, and four years later was murdered by his gamekeeper.

Les Pastorales de Longus traduites par P. L. C. (1911).—*Œuvres Complètes* (4 vols, 1834); *Œuvres Complètes* (2 vols, 1925).

A. Carrel, *Essai sur la Vie et les Œuvres de P. L. C.* (1834 and 1838); R. Gaschet, *La Jeunesse de P. L. C.* (1911), *P. L. C. et la Restauration* (1913), *Les Aventures d'un écrivain* (1928). M.G.; J.P.R.

Courtmans-Berchmans, Johanna Desideria (*Oudegem 6 IX 1811; †Maldegem 22 IX 1890), Flemish novelist. Prompted by difficult circumstances she started to write when she was already past 50 and produced a large number of tendentious novels and short stories in which, in a captivating though somewhat sober and narrow-minded way, she dwells on the 19th-century social and political situation in the country-side.

Het geschenk van den jager (1864; *Le cadeau du chasseur*, Fr. tr. L. Hymans 1932); *De hut van tante Klara* (1864); *Het plan van Heintje Barbier* (1866); *Moeder Daneel* (1868); *De Koewachter* (1873); *Rozeken Pot* (1879).—*Voll. Prozawerken* (33 vols, 1923 ff.).

J. Pée, *Mevrouw C.* (1933). R.F.L.

Cousin, Victor (*Paris 28 XI 1792; †Cannes 13 I 1867), French philosopher and critic. As a result of the brilliant series of lectures on German philosophy (Schelling and Hegel) which he delivered at the Sorbonne (1815–20 and 1827–30), Cousin exercised a profound influence on the earlier romantics. In later life his thought grew trite. He became the 'official philosopher' of the July monarchy, and the founder of eclecticism—an unoriginal form of spiritualistic philosophy.

Philosophy: *Cours d'histoire de la philosophie* (1826; new eds 1840, 1863); *Du vrai, du beau et du bien* (1836; new ed. 1853); *Fragments philosophiques* (1826; new eds 1847 1848).—Criticism: *Galerie des femmes illustres du 17ème siècle* (1844); *J. Pascal* (1844); *La jeunesse de Mme de Longueville* (1853); *Mme de Sablé* (1854).

C. Secretan, *La philosophie de V. C.* (1868); P. Janet, *V. C.* (1885); J. Simon, *V. C.* (1887); L. Bréhier, *Histoire de la Philosophie* (1932). M.G.; J.P.R.

Couto, Diogo do (*Lisbon 1542; †Goa 10 XII 1616), Portuguese historian. He spent the greater part of his life in the East and was commissioned by Philip II (I of Portugal) to complete the *Asia* of João de Barros. Couto wrote parts (*décadas*) 6 to 12 of this work. His *Diálogo do soldado prático* is an indictment of the administrative corruption that led to the decline of the Portuguese empire in India. Often based on direct personal observation Couto's work helped to spread knowledge of Eastern peoples and customs in 17th century Europe.

Décadas da Asia, 4 to 7 (1602–16), 10 (Paris, 1645), 8 (1673); *Décadas* (complete, 10 vols, 1778–88); *Diálogo do soldado prático* (1790; ed. M. Rodrigues Lapa, 1937); *Obras inéditas* (1808).

A. F. G. Bell, *D. do C.* (Oxford, 1924). T.P.W.

Covarrubias y Orozco, Sebastián de (*Toledo 1539 ?; †Cuenca ? 1613 ?), Spanish lexicographer and emblem-writer. He became a canon at Cuenca and chaplain to Philip III. His dictionary is an invaluable work of reference because of its wide range, learning and common sense; it includes many proverbs and idioms.

Emblemas morales (1591); *Tesoro de la lengua castellana* (1611, enlarged 1673), ed. M. de Riquer (1943). E.M.W.

Coverdale, Miles (*Yorkshire 1488; †19 II 1568), English translator. Educated at Cambridge, Coverdale became bishop of Exeter in 1551, but queen Mary and queen Elizabeth did not favour his Lutheran ideas. He was the first scholar to translate the whole of the Bible into English.

Biblia. The Byble: that is the Holy Scripture of the Olde and New Testament faythfully translated into Englysche (Zurich?, 1535); *Writings of Myles Coverdale*, ed. G. Pearson (1844); *Remains of Myles Coverdale*, ed. G. Pearson (1846).

B. F. Westcott, *A General View of the History of the English Bible* (1905); A. W. Pollard, *Records of the English Bible* (1911). W.A.A.

Cowley, ABRAHAM (*London 1618?; Chertsey 28 VII 1667), English poet and ssayist, educated at Westminster School 1628?–36) and Trinity College, Cambridge, where he became a Fellow (1640) nd wrote *The Guardian* to entertain Prince Charles. Cowley joined the court at Ox- ord (1643), became secretary to Jermyn nd Henrietta Maria in France (1646), was n Jersey and Holland on royalist affairs, nd an agent in cipher correspondence with Charles I. In 1654 Cowley returned o England: he claims as a spy, possibly ubmitting to Cromwell (1656) as a cloak, or he returned to France in 1659. He etired from politics after 1660 and lived quietly at Chertsey. Cowley's early works how the good ear and fine sense of form hat always redeem the least inspired of his ater work. Advancing years made him more expert rather than maturer as a poet. His *Cutter of Coleman Street* is workman- ke, but much of his verse is ingenious ather than intense. Metrically he was killed, in his occasional verse, his free des, his anacreontics and heroic couplets f the epic *Davideis*.

Works, ed. T. Sprat (1668; repr. 12th ed. 721); *The Poems*, ed. A. R. Waller (1905); *Essays, Plays and Sundry Verses*, ed. A. R. Waller (1906); *The Mistress*, etc., ed. J. Spar- ow (1926).

J. Loiseaux, *A. C.* (1931); A. H. Nethercot, *A. C. The Muse's Hannibal* (1931).
B.L.J.

Cowper, WILLIAM (*Great Berkhamp- tead 15 XI 1731; †Dereham 25 IV 1800), English poet and letter-writer; educated t Westminster; his unambitious legal areer was interrupted by a mental breakdown, after which he retired to the country, passing the remainder of his life with his riend Mary Unwin and, with some tragic nterludes, savouring the daily joys of a ircumscribed round of study, writing, walks and visits. These are reflected in the divine chit-chat' of his letters to his riends. His sensibility to natural beauty, reshness of feeling and exquisite appre- iation of trifles cast an enchantment over he conventional measures of his poetry, nd his *Task* and 'On Receipt of my Mother's Picture' were, like his playful John Gilpin', welcomed by his age.

Anti-Thelyphthora (pub. anon. 1781); *Poems by William Cowper of the Inner Temple, Esq.* (1782); *The Task* (with *Epistle to Joseph Hill, John Gilpin*, etc., 1785); *Homer's Iliad nd Odyssey* (2 vols, 1791).—*Poems* (inc. Mother's Picture', 1798).

W. Hayley, *Life and Posthumous Writings* 1803), *Life and Letters of W. C.* (1804).—*Works* (15 vols, ed. R. Southey, with memoir, 1834–37).—*Poetical Works of W. C.*, ed. J. Bruce (3 vols, 1865).

C. A. Sainte-Beuve, *Causeries du Lundi* (1868); Lord David Cecil, *The Stricken Deer: or the Life of C.* (1929).
R.M.H.

Crabbe, GEORGE (*Aldeburgh 24 XII 1754; ∞1783 Sarah Elmy; †Trowbridge 3 II 1832), English poet. Crabbe's early life was spent in Suffolk where his father was a customs official, but after an unsuccessful attempt at medical practice he came to London to live by writing. Soon almost destitute, he was befriended by Burke who helped him to publish, introduced him into Johnson's circle and encouraged him to take Orders. He became chaplain to the duke of Rutland and later rector of Trowbridge.

Crabbe modelled his style upon the couplet of Pope, to which he adhered to the end. Grimly realistic in outlook, he described the Suffolk life and landscape he knew, with minute attention to detail and a sense of character and anecdote. If his imaginative scope was limited and his satire monotonous in its dark pessimism, his poetry gained force and directness from his courageous fidelity to fact and scorn of facile sentimentality.

VERSE: *The Library* (1781); *The Village* (1783); *The Newspaper* (1785); *Poems* (previous works, with *The Parish Register, Sir Eustace Grey* and other new poems, 1807); *The Borough* (1810); *Tales in Verse* (1812); *Tales of the Hall* (2 vols, 1819); *The Poetical Works: With his letters and journals and his Life, by his Son* (including *Posthumous Tales*, 8 vols, 1834); *Poetical Works*, ed. A. J. and R. M. Carlyle (1908); *Poems* (selected with intro. and notes by P. Henderson, 1946).—PROSE: *Posthumous Sermons*, ed. J. D. Hastings (1850).

The Life of G. C., by his Son (intro. by E. M. Forster, 1932; by E. Blunden, 1947); A. Ainger, *C.* (1903); René Huchon, *G. C. and His Times* (tr. F. Clarke, 1907); J. H. Evans, *The Poems of G. C.: a Literary and Historical Study* (1933).
R.F.

Craik, DINAH MARIA, née Mulock (*Stoke-upon-Trent 20 IV 1826; ∞1864 George Lillie Craik; †Bromley 12 X 1887), English writer of tales and verses for children and of novels mirroring the domestic morality of her age.

Cola Monti (1849); *Alice Learmont* (1852); *Little Lame Prince* (1874); *Children's Poetry* (1881).—NOVELS: *The Ogilvies* (3 vols, 1849); *John Halifax, Gentleman* (1857), ed. G. Home (1914).—VERSE: *Poems* (1859); *Poems of Thirty Years, new and old* (1881).

Women Novelists of Queen Victoria's Age (by various hands, 1897).
R.M.H.

Crane, RALPH (*1589 ?; *fl.* 1625; †London), English verse-writer and lawyer's clerk who was associated with Sir Kenelm Digby and transcribed MS. poems.

The Workes of Mercy (1621; as *The Pilgrimes New-Yeares-Gift*, 1625 ?). B.L.J.

Crane, STEPHEN (*Newark, N.J. 1 XI 1871; ∞1898 Cora Taylor; †Badenweiler, Germany 5 VI 1900), American novelist and short-story writer. He spent his boyhood in upstate New York, then slummed with Manhattan art students. His first novel, *Maggie: A Girl of the Streets* (1892), had a sordid Bowery setting, remaining unrecognized until the success of *The Red Badge of Courage* (1895). He wrote this realistic masterpiece of a young soldier caught in the fury of civil war battle with no personal experience of war; on the strength of it he became a war reporter in Mexico, Cuba and Greece. His naturalistic short stories deal with poverty, war, cruelty and death; best known is 'The Open Boat', based on events which happened to him after the sinking of a ship. The details of his life, as with Poe, are confused with myth; his early death was caused by tuberculosis.

VERSE: *The Black Riders* (1895); *War Is Kind* (1899).—SHORT STORIES: *The Open Boat and Other Tales of Adventure* (1898); *The Monster and Other Stories* (1899); *Wounds in the Rain* (1900); *Whilomville Stories* (1900).—NOVELS: *The Third Violet* (1897); *Active Service* (1899).—*The Works of S. C.*, ed. W. Follett (12 vols, 1925–26).

T. Beer, *S. C.: A Study in American Letters* (1923). H.L.C.

Cranley, THOMAS (*fl.* 1635), English poet and friend of George Wither. Cranley's *Amanda* which he wrote when 'a prisoner in the King's Bench' gives a lively description of town life, competently written.

Amanda, or the Reformed Whore (1635; reissued as *The Converted Courtezan*, 1639; repr. F. Ouvry, 1869). B.L.J.

Cranmer, THOMAS (*Aslackton 2 VII 1489; †Oxford 21 III 1556), English reformer. Archbishop of Canterbury (1533), Cranmer rejected papal jurisdiction and helped to compose the First (1549) and Second (1552) Books of Common Prayer before his martyrdom.

A Defence of the True and Catholike Doctrine of the Sacrament (1550); *An answer of the most reverend Father in God* (1551); *Writings and Disputations of T. C.*, ed. J. E. Cox (1844); *Miscellaneous Writings and Letters of T. C.*, ed. J. E. Cox (1846).

J. Strype, *Memorials of T. C.* (1694); A. F. Pollard, *C. and the English Reformation* (1926) A. C. Deane, *The Life of T. C.* (1927). W.A.A.

Craon, AMAURI, MAURICE and PIERRE D (*fl.* early 13th century). Five poems, tw only of certain attribution, are assigned i the MSS to one or other of the above, al members of the powerful family of Craor (Mayenne). Maurice de Craon is th titular hero of a Middle High Germa romance, *Moriz von Craon* (ed. E Schröder, 1894).

Ed. and discussion in A. Långfors, 'Le chansons attribuées aux seigneurs de Craon' Mem. soc. neophil. Helsingfors, 6 (1917). F.W.

Crashaw, RICHARD (*London 1612/13 ? †Loreto 21 VIII 1649), English religiou poet, educated at Charterhouse (1629–31 and Pembroke College, Cambridge, Fellow of Peterhouse (1635); possibl ordained by 1639, he became a splendi preacher, devoting time to poetry, musi painting and teaching. Anticipatin ejection he left, possibly for Oxford, an visited Leiden and Paris (1643–45). A Paris he associated with Cowley an Henrietta Maria, entering the Roma church. Despite her patronage his visit t Rome brought poverty and neglect. Employed (1647) by cardinal Pallotta, Crashav received a post at Loreto (1649). Crashaw' verse shows less structural and imaginativ strength but more colour and intensity o symbolism than that of his Englis contemporaries: it shows a personality b no means absorbed in itself whos extravagances derive from sincerity no affectation.

Epigrammatum Sacrorum Liber (1634) *Steps to the Temple* (1646; 1648); *Poems English Latin and Greek*, ed. L. C. Marti (1927).

R. C. Wallerstein, *R. C.* (1935); Austi Warren, *R. C., A Study in Baroque Sensibilit* (1939). B.L.J.

Crates (*fl. c.* 450–425 B.C.), poet o Athenian Old Comedy. Some 10 play recorded: *Theria* ('The Beasts') portraye a meatless Golden Age, where food serve itself. Aristophanes found his work subtl and polished, if somewhat meagre; Aristotle says he began the development fron the satirical comedy towards a general an coherent plot.

T. Kock, *Comicorum Atticorum Fragmenta* I (1880); J. Demiańczuk, *Supplementun Comicum* (1912).

G. Norwood, *Greek Comedy* (1931, with trs). E.W.H.

Crates of Thebes (*c. 365; †285 B.C.), Greek philosopher, followed the doctrines of Diogenes of Sinope, the Cynic. The Cynics formed no school: the name is given to those who preached and practised self-sufficiency and voluntary poverty. Crates, a cheerful and popular example, lived as a wandering beggar, preaching his doctrine and giving practical moral advice from house to house. He taught Zeno, the founder of the Stoic school.

A. Nauck, *Tragicorum Graecorum Fragmenta* (2nd ed. 1889); H. Diels, *Poetarum Philosophorum Graecorum Fragmenta* (1901).

D. R. Dudley, *A History of Cynicism* (1938). D.J.F.

Cratinus (*c. 490; †soon after 423 B.C.), poet of Athenian Old Comedy. His 28 or 29 plays had themes of myth-burlesque or were built round personal satire of politicians, poets and others. Cratinus achieved much by apparent disorder and juxtaposition of the present with his own version of the past. *Archilochoi* (prob. 448) set 'Archilochus and friends' against Homer and Hesiod; in *Ploutoi* (437–430) the 'Spirits of Wealth' judged the contemporary rich; *Dionysalexandros* (430–429) was a skit on the judgment of Paris and an attack by innuendo on Pericles; *Putine* ('The Flagon', 423) brought on Cratinus himself, with Comedy, his wife, and Drunkenness, his mistress. Rich in invention, austere and direct in style, bitter in attack, Cratinus stands out as the Aeschylus of comedy.

T. Kock, *Comicorum Atticorum Fragmenta*, I (1880); important supplements in J. Demiańczuk, *Supplementum Comicum* (1912) and D. L. Page, *Greek Literary Papyri*, I (Loeb Libr. 1942).

F. Pieters, *Cratinus* (1946, Dutch, with Fr. summary); G. Norwood, *Greek Comedy* (1931, with trs). E.W.H.

Crawford, Francis Marion (*Bagni di Lucca 2 VIII 1854; ∞1884 Elizabeth Berdan; †Sorrento 9 IV 1909), American short-story writer, novelist, critic. Of his 45 novels, including historical romances, his 15 studies of Italian life show his greatest skill.

Mr Isaacs (1882); *Saracinesca* (1887); *Sant' Ilario* (1889); *Greifenstein* (1889); *Don Orsino* (1892); *The Novel: What It Is* (1893).

M. H. Elliott, *My Cousin, F. M. C.* (1934). H.L.C.

Crawford, Isabella Valancy (*Dublin 25 XII 1850; †Toronto 1887), Canadian poet and story writer.

Collected Poems (1905).

K. Hale, *I. V. C.* (with biblio., 1923). M.H.M.M.

Creanga, Ioan (*Humulesti, Moldavia 1 III 1837; ∞1859 Ileana Grigoriu; o|o after 1862; †Jassy 31 XII 1889 [12 I 1890]), Rumanian author. Although his output was small—two small volumes and a few elementary textbooks—Creanga is still the most popular writer in Rumania. Son of a Moldavian peasant he was ordained deacon (1859) but decided to give up the church and take up teaching (1862). He lost his teaching job and was deprived of his deaconship (1872) for 'unseemly' behaviour (going to theatres, potting crows on the belfry, wearing an ordinary hat instead of the 'comanac'). Reinstated by Maiorescu (1874) he joined the Junimea group (1875) and so became a friend of Eminescu. His work appeared in Convorbiri Literare ('Literary Talks') between 1875 and 1882.

Creanga's art is natural and spontaneous. There are no foreign influences in his work for he knew no foreign languages and read very little. In his naïve tales he reveals the mentality of the Moldavian peasant.

Scrierile: vol. I, *Povestii* (1890; some of these tales tr. by L. Byng, *Old Nichifor the Impostor*, 1921; *Recollections and three other tales*, 1930); vol. II, *Aminţiri din copilărie* (1892; *Recollections and other tales*, tr. M. Beza, 1930).

J. Boutière, *La Vie et l'œuvre de C.* (1930); L. Predescu, *C., Vieţa şi opera* (2 vols, 1932); G. Calinescu, *Vieţa lui C.* (1938). A.V.W.

Creasy, Sir Edward Shepherd (*Bexley 1812; †Hampton Wick 27 I 1878), English historian, whose *Fifteen Decisive Battles of the World* (1852) became a popular success as well as winning approval of military experts.

Historical and Critical Account of the Several Invasions of England (1852); *History of Ottoman Turks* (1878).—*Men of the Time*, ed. T. H. Ward (1887). R.M.H.

Crébillon (*fils*), Claude-Prosper Jolyot de (*Paris 14 II 1707; ∞1748 Lady Henrietta Maria Stafford; †*ibid.* 12 IV 1777), French writer, son of the dramatist. His licentious stories and novels acquire a literary value by their taut and often witty style. They painted the male and female libertines of contemporary high society, whose vices they claimed to expose.

L'Ecumoire, ou Tanzaï et Néardarné (1733); *Les Egarements du cœur et de l'esprit* (1736); *Le Sopha* (1745); *Les heureux orphelins* (1754); *La nuit et le moment* (1755); *Le Hasard du coin du feu* (1763).—*Œuvres complètes* (1772).

O. Uzanne, *Les Conteurs du 18e siècle* (1879). G.B.

Crébillon (*père*), PROSPER JOLYOT DE (*Dijon 13 II 1674; †Paris 17 VI 1762), French dramatist. After Voltaire he was the chief 18th-century writer of tragedies; his 9 plays mingled pathos and horror with romantic complications derived from the 17th-century novelists. Boileau described him as a 'drunken Racine'. He was a good-natured pipe-smoker, fond of dogs and cats. His theatrical violence has left little trace as literature.

Idoménée (1705); *Atrée et Thyeste* (1707); *Electre* (1709); *Rhadamiste et Zénobie* (1711); *Xerxès* (1714); *Sémiramis* (1717); *Pyrrhus* (1726); *Catalina* (1748); *Le Triumvirat* (1754).—*Théâtre complet*, ed. A. Vitu (1885).
M. Dutrait, *C.* (1895). G.B.

Crémazie, (JOSEPH) OCTAVE (*Quebec 16 IV 1827; †Le Havre 16 I 1879), French Canadian poet, often called 'the father of French poetry in Canada'. He set up as a bookseller in Quebec in 1848, when the romantics of France were arousing in French Canadians a lively interest in the literature of the mother country, and his shop became a centre of intellectual activity. But in 1868 business reverses compelled him to flee to France where he spent the rest of his life under the name of Jules Fontaine, and wrote a journal describing the siege of Paris. His poem 'Le Drapeau de Carillon' was the first patriotic poem to stir the hearts of French Canadians and is still immensely popular.

After his death his verses, scattered in various periodicals, were collected by the Institut Canadien de Quebec and published in a volume with some of his letters. His strong influence on the Quebec writers of his day was largely due to his wide acquaintance with the more recent writing not only of France but of several other European countries. There is some uncertainty about the exact date and circumstances of his birth; see Émile Chartier in Bulletin des recherches historiques, 39.

Œuvres complètes (1883).
T. Chapais, *Soirées canadiennes*, II (1883); H. R. Casgrain, *O. C.* (1912); S. Marion, *Origines littéraires du Canada français* (1951) and *Lettres Canadiennes d'autrefois*, 5 (1947). B.K.S.

Cremer, JACOBUS JAN (*Arnhem 1 IX 1827; ∞1852 Johannette L. Brouwérius van Nideck; †The Hague 5 VI 1880), Dutch writer of sentimental sketches of country life in dialect, and of novels with a social aim; much admired reciter from his own works.

Betuwsche Novellen (1852–55); *Over-Betuwsche Novellen* (1856–77).
E. J. Potgieter in De Gids, 26 (1862) J. ten Brink, *Geschied. Noord-Nederl. Letteren* 2 (1904; with biblio.). J.W.W.

Crenne, HÉLISENNE DE (*fl.* Picardy c 1540), French novelist. Her chief work *Les Angoisses douloureuses*, is a very earl example of the 'confessional' novel Though borrowing from Boccaccio's *Fia metta*, it is predominantly her own frustrated love-story.

Les Angoysses douloureuses qui procèden d'amours (1538); *Epistres familières et invective* (1539); *Le Songe de Madame Hélisenne* (1540) —*Œuvres*, ed. C. Colet (1550).
G. Reynier, *Le Roman sentimental avan l'Astrée* (1908); L. Loviot, 'H. de C.', in Rev des livres anciens (1917). G.B.

Crescas, ḤASDAI (*Barcelona 1340; †Saragossa 1410), Spanish Hebrew philosopher He was chief rabbi of the Jews of Aragon during and after the disastrous pogrom of 1391, of which he wrote a historical account. With his *magnum opus*, *Or Adonai* (Ferrara, 1555), he is the first medieval philosopher to deny the validity of Aristotle's system of physics, applying to it the method used in talmudic discussion. He directly influenced Pico della Mirandola; the ideas of Galilei and Giordano Bruno show surprising similarity to his. He liberated Jewish religious thought from its intellectualist bias.

H. A. Wolfson, *Crescas' Critique of Aristotle* (1929); M. Waxman, *The Philosophy of Don H. C.* (1920); I. Husik, *Hist. of Medieval Jew. Philos.* (1946). C.R.

Crétin, GUILLAUME (*Paris *c.* 1465; †1525), French poet and chronicler. He became chaplain to the Sainte-Chapelle (1476) and almoner to Louis XII. His works comprise short poems in the style of the *rhétoriqueurs*—many being on religious subjects—and 12 books of rhymed chronicles for François I. His matter is impersonal and dull, his manner uninspired, and his rhymes too often equivocal.

Œuvres poétiques, ed. K. Chesney (1932).
H. Guy, 'La Chronique française de maître G. Crétin', in Revue des Langues Romanes, 47–48 (1904–05). M.Y.

Creutz, COUNT GUSTAF PHILIP (*Anjala gård, Finland V 1731; †Stockholm 30 X 1785), Swedish politician and poet. Brought up as a member of the 'Hat' party, he became a friend of the future Gustav III. He was Swedish minister (1766) and ambassador (1772) in Paris, and had a brilliant career. He was a friend of Voltaire, Marmontel and other notable Frenchmen and was an important cultural link between France and Sweden. After making a treaty between Sweden and U.S.A. in 1783 he was recalled by the king to be president of the council. All his writing was done before 1763, and, though slight in bulk, it had considerable importance in Swedish literature. Exquisite in form, rococo in spirit, and reflecting the sensuous, elegant and attractive personality of its author, his poetry may be said to mark the beginning of modern Swedish verse. His most important work, *Atis och Camilla* (1761), is a pastoral love-poem in five cantos. Together with his friend Gyllenborg he was admitted to the Tankebyggarorden in 1753 and became a close associate of Fru Nordenflycht.

Contributions to Tankebyggarordens *Våra Försök* (1753–56) and *Witterhetsarbeten* (1759–62); *Daphne* (1762).—*Witterhetsarbeten av C. och Gyllenborg* (1795); *Skrifter*, ed. A. Hultén (1913).

G. Castrén, *G. Ph. C.* (1917); M. Lamm, *Upplysningstidens romantik*, 1 (1918).

B.M.E.M.; A.H.J.K.

Crèvecoeur, MICHEL-GUILLAUME JEAN DE (*Caen 31 I 1735; ∞1769 Mehetable Tippet; †Sarcelles 12 XI 1813), American essayist. He married and settled in New Jersey; a loyalist, disillusioned by the revolution. His *Letters from an American Farmer* (1782) give an arcadian description of various colonies and talk of the future composite American nationality.

Sketches of 18th-century America (1925).

J. P. Mitchell, *St J. de C.* (1916).

H.L.C.

Cricius (Krzycki), ANDRZEJ (*Krzyck 7 VII 1482; †Cracow 10 V 1537), Polish-Latin poet. In 1535 he became archbishop. He wrote, in Latin, panegyrical, satirical, epigrammatical and other occasional verses.

In Sigismundi regis . . . et reginae Barbarae connubium carmen (1512); *Encomium divi Sigismundi . . .* (1512); *Deploratio immaturae mortis Barbarae . . .* (1515); *Religionis et Rei Publicae querimonia* (1522).—*Carmina* (1887; crit. ed. with intro. C. Morawski). S.S.

Crisolora, MANUELE (*1350?; †Costanza 15 IX 1415), nobleman and diplomat from Constantinople. He taught Greek at Florence from 1397 to 1400 and is considered the father of Greek studies in Italy. His works include a Greek grammar, and a Latin translation of Plato's *Republic*.

Graecae Grammaticae institutiones (1534).

E. Legrand, *Bibliographie hellénique*, I (1885); R. Sabbadini, 'Ultimo Ventennio della vita di M.C.', in Giorn. ligust., 17 (1890).

C.P.B.

Critias OF ATHENS (late 5th century B.C.), Greek politician, a relative of Plato and pupil of Socrates. He was one of the Thirty Tyrants (404 B.C.); this contributed to Socrates' unpopularity with the restored democracy. Critias wrote *inter alia* books of *Constitutions*, one in prose and one in verse, and in a drama expounded the view that the gods are a legislators' fabrication. His style was praised by rhetoricians.

H. Diels, *Die Fragmente der Vorsokratiker*, 2 (6th ed. 1952; *Ancilla to the Pre-Socratic Philosophers*, tr. K. Freeman, 1948).

K. Freeman, *Companion to the Pre-Socratic Philosophers* (1946); H. T. Wade-Gery, 'Kritias and Herodes', in Class. Quart., 39 (1945). D.J.F.

Crockett, SAMUEL RUTHERFORD (*Little Duchrae 24 IX 1860; ∞1887 Ruth Mary Milner; †21 IV 1914), Scottish novelist. Educated Castle Douglas and Edinburgh University. Free Church minister at Penicuik, Midlothian, 1886, but abandoned the church for writing. *The Stickit Minister* (1893) and *The Lilac Sunbonnet* (1894) place him in the 'Kailyard' school, with its false sentiment and excessive use of dialect, but *The Raiders* (1894) is an exciting adventure story set truthfully in the Galloway scene.

Dulce Cor (verses, 1886); *Mad Sir Uchtred* (1894); *The Men of the Moss Hags* (1895); *Cleg Kelly* (1896); *The Grey Man* (1896).

Ed. S. Colvin, *Letters of Robert Louis Stevenson*; M. M. Harper, *C. and Grey Galloway* (1907); G. Blake, *Barrie and the Kailyard School* (1951). G.W C.

Crocus, CORNELIUS (*Amsterdam *c.* 1500; †Rome 1 X 1550), Dutch educationist and neo-Latin playwright, studied at Louvain, was ordained priest (by John Fisher, bishop of Rochester?) and became headmaster at Amsterdam (1528–49). He opposed Luther in *De fide et operibus* (1531), the Anabaptists in *Dissertatio cum Anabaptistis* and defended the Roman Catholic church in *De vera ecclesia*. He wrote a number of school plays (for instance *Joseph*, 1535, which ran through at least 5 editions) and a manual, *Colloquiorum puerilium formulae ex optimis quibusque auctoribus coactae* (1536). Shortly before his death he resigned his office, journeyed on foot to Rome and was accepted into the Jesuit order by Ignatius Loyola himself.

Ed. of the most important works, A. Schott (1612); K. J. Derks in *Nieuw Nederl. Biogr. Wdb.*, III (1914); J. F. M. Sterck, *Onder Amsterdamsche humanisten* (1934). J.J.M.

Croker, JOHN WILSON (*Galway 20 XII 1780; †London ? 10 VIII 1857), Irish biographer and journalist; barrister; M.P. for Downpatrick; secretary to the Admiralty; contributor to the Quarterly Review. He clashed politically with Lord Macaulay, and his strongly anti-romantic writing made him the foe of the romantics; was better equipped as a controversialist than as a writer.

On Boswell's Life of Johnson (1831); *Essays on French Revolution* (1857); *Memoirs, Diaries and Correspondence of C.*, ed. L. Jennings (1884). R.McH.

Croker, THOMAS CROFTON (*Cork 15 I 1798; ∞1830 Marianne Nicholson; †Old Brompton 8 VIII 1854), Irish antiquary. Helped by his wife he collected folk traditions of Munster. His early collections were popular. His *Fairy Legends and Traditions of the South of Ireland* (1825) ran through several editions and was translated into German by the brothers Grimm.

Researches in the South of Ireland (1824); *Legends of the Lakes* (1829), reissued as *A Guide to the Lakes* (1831) and as *Killarney Legends* (1876); edited *Popular Songs of Ireland* (1839).
T. F. Dillon Croker, memoir in *Fairy Legends* (1859); article in Dublin University Magazine (Aug. 1849). R.McH.

Croly, GEORGE (*Dublin 17 VIII 1780; †Walbrook 24 XI 1860), Irish author and divine. Settled London 1810; dramatic critic and periodical essayist; a romantic writer of gorgeous and unreal style.

NOVEL: *Salathiel* (1829).—DRAMA: *Cataline, a tragedy* (1822).—VERSE: *Paris in 1815* (1817).
F. Croly, memoir of G. C. in *The Book of Job* (1863). R.McH.

Crompton, HUGH (*fl.* 1657), English poet and friend of Winstanley. He emigrated to Ireland before 1687. He was influenced by Waller, is often pleasant, sometimes coarse.

Poems. Being a Fardle of Fancies (1657); *Pierides, or the Muses Mount* (1658?). B.L.J.

Cronegk, JOHANN FRIEDRICH REICHSFREIHERR VON (*Ansbach 2 IX 1731; †Nuremberg 1 I 1758), German dramatist. While a student in Leipzig Cronegk became a friend of Gellert, Rabener and Weisse. His plays, written in alexandrines, derive from the tradition of French classical drama which was fostered in Germany by Gottsched.

Codrus (1750); *Olint und Sophronia* (left unfinished 1757); *Schriften* (2 vols, 1760–61).
W. Gensel, *C., sein Leben und seine Schriften* (1894). H.B.G.

Cros, CHARLES (*Fabrezan 1 I 1842; †Paris 9 IX 1888), French poet. Cros invented colour-photography and, in 1877, the phonograph, though his achievements in these fields were little known. He lived a bohemian existence in Paris, and published a curious collection of prose poems, *Le Coffret de Santal* (1873), the product of a mystical and tormented mind. He is regarded today as one of the true precursors of symbolism.

Poèmes et Proses, ed. H. Parisot and M. Saisset (1944).
E. Raynaud, *La Bohême sous le Second Empire* (1930). M.G.; J.P.R.

Crossman, SAMUEL (*Monk's Bradfield, Suffolk 1624 ?; †Bristol 4 II 1684), English poet and divine, educated at Cambridge. He wrote sacred poems and religious tracts. His style is lucid and fluent. J.J.Y.L.

The Young Mans Meditation; Sacred Poems (1664; repr. 1863). B.L.J.

Crotus Rubeanus (or RUBIANUS), Latin name of Johann Jäger (*Dornheim *c.* 1480; †1539 or later), German humanist, member of Mutian's circle at Erfurt and main author of the *Epistolae Obscurorum Virorum* (q.v.).

G. Kampschulte, *De J. Croto Rubiano* (1862); C. Diesch, 'C. R.', in *Altpreussische Biographie*, I (1941). D.G.D.

Crowe, CATHERINE STEVENS (*Borough Green, Kent 1800; ∞1822 Lieutenant Stevens; †Edinburgh 1876), English amateur of supernatural horrors in *Night Side of Nature* (1848) and of such domestic horrors as murder and abduction in her ingenious novels.

Susan Hopley (1841); *Lilly Dawson* (3 vols, 1847); *Spiritualism and the Age we live in* (1859).
E. F. A. Sargeant, 'C. S. C.', in *Women Novelists of Queen Victoria's Reign* (1897). R.M.H.

Crowe, EYRE EVANS (*Redbridge, Southampton 20 III 1799; reared in Ireland; †London 25 II 1868), novelist; contributor to Blackwood's. Wrote novels and historical works of some merit.

Vittoria Colonna (1825); *Charles Delmer* (1853); *History of France* (1858–68). R.McH.

Crowe, SIR JOSEPH ARCHER (*London 20 X 1825; ∞1861 Asta von Barby; †Baden 6 IX 1896), English art historian and journalist, who, with Cavalcaselle, wrote art histories stimulating great interest by their new critical methods.

Early Flemish Painters (1856); *New History of Painting in Italy* (3 vols, 1864–68); *History of Painting in North Italy* (2 vols, 1871); *Titian: Life and Times* (2 vols, 1877); *Reminiscences* (1895). R.M.H.

Crul, CORNELIS (*c. 1500; †Antwerp c. 1550), Dutch merchant and poet in the Rederijker tradition. He wrote a number of didactical refrains, a Protestant prayer in the form of a ballad: *Eenen gheestelycken AB*, a satirical poem: *Mondt toe Borsse toe*, a clever and witty rendering of the adventures of an Antwerp rake: *De cluchte van Heynken de Luyere, Cluchte van eenen Dronckaert* and a translation of 4 of Erasmus' *Colloquia*.

C. Kruyskamp, *Cornelis Crul, Heynken de Luyere en andere gedichten* (1950). J.J.M.

Crusenstolpe, MAGNUS JACOB (*Jönköping 11 III 1795; †Stockholm 18 I 1865), Swedish journalist, historian, novelist, pamphleteer. He began as a liberal, then worked for Fäderneslandet as a royalist agent, changed sides again, was charged with high treason in 1838 and sentenced to three years' imprisonment. He vented his resentment in pamphlets and in so-called historical novels, which in their day enjoyed enormous popularity.

PAMPHLETS: *Vidräkning och reform* (1839); *Röst ur ett svenskt statsfängelse* (1839).—NOVELS: *Morianen eller Holstein-Gottorpska huset i Sverige* (6 vols, 1840–44); *Carl Johan och Svenskarna* (3 vols, 1845–46); *Huset Tessin* (5 vols, 1847–49).—HISTORICAL WORKS: *Karakteristiker* (1851); *Historiska personligheter* (2 vols, 1861–63).

A. Ahnfelt, *M. J. C.* (2 vols, 1880–81); R. G. Berg, *Litteraturbilder* (1912); T. Nerman, *Crusenstolpes kravaller* (1938). B.M.E.M.; A.H.J.K.

Cruz, AGOSTINHO DA (*Ponte da Barca 1540; †Setúbal 1619), Portuguese poet. A Franciscan monk, he lived for many years as a hermit in the Serra da Arrábida. Like his brother, Diogo Bernardes, he is a sensitive pastoral poet. Devotional subjects predominate in his extant verses, the poet having destroyed his more profane lyrics on entering the religious life.

Várias poesias (1771); *Obras*, ed. J. Mendes dos Remédios (1918).

H. Arantes, *Frei A. da C.* (1909); F. Ramos, 'A ascenção mística de Fr. A. da C.', in *Ensaios de crítica literária* (1933). T.P.W.

Cruz, SOR JUANA INÉS DE LA=Juana Inés de Asbaje y Ramírez de Cantillana (*nr Mexico City 1651; †*ibid.* 1695), Spanish poet and dramatist. After a precocious girlhood she became lady-in-waiting to the wife of the viceroy. She took the veil after the death of the man she loved. Two years before she died she sold her library and scientific instruments and gave the money to the poor.

Her poems are always ingenious and sometimes moving in the 17th-century manner, though much of her verse is occasional. She wrote an excellent *auto sacramental* (q.v.) and two comedies which are variations on Calderonian formulas. In prose she wrote an attack on Vieyra, a theological letter and several biographical documents. She is perhaps the last considerable Spanish poet in the Golden-Age tradition.

Inundación Castálida (1689); *Segundo tomo de las obras* (Seville, 1691); *Fama y obras póstumas* (1700).—M. Menéndez y Pelayo, *Antología de poetas hispanoamericanos*, I (1893); Bibl. Autores Esp., XLIX; *Obras completas*, ed. A. Méndez Plancarte (Mexico, 1951 ff).

A. Nervo, *Juana de Asbaje* (1910); E. A. Chávez, *Sor Juana Inés de la Cruz. Su vida y su obra* (1931); K. Vossler, *Die Welt ein Traum* (1941) and *Escritores y poetas de España* (1944). E.M.W.

Cruz Cano y Olmedilla, RAMÓN DE LA (*Madrid 1731; ∞Margarita Beatriz de Magán; †*ibid.* 1794), Spanish dramatist. Throughout his life he held a minor bureaucratic post, but was a protégé of the duke of Alba, and of the duchess of Benavente in whose house he lived and died. His reputation rests on his *sainetes*, short, humorous one-act plays portraying 18th-century Madrid lower- and middle-class people and manners. Derived from the *entremeses* and *pasos* of the 16th and 17th centuries, Cruz's *sainetes* have an artistic, documentary and human value second only to Goya's tapestries (e.g. *La pradera de san Isidro, El fandango del candil, Manolo, La Petimetra*). His great contribution to the evolution of the *zarzuela* (q.v.) was to substitute its mythological characters for popular types.

Sainetes, ed. E. Cotarelo in Nue. Bibl. Autores Esp., 23, 26; *Pride's Fall*, tr. W. Knapp Jones, *Spanish One-Act Plays* (1934).

E. Cotarelo, *Don R. de la C. y sus obras: ensayo biográfico y bibliográfico* (1899); A. Hamilton, *A study of Spanish Manners, 1750–1800, from the Plays of R. de la C.* (Illinois, 1926) and 'C.'s debt to Molière', in Hispania (1921). R.M.N.

Cruz e Silva, ANTÓNIO DINIS DA (*Lisbon 4 VII 1731; †Rio de Janeiro 5 X 1799), Portuguese poet. In 1756 he helped to found the Lisbon *Arcádia Lusitana*. He introduced the Pindaric ode into Portugal but is now chiefly remembered for his satirical poem *O Híssope.*

Odes pindáricas (1801); *O Hyssope* (London, 1802; tr. of Canto V by E. Prestage, 1916); *Poesias* (6 vols, 1807–17).—T. Braga, *Arcádia Lusitana* (1898). T.P.W.

Csezmiczey, JÁNOS, latinized JANUS PANNONIUS (*Csezmice 29 VIII 1434; †Medvevár 27 III 1472), Hungarian poet. The best-known Hungarian humanist poet, Janus was educated in Italy in the schools of Guarino and Galeotto, and returned to become bishop of Pécs. His verse, all Latin, consists of over 400 epigrams, 34 elegies and 5 panegyrics, and was written mainly in Italy.

Jani Pannonii poemata, ed. Teleki (2 vols, Utrecht, 1784).

J. Huszti, *Janus Pannonius* (1931). G.F.C.

Csokonai Vitéz, MIHÁLY (*Debrecen 17 XI 1773; †*ibid.* 28 I 1805), Hungarian poet and playwright. Despite his poverty-stricken, roving existence Csokonai wrote lively and graceful lyric verse, best seen in his *Lilla* (3 vols, 1805). His comic epic *Dorottya* (1804) is reminiscent of Pope's *Rape of the Lock.* Using a mixture of styles, he anticipated Petőfi in his use of everyday language.

VERSE: *Alkalmatosságra írt versek* (1805); *Odák* (2 vols, 1805).—PLAYS: *Tempefői* (1793); *Gerson du Malheureux* (1795).—*Csokonai Vitéz Mihály összes művei*, ed. Harsányi and Gulyás (3 vols, 1922).

Z. Ferenczi, *Cs.V.M.* (1907); J. Horváth, *A magyar irodalmi népiesség Faluditól Petőfiig* (1927). G.F.C.

Ctesias (*fl. c.* 400 B.C.), Greek historian. Native of Cnidus, court physician to Artaxerxes of Persia. Author of works on Assyrian and Persian history, and on India—a jumble of sober fact and wild invention.

C. Müller, 'Ctesiae Cnidii fragmenta', in F. Dübner, *Herodoti Historiae* (1862); R. Henry, *Ctésias, La Perse, l'Inde* (*Les sommaires de Photius*) (1947).

J. W. McCrindle, *Ancient India as described by C.* (1882); J. Gilmore, *The Fragments of the Persica of C.* (1888); W. Reese, *Die griech. Nachrichten über Indien* (1914). R.B.

Cubillo de Aragón, ÁLVARO (*Granada 1596 ?; †Madrid 1661), Spanish dramatist. He lived in Granada, Seville and Madrid, where he became notary to the city corporation. His plays owe much to other dramatists, especially Calderón, but his two best-known comedies have an original refinement and charm.

El enano de las Musas (1654); Bibl. Autores Esp., XLVII; *Las muñecas de Marcela, y El señor de Noches Buenas*, ed. A. Valbuena Prat (1928). E.M.W.

Čubranović, ANDRIJA (*1480; †Ragusa 1520), Dalmatian poet. Little is known of his life except that he was a goldsmith by trade. Apart from one or two love lyrics, his only extant work is a poem in six cantos in the form of fortune-telling and advice addressed at carnival time by a gypsy-woman to six different ladies. The last canto, consisting of a half-serious, half-satirical declaration of love on behalf of a bashful suitor is especially admirable, and the whole work is one of the most entertaining and original in early Ragusan literature.

Pokladna pesma Jedjupka (1599). S.C.

Cudworth, RALPH (*Aller, Somerset 1617; †Cambridge 26 VI 1688), English divine, preacher and philosopher, a fellow of Emmanuel College, Cambridge (1639) who tutored Sir William Temple. A leading Cambridge platonist, Cudworth is renowned for his *The True Intellectual System of the Universe* (1678) and a sermon to the Commons (31 Mar. 1647) denouncing Puritan magnification of dogmatic differences. B.L.J.

A Treatise concerning Eternal and Immutable Morality, ed. E. Chandler (1731), J. Harrison (3 vols, 1845).

C. E. Lowrey, *The Philosophy of C.* (1884); F. J. Powicke, *The Cambridge Platonists* (1926); W. C. De Pauley, *The Candle of the Lord* (1937). J.R.B.

Cueva, JUAN DE LA (*Seville 1550 ?; †*ibid.* 1610 ?), Spanish poet and dramatist. He was in Mexico 1574–77; the rest of his life was spent in Seville, where he devoted himself to literature. His 14 surviving plays were acted 1579–81, published 1588. The tragedies are full of horrors; the comedy *El infamador* looks forward to Lope de Vega. Three plays are based on Spanish legend; ballads are imitated or incorporated into them. His verse treatise on poetics was written in 1609. His lyrics vary in merit; his long poems have few readers today. The latter include an epic about the conquest of Andalusia.

Obras (1582); *Coro febeo de romances historiales* (1588); *Comedias y tragedias* (1588), ed. F. A. de Icaza (1917); *La conquista de la Bética* (1603, 1795); F.-A. Wulff, *Poèmes inédits de J. de la C.* (Lund, 1886–87); E. Walberg, *J. de la C. et son Exemplar poético* (Lund, 1904); *El infamador, Los siete Infantes de Lara y el Ejemplar poético*, ed. F. A. de Icaza (1924).

F. A. de Icaza, *Sucesos reales que parecen imaginados* (1919); J. P. Wickersham Crawford, *Spanish Drama before Lope de Vega* (1937). E.M.W.

Cumberland, RICHARD (*Cambridge 19 II 1732; ∞1759 Elizabeth Ridge; †Tunbridge Wells 7 V 1811), English playwright who turned his hand to comedy, farce and tragedy, to pamphlet-, essay- and novel-writing and translation. Many of his comedies were played with great success. Sheridan caricatured him as Sir Fretful Plagiary in *The Critic*.

The Brothers (1769); *The West Indian* (1771); *Memoirs of R. C.* (written by himself, 2 vols, 1807); six plays in Mrs Inchbald's *Modern Theatre* (1811).

T. Davies, *Life of Garrick* (2 vols, 1780); S. Williams, *R. C., his life and dramatic works* (1917). R.M.H.

Cunha, EUCLIDES DA (*Santa Rita do Rio Negro 20 I 1866; †1909), author of *Os Sertões* (1902), the most famous book of Brazilian literature. It is at once descriptive and a chronicle; it presents the hinterland of northern Brazil, a forgotten scrubland; it chronicles the campaign (1896–97) of the republican authority against Antonio Conselheiro and his followers, a strange example of individual and mass religious deviation. Out of this unpromising material da Cunha created by sheer force of style a masterpiece acclaimed both at home and in Portugal. In purpose it is not unlike Sarmiento's *Facundo* and greatly surpasses it in artistry.

R. B. Cunninghame Graham, *A Brazilian Mystic* (1920). E.Sa.

Cunha, JOSÉ ANASTÁCIO DA (*Lisbon 1744; †1 I 1787), Portuguese poet. He became a professor of mathematics at Coimbra. Strongly influenced by contemporary English writers, the impassioned, vehement tone of many of his poems marks the advent of Portuguese romanticism.

Composições poéticas (1839).

H. Cidade, *A obra poética do Dr J. A. da C.* (1930). T.P.W.

Cunningham, ALLAN (*Keir 7 XII 1784; ∞1811 Jean Walker; †London 30 X 1842), Scottish man of letters. Apprenticed to a stone-mason as a boy, Cunningham devoted his leisure to literature. Befriended by Hogg and Scott, he contributed in prose and verse to Cromek's sham *Remains of Nithsdale and Galloway Song* (1810) and became a leading contributor to the London Magazine. His songs, modelled on Burns, are popular still; and his work on Burns, particularly in biography, was an important contribution to scholarship.

Traditional Tales of the English and Scottish Peasantry (2 vols, 1822); *The Songs of Scotland, Ancient and Modern* (4 vols, 1825); *Lives of the Most Eminent British Painters, Sculptors, and Architects* (6 vols, 1829–33); *The Maid of Elvar* (1833); *The Works of Burns* (8 vols, 1834); *The Life and Correspondence of Burns* (1836); *The Life of Sir David Wilkie* (3 vols, 1843).

D. Hogg, *The Life of A. C.* (1875). J.K.

Cuoco, VINCENZO (*Civitacampomarano 1770; †Naples 1823), Italian historian. Exiled from Naples on the return of the Bourbons in 1800, he lived for a time in Milan, where he published his *Saggio storico sulla rivoluzione napoletana del 1799* (1801). In *Platone in Italia* (1804–06) he affects to have discovered an ancient Greek MS. recording the travels of Plato in Italy, seeking thus to rouse Italians to a sense of shame at their present servitude by reminding them of their past glories. He publicized the works of Vico.

Opere, ed. F. Niccolini and N. Cortese (5 vols, 1924).

F. Battaglia, *L'Opera di V. C. e la formazione dello spirito nazionale in Italia* (1925); M. Ruffini, *V. C.* (1936). B.R.

Curtis, GEORGE WILLIAM (*Providence, R.I. 24 II 1824; ∞1856 Anna Shaw; †Staten Island, N.Y. 31 VIII 1892), American essayist, editor. Travel abroad initiated his first books; *Potiphar Papers* (1853) satirizes New York social life. As editor of Harper's Weekly (1863–92), he strenuously supported social reforms.

Nile Notes of a Howadji (1851); *The Howadji in Syria* (1852); *Lotus-Eating* (1852).

E. Cary, *G. W. C.* (1894). H.L.C.

Curtius Rufus, QUINTUS (*fl.* 1st century A.D.), Roman historian, wrote in the reign of Claudius a history of Alexander the Great in ten books, of which 1, 2 and parts of others are lost. The treatment is rhetorical and anecdotal and shows no power of historical criticism. Curtius was long a standard schoolbook.

G. Hedicke (ed. min. 1931); P. Damsté (1897); Fr. tr. by Crépin (1932).

S. Dosson, *Étude sur Quinte-Curce* (1897); F. Helmreich, *Die Reden bei Curtius* (1927); G. Radet, 'La valeur historique de Quinte Curce', in Comptes rendus (1924). J.A.W.

Cynddelw Brydydd Mawr, Cynddelw the Great (*fl. c.* 1155–1200), the greatest of the court poets of medieval Wales. Most of his eulogies and elegies are addressed to the princes of Powys, but he also sang the praises of some of the greatest princes of Gwynedd and Deheubarth and composed religious poems, flyting poems and a poem expressing his devotion to Eva, daughter of the prince of Powys. The austere grandeur and compression of his art is matched by the stark realism of his references to the carnage he had witnessed.

The Black Book of Carmarthen, ed. J. G. Evans (1907); *Llawysgrif Hendregadredd*, ed. Morris-Jones and Parry-Williams (1933); *The Poetry of the Red Book of Hergest*, ed. J. G. Evans (1911); *Poetry by Medieval Welsh Bards*, II, ed. J. G. Evans (1926); *The Myvyrian Archaiology of Wales* (2nd ed. 1870).

D. M. Lloyd, 'Barddoniaeth C. B. M.', in Y Llenor, XI (1932), XIII (1934); J. Vendryes, 'Trois Poèmes de C.', in Études Celtiques, IV (1948). B.Re.

Cynewulf (*fl.* 9th century?), Anglo-Saxon poet. Nothing is known of his life. Early scholars attributed to him much of the Anglo-Saxon poetry that is extant, but only four poems—*Elene, Juliana, The Ascension* (*Christ II*) and *Fates of the Apostles*, each of which has a runic 'signature' interweaved in the verse—are certainly his.

The Ascension and *Juliana*, in *The Exeter Book*, ed. G. P. Krapp and E. V. K. Dobbie (1936); *Fates of the Apostles* and *Elene*, in *The Vercelli Book*, ed. G. P. Krapp (1932).

K. Sisam, 'C. and his Poetry', in Proc. Br. Acad., XVIII (1932); C. Schaar, *Critical Studies in the C. Group* (Lund, 1949). For an up-to-date biblio. see G. K. Anderson, *The Literature of the Anglo-Saxons* (1949). R.W.B.

Cyprian, Caecilius Cyprianus (*Carthage? *c.* 200; ∼*c.* 246; martyred 258), ecclesiastical writer. He became bishop of Carthage in 248 or 249, whence he was driven by the Decian persecution in 251. The treatment of backsliders in this persecution gave rise to much controversy in which Cyprian took a vigorous part. His works are almost entirely on theology and church discipline, while his letters are of particular value for ecclesiastical history. His style is less harsh than that of Tertullian, whom he esteemed highly, but lacks his force. Cyprian was one of the most influential of the Fathers in the middle ages and the reformation.

Migne, *Patr. Lat.*, 3–4; best ed. W. Hartel (3 vols, 1868–71); *Letters*, tr. H. Cary (1844).

O. Ritschl, *C. von Carthago und die Verfassung der Kirche* (1885); E. Freppel, *St Cyprien et l'Église d'Afrique* (3rd ed. 1890); E. W. Benson, *C., His Life, his Times, his Work* (1897); H. v. Soden, *Das Lateinische Neue Testament in Afrika* (1909). J.A.W.

Cyrano de Bergerac, Savinien (*Paris 6 III 1619; †*ibid.* 28 VII 1655), French writer. He led an impecunious, vagabond life, but bore little other resemblance to the hero of E. Rostand's romantic play. His half-satirical 'journeys' to the sun and moon are full of fantastic inventions and boldly irreligious opinions which make of him a baroque Swift. His comedy, *Le Pédant joué* (1654), furnished Molière with two scenes for *Les Fourberies de Scapin*. (*Que diable allait-il faire dans cette galère?*)

La Mort d'Agrippine (tragedy, acted 1653); *L'Autre Monde ou Les Etats et Empires de la Lune* (1657) and *Les Etats et Empires du Soleil* (1662), ed. F. Lachèvre as *Œuvres libertines de C. de B.* (2 vols, 1921).

P. A. Brun, *S. de C. de B., l'histoire et la légende* (1909). G.B.

Cyril, Saint, Constantine the Philosopher (*Salonika 826 or 827; †Rome 14 II 869), was sent (together with his brother Methodius) by the East Roman emperor, Michael III, in 863 to preach the gospel in the vernacular to the Slavs of the Moravian empire. He devised a Slavonic alphabet (probably that now called Glagolitic) and the brothers translated parts of the gospels and certain liturgical texts into a form of Macedonian Slavonic. This (Old) Church Slavonic language was the vehicle of the earliest literature of the eastern and southern Slavs.

P. A. Lavrov, *Materialy po istorii voznikhoveniya drevneyshey slavyanskoy pis'mennosti* (Leningrad, 1930); F. Pastrnek, *Dějiny slovanských apoštolů Cyrila a Methoda* (Prague, 1902); V. Jagić, *Entstehungsgeschichte der kirchenslavischen Sprache* (1913); F. Dvorník, *Les légendes de Constantin et de Méthode vues de Byzance* (Prague, 1933). R.A.

Cyril, Bishop of Turov (*fl. c.* 1150), Russian preacher and religious writer. His elaborate sermons, as well as the 22 prayers ascribed to him, abound in poetic beauties and lyrical passages.

K. Kalaydovich, *Pamyatniki ross. slovesnosti*, XII (1821). J.L.

Cyril of Alexandria (†27 VI 444), Greek ecclesiastical writer. Nephew and successor of Theophilus (Patriarch of Alexandria, 385–412), he was involved in bitter polemics with the Nestorians. Author of many exegetical and dogmatic works, letters and a reply to the emperor Julian's treatise 'Against the Christians'. His works, though marred by fanaticism and carelessness of literary form, were important in the history of orthodox dogma.

Migne, *Patr. Gr.*, 68–77; P. E. Pusey, ed. *Cyrilli in XII prophetas* (2 vols, 1868), *Cyrilli in D. Ioannis Evangelium* (3 vols, 1872), *Epistulae tres oecumenicae, libri quinque contra*

Nestorium, XII capitum explanatio, XII capitum defensio utraque, scholia de incarnatione Unigeniti (1875), *De recta fide ad imperatorem, de incarnatione Unigeniti dialogus, de recta fide ad principissas, de recta fide ad Augustus, quod unus Christus dialogus apologeticus ad imperatorem* (1877); J. B. Chabot, *Corpus Script. Christ. Orient., Script. Syri*, ser. IV, vol. I (1912); *C. of A.'s Commentary on St John's Gospel*, tr. H. P. Liddon (2 vols, 1874–85); E. B. P(usey), *Select Works of C. of A.* (1881); R. P. Smith, *C. of A. commentary on the Gospel according to St Luke* (1859).

J. N. Hebensperger, *Die Denkwelt des heiligen C. v. A.* (1927); J. van der Dries, *The Formula of St C. of A.* (1939); H. Manoir de Juyae, *Dogme et spiritualité de Saint C. d'A.* (1944). R.B.

Cyril of Jerusalem (**c.* 313; †386), Greek ecclesiastical writer. Consecrated bishop of Jerusalem in 348, twice deposed by Arian synods and exiled for eleven years by the Arian emperor Valens. Author of 24 homilies to catechumens on Christian doctrine which, vivid and simple in style, throw much light on the development of Christian dogma in the 4th century.

Migne, *Patr. Gr.*, 33; W. K. Reischl and J. Rupp, *Cyrilli Opera* (2 vols, 1848–60); R. M. Woolley, *The Catecheses of St C. of J.* (1930; Eng. tr.).

G. Delacroix, *S. C. de J.* (1865); J. Mader, *Der heilige C.* (1891); B. Niederberger, *Die Logoslehre des heiligen C.* (1923). R.B.

Cyril of Scythopolis (*fl.* 6th century), Greek hagiographer who spent most of his life in Palestinian monasteries. His most important works are detailed biographies of St Euthymius (†473) and St Sabas (†531). They were later translated into Slavonic and influenced early Russian hagiography.

Vitae, ed. E. Schwartz (1939); E. Stein, 'Cyrille de Scythopolis', in *Analecta Bollandiana*, 62 (1944). J.M.H.

Czajkowski, Michał (*Hałczyniec 1804; †suicide, Borki 4 I 1886), Polish novelist. After the 1831 rising he emigrated to France. In 1853 he became a Moslem and in 1870 when back in Russia joined the Orthodox church. His various historical novels though lacking in psychological analysis are colourful; but he overidealizes his Cossacks and the Ukraine.

Powieści Kozackie (1837; *Contes Kosaks*, tr. W. M(ickiewicz), 1857); *Wernyhora* (Paris, 1838; Ger. tr. G. Diezel, 2 vols, 1842); *Kirdżali* (1839; *Kirdgeali*, Fr. tr., 2 vols, 1839); *Stefan Czarniecki* (1840); *Hetman Ukrainy* (2 vols, Berlin, 1841; *Der Kosakenhetman*, tr. J. P. Jordan, 1843).—*Pisma* (12 vols, Leipzig, 1862–85).

F. Rawita Gawroński, *M. C.* (*Sadyk-Pasza*) (1900); A. Lewak, 'M. C.', in Pol. Słown. Biogr., IV (1938). S.S.

Czartoryski, Adam Jerzy, Prince (*Warsaw 14 I 1770; †Montfermeil 15 VII 1861), Polish statesman, poet and writer. From 1795 to 1806 he was at St Petersburg as a hostage. In his Ossianic poem he describes the desolation of Poland, though maintaining his faith in her messianic role.

Verse: *Bard polski* (Paris, 1840; crit. ed. J. Kallenbach, 1908).—Various: *Mémoires et correspondance avec l'empereur Alexandre I* (2 vols, 1887; Eng. tr. A. Gielgud, 2 vols, 1888).

B. Zaleski, *Żywot księcia A. J. C.* (1881); W. Włoch, *Polska elegia patriotyczna w epoce rozbiorów* (1916); M. Kukiel, *Książę Adam* (Paris, 1950). S.S.

Czepko von Reigersfeld, Daniel (*Koschwitz 23 IX 1605; †Schweidnitz VIII 1660), German poet. A Lutheran, he became an official at the court of Brieg, later in imperial service at Ohlau, and was raised to the nobility in 1656. He was a man of wide knowledge, much influenced by the works of Jacob Böhme and the medieval mystics, especially in his *Sexcenta monodisticha sapientum* (1640–47), which were imitated by Angelus Silesius in his *Cherubinischer Wandersmann*. Only a few minor works were printed in his lifetime, though some had circulated in manuscript.

Geistliche Schriften, ed. W. Milch (1930); *Weltliche Dichtungen*, ed. W. Milch (1932).

W. Milch, *D. v. C.* (1934). L.W.F.

Daalberg, Bruno, pseud. of Petrus de Wakker van Zon (*Amsterdam 9 VIII 1758; †The Hague 8 XII 1818), Dutch novelist and essayist. His work is tiresome owing to its continuous banter, but fascinates as an image of the time.

Novels: *Willem Hups* (1805); *Steenbergsche familie* (4 vols, 1806–09); *Jan Perfect* (1817).—Essays: *Nog wat lectuur* . . . (1806–07).

J. Koopmans, in De Beweging, VII (1911). J.W.W.

Dabīr (*1803; †1875), like Anīs one of the foremost writers of Urdu elegies at the court of Oudh. H.G.R.

Dach, Simon (*Memel 29 VII 1605; †Königsberg 15 IV 1659), German poet. He became a teacher at the cathedral school at Königsberg in 1633 and later professor of poetry at the university. He was the principal poet of the 'Königsberg circle', with Robert Robertin and Heinrich Albert. His health was weak throughout his life and he finally died of consumption. The Great Elector gave him a small estate in 1658. His attractive but melancholic character expresses itself in straightforward and sincere poetry (e.g. 'Der Mensch hat nichts so eigen'); some of his hymns have found a place in English hymnals. Much of his work consisted of occasional poetry written to order; his more successful verses often represent the tradition of the 16th-century *Gesellschaftslied* in the new style and the new poetic forms introduced by Opitz.

Poetische Werke (1696); *Gedichte*, ed. W. Ziesemer (4 vols, 1936–39; standard edition, based largely on MS. material).

W. Ziesemer, 'Simon Dach', in *Altpreuss. Biographie*, I (1941); Oesterley's biog. in his ed. of the *Gedichte* (1876) is still useful; E. Trunz, Deutsche Literaturzeitung (1939, p. 154 ff.); J. Julian, *Dictionary of Hymnology* (1892).
L.W.F.

Da Costa, Isaac (*Amsterdam 14 I 1798; ∞1821 Hanna Belmonte; †*ibid.* 28 IV 1860), Dutch poet, historian and religious leader. Hailing from a devout Portuguese Jewish family, he became at an early age a pupil of Bilderdijk and a friend of W. de Clercq. He studied at Amsterdam and Leiden and was converted to Christianity in 1822. His spiritual kinship to Bilderdijk—already evident in his early poetry—became even more conspicuous in a spectacular anti-liberal pamphlet, *Bezwaren tegen den Geest der eeuw* (1823). Years of struggle and disparagement followed. His religious leadership in the Réveil and great political 'songs of the times' gradually won for him more general recognition and appreciation.

Verse: *Poëzy* (2 vols, 1821–22); *Hagar* (1852); *Politieke Poëzy* (1854); *Hesperiden* (1855). *Kompleete Dichtwerken*, ed. J. P. Hasebroek (3 vols, 1861–62).—Prose: *Voorlezingen over de verscheidenheid en overeenstemming der vier evangeliën . . .* (2 vols, 1840–41), *The four witnesses being a harmony of the Gospels on a new principle*, tr. David Scott (1851); *Israël en de volken* (1848–49), *Israel and the Gentiles*, tr. Mrs W. Kennedy (1850).

E. J. Potgieter, 'Hollandsche politieke poëzy', in *Kritische Studiën*, II and 'Herinneringen en mijmeringen', in *Studiën en Schetsen*, I; C. Busken Huet, 'I. d. C.', in *Litterarische Fant. en Krit.*, I and XIV; A. Pierson, *Oudere Tijdgenoten* (1888); W. G. C. Byvanck, *De jeugd van I. d. C.* (2 vols, 1894); J. Meyer, *I. de C.'s weg naar het Christendom* (1941).
J.W.W.

Daems, Servaas (*Noorderwijk 4 VI 1838; †Tongerlo 30 VII 1903), Flemish poet and playwright, wrote simple and neat, devout as well as witty poems, *Dit sijn suverlike liedekens* (1878), *Gedichten* (1878), *Luit en Fluit* (1884); a play about St Dimphna, remarkable for his time, *Sinte Dimphna's Marteldood* (1874), and a humorous little book *De Kruiwagens* (1869, under pseud. Peeter Klein).

Voor twee vaders (1868, Fr., Ger., Eng. and Czech trs).

R. Sterkens, *S. D. en zijn letterkundige Werken* (1935).
R.F.L.

Dafydd ab Edmwnd (*fl. c.* 1450–80), Welsh poet. A native of Hanmer, Flintshire, he belonged to the landed gentry. He won the chair at the Carmarthen Eisteddfod (*c.* 1450) for poetic composition and for an authoritative definition of the bardic metres, which has never been superseded. The greater part of his verse consists of love-poems, almost all of which are in the *cywydd* metre, but he was also the author of eulogies, elegies, poems soliciting gifts and religious poems. He is renowned for his metrical ingenuities, his metaphors and similes and the limpid musical quality of his lines.

Gwaith D. ab E., ed. T. Roberts (1914).
B.Re.

Dafydd ap Gwilym (*Brogynin, Cardiganshire, *fl.* 1340–70), Welsh poet, sprung from a powerful family whose original home was in north Pembrokeshire, and whose members had held various important offices under the crown for several generations before Dafydd's time. The bulk of his works consists of love and nature poems and is notable for the fertility of imaginative invention and extraordinary sensitiveness displayed. He developed and perfected the new *cywydd* metre and showed a remarkable mastery of the resources of the Welsh language and of the intricate metrical requirements of the age. He was unique among his contemporaries in Wales, and his nature poetry is unsurpassed in the whole range of medieval European literature.

W. Owen and O. Jones, *Barddoniaeth D. ab G.* (1789); I. Williams, *D. ap G. a'i Gyfoeswyr* (1935); H. I. and D. Bell, *D. ap G., Fifty Poems* (1942); T. Parry, *Gwaith D. ap G.* (1952); T. M. Chotzen, *Recherches sur la Poésie de D. ab G.* (1928).
T.P.

Dafydd Nanmor (*fl. c.* 1450–80), Welsh poet. He was a native of Nanmor, Merionethshire, but left Gwynedd for S.W. Wales. Most of his eulogies and elegies are addressed to gentlefolk of the latter region, particularly to Rhys ap Maredudd, of Tywyn near the mouth of the Teivi, and his descendants. He also sang the praises of Edmund, Jasper and Henry Tudor. The remainder of his work consists of love-poems and a few miscellaneous pieces. Perfection of form and calm lucidity of style characterize his work, while his praise-poems show that he not only appreciated the sensuous delights of civilized living but also realized the true significance of a traditional aristocracy.

The Poetical Works of D. N., ed. T. Roberts and I. Williams (1923).
Saunders Lewis, 'D. N.', in Y Llenor, 4 (1925). B.Re.

Dahl, VLADIMIR IVANOVICH, also wrote under pseud. KAZAK LUGANSKY (*10 XI 1801; †22 IX 1872), an early pioneer of the realistic ethnographic school in Russia. His best work was, however, his *Tolkovy slovar' zhivogo velikorusskogo yazyka* (dictionary of the Great-Russian language, 4 vols, 1861–68; rev. B. de Courtenay, 1903–14). His complete works, in 10 vols, were pub. in 1897–98.

A. N. Pypin, *Istoriya russkoy etnografii*, I (1890); S. Vengerov, *Istochniki slovarya russkikh pisateley*, II (1910). J.L.

Dahlgren, FREDRIK AUGUST (*Värmland 20 IX 1816; †Djursholm 16 II 1895), Swedish philologist. In literature Dahlgren is best known for his fresh and unmannered songs in Värmland dialect. He translated a number of classical dramas (Calderón, Shakespeare, Lessing) and wrote one still popular musical play, *Wermlänningarne* (1846; music by A. A. Randel).

Viser på varmlandske tongmåle, deckta åttå Fredrek på Rannsätt (1875); *Speller nye viser* (1876); *Siste viser* (pub. 1897).
G. Fröding, 'Fredrek på Rannsätt', in *Samlade skrifter*, IX (1922); L. Dahlgren, *Ransäter* (5th ed. 1923). C.H.K.

Dahlstierna, GUNNO (*Dalsland 7 IX 1661; †Pomerania 1709), Swedish poet and foremost Swedish exponent of Marinism. His florid style is particularly noticeable in the long and patriotic threnody (1698) intended for Charles XI's funeral. His allegorical epic, *Giöta kiämpa-wisa om kåningen å herr Pädar* (c. 1701), a mixture of folk-song and biblical images, presaged the Swedish political saga. His other verse includes the song of Charles XII's feats in Saxony (*Swea lands frijds-frögd i Saxen*, 1707).

Svenska författare, ed. Sv. vitterhetssamfundet, VII (1920–28).
M. Lamm, *G. D. Minnesteckning* (1946). C.H.K.

Dahn, FELIX (*Hamburg 9 II 1834; †Breslau 3 I 1912), German novelist and professor of law. Best known as author of 'donnish novels', i.e. material of academic research presented in the style of Sue. Of his enormous output only *Ein Kampf um Rom* (4 vols, 1876) has stood the test of time.

Sämtliche Werke poetischen Inhalts (21 vols, 1899).
H. Meyer, *F. D.* (1913); T. Siebs, *F. D. und J. Scheffel* (1914). R.W.L.

Daini NO SAMMI, pseud. of FUJIWARA NO KATAKO (*1000; †*c.* 1050), Japanese poet, like her mother, Murasaki Shikibu. She was traditionally believed to have written *Sagoromo monogatari*, a novel imitating the style of Murasaki's *Genji monogatari*. E.B.C.

D'Alcamo, CIELO (*fl.* 1st half of 13th century), the reputed author of a famous *contrasto*, or verse-dialogue between a lover and a lady, the *Rosa fresca aulentissima*: the lover urging her to consent to his desire, she resisting him but eventually yielding. Written between 1231 and 1250, the poem has 32 stanzas, each of three monorhymed alexandrines and an endecasyllabic couplet. Its vivacity and its curious blend of the courtly and the plebeian have won it a good deal of attention from scholars. Its author was probably a Sicilian, with a knowledge of the French and Provençal lyric.

E. Monaci, *Crestomazia italiana dei primi ecoli* (1912).
A. D'Ancona, *Studi della lett. ital. dei primi secoli* (1884); F. D'Ovidio, *Versificazione ital. e arte poetica medievale* (1910); articles by G. Bertoni, F. A. Ugolini and W. T. Elwert in Giorn. stor. lett. ital., 75, 105 and 125; and by A. Monteverdi in Studi medievali, 16 (1943–50); F. Torraca, *Studi sulla lirica ital. del Duecento* (1902). K.F.

Dale, JAN VAN DEN (*Diest *c.* 1460; †Brussels 1522), Dutch painter and poet in the Rederijker tradition, from 1517 town-poet of Brussels, factor of the Chamber 'De Mariacrans'. His plays, now lost, were much appreciated in his time. A number of refrains and two long poems are extant: *De Stove*, a free adaptation from Erasmus's *Uxor mempsigamos* and *Die Wre vander Doot*, which was reprinted 20 times and translated into French.

G. Degroote, *J. v. d. D., gekende werken*

(1944); Revue Belge de phil. et d'hist., XXV (1947), XXVI (1948); J. Borms, in Den Gulden Passer, XXVI (1948). J.J.M.

Daley, Victor James William Patrick (*Navan, Ireland, 5 IX 1858; †Sydney 29 XII 1905), Australian poet. He emigrated in 1878. His easy, musical poetry tends to revert to his Celtic origins and reveals little of his lifelong precarious circumstances or of local things.

At Dawn and Dusk (1898, and other eds); *Wine and Roses* (1911). F.T.M.

Dalfin d'Alvernha, French Dauphin d'Auvergne (*c.* 1167–1235), Provençal troubadour of the noble house of Albon. Doubts have recently been raised whether his Christian name was Robert: Dalfin would then be his name, not his title. Contemporaries praise him as the ideal nobleman: brilliant, bounteous, a wit and poet, a wise judge in matters of love and honour. We know of connexions with Guiraut de Bornelh, Raimbaut de Vaueiras, Peirol—but particularly with his overlord, Richard Lionheart, in his opposition to the king of France. His main claim to recognition are his *tensos* and *coblas*.

S. Stronski, 'Recherches historiques sur quelques protecteurs de troubadours', in Annales du Midi, 18 (1906). R.R.B.

'Dalimil'. The ascription of the earliest Czech vernacular rhymed chronicle to a certain Dalimil of Meziříčí was a 17th-century error. This work chronicles the history of the Czechs from mythological origins to 1314 and is marked by an intensity of national pride and an anti-German tone unusual in the early 14th century.

Ed. J. Jireček, in *Fontes rerum bohemicarum*, III (1877, together with the Middle High German adaptation); V. E. Mourek (2nd ed., 1910, diplomatic repr. of the Cambridge MS.).
J. V. Šimák, 'Kdo skládal kroniku t. ř. Dalimila?', in Český časopis historický (1932); J. B. Čapek, 'Dalimilův "hlahol jasný"', in *Záření ducha a slova* (1948). R.A.

Dalin, Olof von (*Halland 29 VIII 1708; †Drottningholm 12 VIII 1763), Swedish historian and writer. Dalin is reckoned Sweden's first modern author by virtue of his Then Svänska Argus, a satirical and moralizing weekly (Dec. 1732 to Dec. 1734), modelled on Addison and Steele's Tatler and Spectator and van Effen's *Le Misanthrope*. Dalin did much to introduce the then popular French classical style into Sweden with witty satires, plays and allegorical epic, together with much occasional poetry in elegant rococo style, and a patriotic threnody over queen Ulrika Eleonora, modelled on Voltaire's *La Henriade*. As an historian he is unreliable but entertaining. He was commissioned in 1743 to write a history of Sweden, but only completed three sections. With all its shortcomings it embodied the first attempt there had been since Olaus Petri to write a national history in Swedish.

Prose: *Witterhetsarbeten i bunden och obunden skrifart* (6 vols, 1767); *Then svänska Argus* (new ed., 3 vols, pub. Sv. vitterhetssamfundet, 1910–19).—Verse: *Poetiska arbeten* (2 vols, 1782–83).
K. Warberg, *O. v. D.* (1884); M. Lamm, *O. v. D.* (1908). C.H.K.

Dalling and Bulwer, William Henry Lytton, Lord (*London 13 II 1801; †Naples 23 V 1872), English diplomat and author of some biographical studies and historical works.

An Autumn in Greece (1826); *Life of Lord Byron* (1835); *Historical Characters* (1867–70); *Life of Palmerston* (3 vols, 1870–74).
E. B. F. D'Auvergne, *Envoys Extraordinary* (1937). R.M.H.

Dall'Ongaro, Francesco (*Oderzo 19 VI 1808; †Naples 10 I 1873), Italian patriot, dramatist and poet. In 1848 he took part in the revolutionary movement in Venice and fought with Garibaldi in Rome. His patriotic poems (*Stornelli italiani*) had a great appeal for Italian patriots, especially 'Il Brigidino' (1847), which Garibaldi is said to have known by heart; 'La donna lombarda' (1848) which ends:—

'Macchia d'onore per lavar non langue
Se non si lava nel tedesco sangue!'

is a characteristic example.

His first volume of poetry, *Poesie* (1840), is an attempt to provide Italians with patriotic and national songs. *Fantasie drammatiche e liriche* (1866) contains several dialogues. His best known drama is *Il Fornaretto*, based on a tragic episode in Venetian history (first prod. 1855; pub. 1861).

Opere scelte (3 vols, 1846–47); *Stornelli, poemetti ed altre poesie*, ed. N. Schileo (1913).
P. Valussi, *F. D.* (1875); M. Trabaudi Foscarini, *F. D.* (1925). B.R.

Dalton, John (*Eaglesfield 6 IX 1766; †Manchester 27 VII 1844), English chemist, natural philosopher and sometime Quaker schoolmaster.

Meteorological Observations and Essays (1793); *Constitution of Mixed Gases* (1801); *A New System of Chemical Philosophy* (1808); *Memoirs* (1856).
W. C. Henry, *Life and Scientific Researches of D.* (1854); H. E. Roscoe, *D. and the Rise of Modern Chemistry* (1895); L. J. N. Polley, *D.* (1920). R.M.H.

D'Ambra, FRANCESCO (*Florence 29 VII 1499; †Rome 1558), Italian playwright. His three classical comedies, *Il Furto* in prose (acted 1544), *I Bernardi* and *La Cofanaria* in verse (acted 1547 and 1565), are notable for the skilful organization of complicated plots.

Teatro Comico Fiorentino, V (1750, for comedies).
I. Sanesi, *La Commedia,* I (1911, with biblio.). C.Dr.

Dana, RICHARD HENRY (*Cambridge, Mass. 15 XI 1787; ∞1813 Ruth Smith; †Boston 2 II 1879), American poet and essayist. Austere Harvard-educated editor of North American Review, he championed English romanticism and wrote poetry influenced by Crabbe, Wordsworth and Coleridge.

The Buccaneer and Other Poems (1827); *Poems and Prose Writings* (1833). H.L.C.

Dana, RICHARD HENRY (*Cambridge, Mass. 1 VIII 1815; ∞1841 Sarah Watson; †Rome 6 I 1882), American author and lawyer. His *Two Years Before the Mast* (1840), which tells of his voyage around Cape Horn to California, precedes Melville's *Moby Dick.* He also wrote a manual for seamen.

The Seaman's Friend (1841); *To Cuba and Back* (1859).
J. S. Johnson, *On D. and Two Years Before the Mast* (1936); C. F. Adams, *D., A Biography* (2 vols, 1890). H.L.C.

Dancer, JOHN (*fl.* 1675), translator and dramatist, who lived for some time in Dublin. He is often confused with John Dauncy or Dauncey (*fl.* 1663), also a translator. Dancer's two dramatic translations, in rhyming couplets—*Nicomede* (1671, from Corneille) and *Agrippa* (1675, from Quinault)—were produced at the Theatre Royal, Dublin.

Aminta (1660, from Tasso); *Judgment on Alexander and Cæsar* (1672, from Saint-Evremond); *The Comparison af Plato and Aristotle* (1673, from R. Rapin).

Dancourt, FLORENT CARTON (*Fontainebleau 1 XI 1661; ∞1680 Thérèse Le Noir; †Courcelles-le-Roi, Loiret 7 XII 1725), French dramatist. He married the daughter of the actor La Thorillière, became an actor himself and joined the Comédie Française with his wife in 1685. His light-hearted and mildly satirical social comedies, many of them in one act, made him, with Regnard, Molière's chief successor, though on an altogether lower level.

Le Chevalier à la mode (1687); *La Maison de campagne* (1688); *Les Bourgeoises à la mode* (1693); *Les Bourgeoises de qualité* (1700); *Le Diable boiteux* (1707); *Madame Artus* (1708).—*Œuvres* (12 vols, 1760); *Théâtre choisi,* ed. F. Sarcey (5 vols, 1884).
C. Barthélemy, *La Comédie de D.* (1882); J. Lemaître, *La Comédie après Molière et le théâtre de D.* (2nd ed. 1903); H. C. Lancaster, *A History of French Dramatic Literature in the 17th Century,* IV (1940). G.B.

Dandin (*c.* 7th century A.D.), Sanskrit author of the picaresque novel *Dasukumāracharita* (tr. A. W. Ryder under the title of *The Adventures of the Ten Princes,* 1927). The drama *Mricchakatika* ('The Clay Cart') is sometimes attributed to him. H.G.R.

Daniel, Russian 12th-century abbot, author of an account of his pilgrimage to Jerusalem made 1106–07, interspersed with legendary and apocryphal matter. His language is simple and naïve, imbued with the spirit of sincere piety.

Zhitie i khozhenie Daniila (1885; *The Pilgrimage of the Russian Abbot Daniel in the Holy Land,* annot. by Sir C. Wilson, 1897).
D. V. Venevitinov, *Litsevoy spisok khozhdeniya Daniila Palomnika* (1881). J.L.

Daniel, GEORGE (*Beswick 29 III 1616; ∞Elizabeth Ireland; †*ibid.* IX 1657), English cavalier poet who let his beard grow untrimmed after the death of Charles I. In *A Vindication of Poesie* Daniel praises Jonson rather than Shakespeare.

Poems, ed. A. B. Grosart (1878). B.L.J.

Daniel, SAMUEL (*nr Taunton ? 1562 ?; †Beckington, Somerset 1619 ?), English poet, dramatist and critic, brother-in-law of John Florio, under whom he was educated at Magdalen Hall, Oxford (1581). His translation of Paulus Jovius (1585) was dedicated to Sir Edward Dymoke, his patron till 1592. In Paris in 1586, Daniel visited Italy with him (1591–92) meeting Guarini. Later tutor to the Herbert and Clifford families, Daniel was a member of the literary circles centred on the countesses of Pembroke and Bedford. He entered the service of queen Anne and (1604–05) licensed plays for the Children of the Queen's Revels. The publication and performance of his tragedy *Philotas* brought on him the suspicion of the Privy Council of sympathy for Essex, and Daniel was constrained to disclaim any such feeling. He wrote 4 masques and 2 pastorals for court performance (1608–14) until dismissed for loyalty to the disgraced Sir Robert Flond. Always tending to seclude himself from company, Daniel finally retired to Beckington. His contemporary reputation was high in almost everything he touched, and he can now be seen as one whose writing contributed to the development of the best qualities of Augustan verse. Daniel suffers from habits of reading which have developed with romantic poetry. Carefully read, his decasyllables are sweet and smooth, with strength and variety. He did much to establish English as a poetic language, never without a feeling for its majesty. His sonnets tend to be under-estimated owing to the fact that they do not address a real mistress, but in them as elsewhere he shows a by no means negligible combination of poetic sensibility and superb technique, if without the highest imaginative strength.

H. Sellers, 'A Bibliography of the Works of S. D.', Proc. Oxford Biblio. Soc., 2 (1928–30). —*Paulus Jovius, Containing a Discourse of Imprese* (1585); *Delia. With the Complaint of Rosamund* (1592 etc.), ed. A. Esdaile (1908); *A Defence of Rhyme* (1602), ed. G. Gregory Smith, in *Elizabethan Critical Essays*, II (1904); *Civile Wares, corrected and continued* (1609).—DRAMA: *Cleopatra* (1594); *The Vision of the 12 Goddesses* (1604), ed. E. Law (1880); *The Queenes Arcadia* (1606); *The Tragedie of Philotas* (1607), ed. L. Michel (1949).—*Whole Works in Poetrie* (1623); *The Complete Works in Verse and Prose*, ed. A. B. Grosart (1885–96); *Poems and A Defence of Ryme*, ed. A. C. Sprague (1930).
W. Oldys, *Life of D.*, in E. Cooper, *Muses' Library* (1737). B.L.J.

Daniel Adam z Veleslavína: see VELESLAVÍN.

Daniel the Exile, Russian author of a boastful and flowery supplication addressed to his feudal master (prob. early 13th century), which sheds considerable light on the manners of the period.

I. Shlyapkin, *Slovo Daniila Zatochnika* (1889); P. Mindalev, *Molenie Daniila Zatochnika* (1914). J.L.

Daniel von Soest (*fl.* 1534–39), pseudonym of the unknown writer of the brilliant Low German satire *Ein gemeyne Bicht*, a dramatic dialogue in which the Roman Catholic author boldly and virulently attacks the members of the Reformed church at Soest in Westphalia.

Ein gemeyne Bicht (1534, pub. 1539), ed. with valuable intro. A. Berger, in Deut. Lit. Entwicklungsr. Ref. III (1933); *Dialogon* (1537, pub. 1539); *Apologeticon* (1539).
F. Jostes, *D. von S.* (1888); H. Schwartz, *Geschichte der Reformation in Soest* (1932). D.G.D.

Danilevsky, GRIGORY PETROVICH (*Kharkov prov. 14 IV 1829; †St Petersburg 6 XII 1890), Russian author. He won his reputation in Russia and abroad as a historical novelist.

Knyazhna Tarakanova (*The Princess Tarakanova*, tr. I. Mouchanoff, 1891); *Sozhzhënnaya Moskva* (*Moscow in Flames*, tr. A. Rappaport, 1917); *Sochineniya* (9 vols, 1892–93; 24 vols, 1901). J.L.

Danilevsky, NIKOLAY YAKOVLEVICH (*1822; †1885), Russian naturalist and Slavophil whose book, *Rossiya i Evropa* (1869, 5th ed. 1895), anticipated certain tenets of Oswald Spengler's *Der Untergang des Abendlandes*. He tried to establish the 'biological' foundations of Slavophil doctrine about the ultimate triumph of the Slavs over the West.

Russland und Europa, Germ. tr. K. Nötzel (1920). J.L.

Danilov, KIRSHA, the first collector of Russian epic folk-poetry. The MS. of his *Drevniye rossiyskie stikhotvoreniya*, containing over 70 *byliny*, is dated 1781. It was partly published in 1804 and then in 1818. Its best edition is that of the Petersburg public library, 1901. J.L.

Dante Alighieri (*Florence V–VI 1265; †Ravenna 13/14 IX 1321). Dante came of old Florentine stock, boasting an ancestor, Cacciaguida, knighted on the second crusade, from whose wife came the surname Alighieri (cf. *Par.*, 15). He lost his mother in childhood and his father by 1283. Though the family was impoverished, Dante grew up in good society: he knew Brunetto Latini well and became a close friend of Guido Cavalcanti who encouraged and influenced his first efforts in verse. By 1287 he had been to Bologna, where he may have attended lectures; but study was not yet his chief concern. He fought in the Florentine cavalry against the Aretines and against Pisa. By 1285, probably, he was married. Already writing love-poetry in the troubadour tradition, he began to show originality in verses written for 'Beatrice', usually identified with the Portinari girl who married Simone de' Bardi and died, aged 24, in 1290. A selection of these poems, with a prose commentary, formed his first book, the *Vita nuova* (1292–94). Beatrice's death may have been followed by another attachment which he allegorized later (in the *Convivio*) into a conversion to 'Philosophy'; certainly, between 1290 and 1295, he undertook a course of hard study, beginning with Boethius and Cicero and going on to Aristotle and his scholastic commentators and the Latin poets. This re-education quickly affected his writing, adding themes from philosophy and ethics to the conventional love-content of vernacular verse. About 1295 may have occurred the immoral phase of which he was later so ashamed (cf. *Purg.*, 23 and 30); and about this time he inscribed himself in the Guild of Apothecaries and Physicians, becoming thus entitled, by the rules of the Florentine republic, to take an active part in civic affairs.

These were rapidly moving to a crisis as the 'White' and 'Black' factions of the ruling Guelf party struggled for control. On being elected one of the Priors for the period from June to August 1300, Dante, though he inclined to the Whites, tried, with his colleagues, to preserve peace by banishing the extremists of both parties, including his friend Cavalcanti, a White, and the turbulent Black, Corso Donati; who forthwith went to Rome to solicit the intervention of the pope. Boniface VIII, deciding to call in French aid, appointed Charles of Valois, a brother of Philip the Fair, 'peacemaker' in Tuscany. Meanwhile Dante had come forward as a resolute opponent of the papal policy. On the approach of Charles (October 1301) he was sent, with two others, to Rome to parley with Boniface. He probably never saw Florence again. With the French in the city the Blacks seized power and began a campaign of reprisals and prosecutions. On 27 January 1302 Dante, with other leading Whites, was denounced as a barrator and an enemy of the church, fined 5,000 florins, perpetually excluded from public office and exiled for two years. A further sentence (10 March) made him an exile for life with the prospect of being burned alive should he fall into the hands of the Florentine government.

The exile divides Dante's life and deeply colours all his subsequent writings; he writes henceforth as a man homeless and hungry for justice. His wanderings cannot be traced in much detail. Until 1304 he was with the other White exiles at Arezzo, Forlì and elsewhere. Breaking with them, he went to Verona (cf. *Par.*, 17) and thence probably to Bologna, where he cultivated the studies which he loved and from which he hoped to win a reputation that would offset his misfortunes. In this period falls the writing of *De vulgari eloquentia* and the *Convivio* and the growth of a friendship with Cino da Pistoia. In 1306 Dante was in Tuscany with the Malaspina (cf. *Purg.*, 8). Then, until the coming of Henry of Luxemburg into Italy in 1310 raised his hopes of a restoration of the empire, his movements are obscure. He may—but it is not likely—have gone to study in Paris. In January 1311 he may have paid homage to Henry at Milan, and in the spring he was certainly in the Casentino valley writing a wrathful epistle to the Florentines and appealing to Henry to make an end of them as his chief enemies. Within the next three years, probably, the *Monarchia* was written; but in August 1313 Henry died and Dante's political hopes with him. After a stay in Verona with Cangrande della Scala he accepted an invitation from Guido da Polenta, lord of Ravenna. Here, with his sons Jacopo and Pietro and perhaps also a daughter, Dante spent his last years tranquilly, finishing the *Commedia*, exchanging Latin verses with his Bolognese admirer Giovanni del Virgilio. In 1320 he maintained in public, at Verona, his *Quaestio de aqua et terra*. Next year he went as Guido's ambassador to Venice and, falling ill on the way back, died at Ravenna.

Dante expressed himself completely in the *Commedia*; his other works are all partial or provisional. The *Convivio* and *De vulg. eloq.* were left unfinished. The series of detached poems, the *Rime*, reveal a bent for continual experiment. The poet was restlessly self-critical. Explanatory prose dogs his verse: the *Vita nuova* (1292–94) explains the youthful lyrics for Beatrice; the *Convivio* (1304–07) was planned as an explanation, in Italian prose, of 14 *canzoni* written in middle life; the *De vulg. eloq.* (1303–05), taking stock of the poet's experience, conveys his ideas on language and the craft of verse; the *Monarchia* (with Epistles 5, 6, 7, 9; 1310–14), represents his effort to argue out in Latin prose his political position, before returning to the more congenial but never, for Dante, exclusive concern with poetry; and if the letter to Cangrande (Ep. 13) is authentic, the *Commedia* itself was followed by a fragment of prose commentary. In general the minor works adumbrate themes of the poem or exemplify and discuss points that were to serve in its technique: the former especially in *Vita nuova Convivio* and *Monarchia*, the latter in the *De vulg. eloq.* Important, in the *Convivio* and implicitly in *De vulg. eloq.*, is the defence of Italian as a medium for the highest prose and verse.

The *Commedia*, probably begun in 1307/10—though some scholars say 1313/14—was finished shortly before Dante died. Its literal sense is a journey made by the poet through Hell, Purgatory and Heaven;

its spiritual sense is mankind as answerable to divine justice. Divided into three parts of 33 cantos each, with one introductory canto, its intricate logical and imaginative construction reflects a mind of wonderful richness, simplicity and depth. Dante modestly called it a 'comedy' on account of its homely style and diction (which in fact are extremely various); and its readers have named it 'divine'. He invented for it the weave of hendecasyllabics known as the *terza rima*. Linguistically Florentine, with borrowings from other dialects, it has been a major factor in the making of literary Italian, although, owing to the trend of Italian taste in the renaissance, its effect in this regard has been curiously limited. Widely read and commented, especially for its doctrinal content, in the 14th century; somewhat neglected by subsequent generations; its reputation rose to the zenith in the 19th century and shows no sign of declining now.

It is not easy briefly to characterize so tremendous a work of art. If Dante is 'the great master of the simple style' (T. S. Eliot), this simplicity of diction and syntax is the effect of an extremely sure control of theme and medium, of a scrupulous attention to the value of every word. One might say that ordinary language meant so much to Dante that, even apart from the preference for a swift directness in expression which he shared with his Italian contemporaries (e.g. Cavalcanti), his essential genius tended ever away from metaphorical and rhetorical complications. This is not to deny that he drew from Virgil a sonorous terseness, or from Christian liturgy and theology an infinite subtlety in the use of technical terms and symbols. But the overriding quality of his mature style is a keen and sensitive temperateness. With this, Dante is a great dramatic poet: precision and energy of thought, human sympathy and moral passion are suffused by an imagination of extraordinary power. His poem is alive from end to end (if less conspicuously in the *Paradiso*) with human figures caught and displayed in moments of contact and contrast. And through it all we hear a lyric note rising persistently, joyful or sad, from the poet's dauntless, contemplative heart.

A standard text of all the works was published in 1 vol., without notes, by the Società dantesca italiana (Florence, 1921). The 'National Ed.' (annotated) of particular works (Florence, Le Monnier) contains so far the *Convivio*, ed. Busnelli and Vandelli (2 vols, 1934–37), and the *De Vulgari Eloquentia*, ed. Marigo (1 vol., 2nd ed. 1948). Other eds: *Rime*, ed. Contini (Turin, 1946); *Monarchia* (with Political Epistles), ed. Vinay (Florence, 1950); *Vita Nuova*, ed. Barbi (Florence, 1932), and (with selection of other 'minor' works) ed. Sapegno (Florence, 1943); *Epistolae*, ed. Toynbee (Oxford, 1920). Of the many modern annotated eds of the *Commedia* may be mentioned those of Scartazzini-Vandelli and Casini-Barbi, of C. Grabher, M. Porena and, for his masterly comments on the poetry, A. Momigliano. The most useful English translations are the prose versions, annotated, of Dent's Temple Classics and of J. D. Sinclair (3 vols, 1939–46).

The best introductions are M. Barbi, *D.* (Florence, 1933) and F. Maggini, *Introduzione allo studio di D.* (Bari, 1948). Useful for English readers: U. Cosmo, *Handbook to D. Studies* (1950); D. L. Sayers, 'Introduction' to tr. of the *Inferno* (1949); also, in their very different ways, C. Williams, *The Figure of Beatrice* (1943) and T. S. Eliot, 'D.', in *Selected Essays* (1932). For the enormous historical, exegetical and critical literature on Dante let it suffice to mention the names of M. Barbi and B. Nardi in Italy, of Masseron and Gilson in France, of Grandgent, J. E. Shaw, H. D. Austin and C. S. Singleton in America, of K. Vossler and E. R. Curtius in Germany, of Th. Spoerri in Switzerland, of E. Moore, P. Toynbee and Gardner in England. The best periodicals devoted to D. are *Studi danteschi* and *Deutsches Dante-Jahrbuch*. K.F.

Dante da Maiano (*fl.* 2nd half of 13th century), Tuscan poet in the Provençal tradition as transmitted by Guittone d'Arezzo. Little is known of him, and he is remembered only for having exchanged some mediocre sonnets with his great namesake during the latter's first, 'guittonian' phase.

G. Contini's ed. of the *Rime* of Dante Alighieri (1946).

F. Torraca, *Studi su la lirica ital. del duecento* (1902); G. Bertoni, *Il Duecento* (2nd ed. 1930); S. Debenedetti, *Nuovi studi sulla giuntina di rime antiche* (1912). K.F.

Dantiscus, JOANNES DE CURIIS, real name Flachsbinder (*Danzig 1 XI 1485; †Heilsberg 28 X 1548), Polish-Latin poet, diplomat and clergyman. His occasional verses show great formal skill; some are written in a satirical vein.

Congressus trium regum (1515); *De clade Moschorum* (1515); *Ad Grineam* (1519); *De nostrorum temporum calamitatibus* (1530; crit. ed. Z. Celichowski, 1902); *Jonas propheta de interitu civitatis Gedanensis* (1764).—*Carmina* (1950; crit. ed. with intro. by S. Skimina).

L. Czaplicki, *De vita et carminibus Joannis de Curiis Dantisci* (1855); S. Skimina, *Twórczość poetycka J. D.* (1948). S.S.

Dantyszek, JAN: see DANTISCUS.

Da Ponte, Lorenzo, pen-name of Emanuele Conegliano (*Ceneda (Vittorio Veneto) 10 III 1749; †New York 17 VIII 1838), Italian poet, prose writer and librettist. Adventurer; poet of the imperial theatre, Vienna (1782–92); he lived for 11 years in London and fled to America (1805). Da Ponte wrote lively, if misleading, *Memorie* and some 36 cantatas and operatic *libretti*, including those for Mozart's *Nozze di Figaro*, *Don Giovanni* and *Così fan tutte* (1786–90).

Memoirs, ed. Gambarin and Nicolini (2 vols, 1918; tr. E. Abbott, 1929).
A. Marchesan, *Della vita e delle opere di L. da P.* (1900); L. Collison Morley, 'Mozart's Librettist L. da P.', in London Mercury, 14 (1926). M.W.

Da Porto, Luigi (*Vicenza 10 VIII 1485; †*ibid.* 10 V 1529), Italian poet and prose writer. A typical renaissance gentleman, he was wounded fighting for Venice in 1511 and vividly relates his experiences in *Lettere storiche*. In addition to Petrarchan sonnets he wrote the famous story *Romeo e Giuletta* (1524) on which Shakespeare supposedly based his play.

Rime e Prose (1539); *Lettere storiche aggiuntavi la celebre novella*, ed. B. Bressan (1857); *Romeo and Juliet*, ed. and tr. M. Jonas (1921).
C. Foligno, *L. Da P. e la sua novella* (1912); F. Flamini, *Il Cinquecento* (1905; with biblio.). C.Dr.

Daqiqi of Tus, Abu Mansur Muhammad (†952), Persian poet. He is best known for his 1,000 epic verses, dealing with the advent of the prophet Zoroaster. He intended to put into verse the national and legendary history of Persia, but the work was uncompleted at his sudden and early death. Firdowsi has incorporated Daqiqi's unfinished epic in his *Shah-Nameh* (q.v.).

T. Nöldeke, 'Das iranische Nationalepos', in *Grundr. der iran. Phil.*, II (1896–1904); A. V. W. Jackson, *Early Persian Poetry* (1920). E.Y.

D'Arblay, Frances: see Burney, Fanny.

Dares Phrygius, priest at Troy, wrote a history of its siege from the Trojan viewpoint. A translation by Cornelius Nepos(!), with a dedication to Sallust, apparently comes from the 5th century. In the middle ages Dares was a favourite source for the history of Troy.

Ed. A. Dederich (1835; and with Dictys Cretensis, 1837); F. Meister (1873).
H. Dunger, *Die Sage vom Trojanischen Krieg in den Bearbeitungen des Mittelalters* (Prog. Dresden, 1869); G. Körting, *Dictys und Dares* (1874); E. Collilieux, *Étude sur Dictys de Crête et Darès de Phrygie* (1886). J.A.W.

Darley, George (*Dublin 1795; †London 23 XI 1846), Irish poet, critic, mathematician. His best lyrical poetry has a felicitous grace, a distinctive musical charm and a use of symbols which anticipates the *symbolistes*. He worked in London as a dramatic and art critic and as editor of mathematical text-books. Recognition was withheld until this century, and the disappointed Darley, sensitive and stammering, became a recluse.

Errors of Ecstasie (1822); *Sylvia* (1827); *Thomas à Becket* (1840); *Ethelstan* (1841); *Nepenthe*, ed. R. A. Streatfeild (1897); *Poetical Works*, ed. R. Colles (1907).
C. Colleer Abbott, *Life and Letters of G. D.* (1928); D. Stanford, in Envoy (Dublin, 1951). R.McH.

Darwin, Charles Robert (*Shrewsbury 12 II 1809; ∞1839 Emma Wedgwood; †Down, Kent 19 IV 1882), English biologist; grandson of Erasmus Darwin. His belief in evolution was based on the extensive observations of the geology, zoology and botany of South America which he made during his voyage in the *Beagle* (1831–36) and also on his later intensive studies at home. Malthus's *Essay on Population* gave him the clue he needed—the evolutionary effect of natural selection. The illustrative evidence of *The Origin of Species* was so weighty that his theories made immediate headway, in spite of violent religious opposition, and they have never been refuted.

On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life (1859); *The Variation of Animals and Plants under Domestication* (1868); *The Descent of Man and Selection in Relation to Sex* (2 vols, 1871); *The Expression of Emotion in Man and the Animals* (1872); *Life and Letters of C. D. including an Autobiographical Chapter*, ed. Sir F. Darwin (3 vols, 1887); *The Complete Extant Correspondence between Wallace and D., 1857–81* (1916).
L. Huxley, *C. D.* (1921). B.H.

Darwin, Erasmus (*Elston Hall, Staffs 12 XII 1731; ∞1757 Mary Howard; ∞1781 Mrs Chandos-Pole; †Breadsall Priory 18 IV 1802), English physician, writer and inventor. Darwin used poetry as a vehicle for natural history. He believed that the process of evolution depended on the inheritance of acquired characteristics.

The Botanic Garden; a Poem in Two Parts. Part I containing The Economy of Vegetation (first pub. separately in 1791), *Part II containing The Loves of the Plants with Philosophical Notes* (first pub. separately in 1789); (2 vols, 1794–95); *Poetical Works with Philosophical Notes* (3 vols, 1807).

S. Butler, *Evolution Old and New* (1879); C. Darwin, *Life of E. D.* (1887). B.H.

Dasent, Sir George Webbe (*St Vincent 22 V 1817; ∞1846 Fanny Delane; †Ascot 11 VI 1896), English scholar of Scandinavian literature and folk-lore, author of numerous valuable translations from Icelandic and Norse and of some semi-autobiographical works.

Popular Tales from Norse (1859); *Story of Burnt Njal* (1861); *Story of Gisli the Outlaw* (1866); *Annals of an Eventful Life* (1870). R.M.H.

Dashkov, Ekaterina Romanovna, née Princess Vorontsov (*St Petersburg 17 III 1743; †Moscow 4 I 1810), was one of the most enlightened Russian women of the Catherine II period and even became president of the academy. She edited a monthly, wrote two plays and was responsible for the plan of the Russian academic dictionary.

Mémoires (wr. 1805 in French, first pub. 1840 as *Memoirs of the Princess Daschkaw*; Russ. tr., A. Herzen, London, 1859).

A. S. Suvorin, *Knyaginya Dashkova* (1888); H. M. Hyde, *The Empress Catherine and Princess Dashkov* (1935); G. Schlegelberger, *Die Fürstin Daschkova* (1935). J.L.

Dass, Petter (*Nord-Nerø 1647; ∞1673 Margrethe Andersdatter; †Alstahaug 1707), Norwegian poet and hymnist. He was an almost legendary figure, the rich and powerful parish priest of Alstahaug in the province of Nordland from 1689 until his death. As a poet he possessed considerable powers of versification and a fresh individuality which avoided the disfiguring ornamentation of much of the current baroque poetry. His chief work, *Nordlands Trompet*, a vigorous description of life in north Norway, may be considered the major work of Norwegian literature in the 17th century. Apart from a collection of verse all his work was first published after his death.

Nordske Dale-Viise (1683); *Aandelig Tidsfordriv eller Bibelske Viisebog* (1711); *Dr. Mart. Luthers lille Catechismus* (1715; see *Katechismussange*, ed. H. Beyer, 1947); *Trende Bibelske Bøger* (1723); *Nordlands Trompet* (1739; critical ed. D. A. Seip, 1927); *Viser og rim* (ed. D. A. Seip, 1934, 1950).—*Samlede Skrifter*, ed. A. Eriksen (3 vols, 1874–77).

A. Eriksen, *Om D. og hans Skrifter* (1874); R. Sveen, *D. og diktingi hans* (1912); H. Midboe, *P. D.* (1947). R.G.P.

Dathenus, Petrus, latinized name of Pieter Daeten or Daets (*Mont Cassel 1531 or 32; †Elbing 17 III 1588), Dutch poet and writer. His *De Psalmen Davids ende ander Lofsanghen* (1566) is a rather clumsy although very popular translation from the French of Marot. Dathenus translated also the *Heidelbergse Catechismus* and collaborated in the compilation of the Dutch liturgy.

Th. Ruys, *P. D.* (1919); W. A. P. Smit, in *Album-Baur* (1948). J.J.M.

Dati, Giuliano (~1445; †29 XII 1524), Italian poet, theologian and lawyer. He put Columbus' letter announcing the discovery of America into Italian verse. Also wrote biographies of saints and mystery plays.

La lettera dell'isole che ha trovato nuovamente il Re di Spagna, ed. G. Uzielli, with life by F. Fontani (1873). C.Dr.

Dati, Gregorio (*Florence 15 IV 1362; †*ibid.* 12 IX 1435), Italian historian and merchant. His *Istoria di Firenze* (1363–1435) abounds in information, his *Libro Segreto* consists of private and business notes. The geographical treatise *La Sfera* (1513) is sometimes attributed to his brother Leonardo.

Il libro segreto, ed. C. Gargiolli (1869); *Istoria di Firenze* (1735), ed. L. Pratesi (1904).

V. Rossi, *Il Quattrocento* (1949). C.Dr.

Dati, Leonardo di Piero (*Florence 1408; †Rome 1472), Italian humanist and poet, bishop of Massa. Apart from Latin poems and a tragedy, *Hiempsal*, Dati is known for his Italian poem *De Amicitia*, composed for the Florentine literary competition of 1441.

De Amicitia, ed. Carducci in *La poesia barbara nei secoli 15 e 16* (1881).

F. Flamini, 'L. di P. D.', in Giorn. stor. lett. ital., 16 (1890). C.Dr.

Daudet, Louis Marie Alphonse (*Nîmes 13 V 1840; ∞1867 Julia Allard; †Paris 17 XII 1897), French novelist. The son of an impoverished silk manufacturer, Daudet was educated in Lyons. After a year as a school usher at Alais, in 1857, he joined his brother Ernest in Paris, where they made contacts with the worlds of journalism and literature. From 1860 to 1865 Alphonse held a nominal post under the Duc de Morny, but for health reasons he spent the winters in Algeria (1861–62), Corsica (1862–63) and (1863–64) at Fontvielle, near Arles, where he met Frédéric Mistral and his fellow Provençal poets. After Morny's death (1865) Daudet decided to live by his writings and in 1866 was already publishing, in collaboration with Paul Arène, the stories that became famous as *Lettres de mon Moulin* (1869). His youth and his experiences at Alais he recounted in *Le Petit Chose* (1868), while Algeria and Provence furnished background and characters for a humorous novel, *Tartarin de Tarascon* (1872), and a serious play *L'Arlésienne* (1872), both studies of the *méridional* temperament. Acquaintance with Zola, Flaubert and the Goncourts led Daudet to develop in the direction of naturalism, but he never fully accepted their more violent ideals, though he followed their methods of detailed documentation. *Froment jeune et Risler aîné* (1874) and *Jack* (1876) are both marked by Daudet's characteristic sentimentality, which also tempers the virulence of his later unflattering accounts of different aspects of society under the second empire —*Le Nabab* (1877); *Numa Roumestan* (1881), *Sapho* (1884) and *L'Immortel* (1888). His last works, including *La Petite Paroisse* (1895) and *Soutien de Famille* (1897) were written between bouts of the painful illness, the progress of which he noted in *La Doulou* (published 1931).

VERSE: *Les Amoureuses* (1858).—NOVELS AND SHORT STORIES: *Contes du Lundi* (1873–76); *Femmes d'Artistes* (1874); *Robert Helmont* (1874); *Les Rois en Exil* (1875); *L'Evangéliste* (1883); *Tartarin sur les Alpes* (1885); *La Belle Nivernaise* (1886); *Port-Tarascon* (1890); *Rose et Ninette* (1892).—MEMOIRS: *Souvenirs d'un Homme de Lettres* (1888); *Trente Ans de Paris* (1888); *Notes sur la Vie* (1899); *Premier Voyage, premier Mensonge* (1900).—*Œuvres complètes* (20 vols, 1929–31).

R. H. Sherard, *A. D.* (1894); L. Daudet, *A. D.* (1898); H. James, *French Poets and Novelists* (1878); P. Martino, *Le Naturalisme français* (1923); G. V. Dobie, *A. D.* (1949).
T.W.

Dautzenberg, JOHAN MICHEL (*Heerlen 6 XII 1808; †Ixelles 4 II 1869), Flemish poet. A formalist, he opposed the romantic exuberance of his time, refinement of feeling and intellect. Influenced by Platen, he struck an individualistic note.

Gedichten (1850); *Verspreide en nagelaten gedichten* (1869).

A. E. van Beughem, *J. M. D.* (1935).
R.F.L.

Davanzati, BERNARDO (*Florence 31 VIII 1529; †*ibid.* 29 III 1606), Italian prose writer. He translated Tacitus into current Italian, using less words than the original. Also wrote economic and agricultural treatises and a summary of a work by the English Jesuit, Nicholas Sanders, *Scisma d'Inghilterra* (1602).

Opere, ed. E. Bindi (2 vols, 1923; with short life and biblio.).
C.Dr.

Davanzati, CHIARO (*c. 1230/40; †c. 1280 ?), Florentine poet. The city's archives mention two men of this name: one dead by 1280, the other still living in 1305. It seems more probable that the former is our poet; if so, little else is known of him save that he fought at Montaperti and exchanged verses, both on love-themes and politics, with other poets of the time. Three phases are distinguished in his art: a first, of flat imitation of the Provençals; a second, under the influence of Guittone d'Arezzo; and a third in which, perhaps influenced by Guinizelli of Bologna, Chiaro approaches the suave lucidity that was to characterize the *stilnovisti* (q.v.). To the second phase would belong the patriotic *canzone*, *Ai dolze e gaia terra fiorentina* (1267 ?); and to the third the rather beautiful sonnet, *La splendiente luce quando apare*.

E. Monaci, *Crestomazia ital. dei primi secoli* (1912); C. Salinari, *La poesia lirica del duecento* (annot. anthology, 1950).

G. Bertoni, *Il Duecento* (2nd ed. 1930); C. De Lollis, 'Sul canzoniere di C. D.', in Giorn. stor. lett. ital., suppl. 1 (1898); S. Debenedetti, *ibid.*, 50 (1907); R. Palmieri, *La poesia politica di C. D.* (1925).
K.F.

Davenant or **D'Avenant,** SIR WILLIAM (*Oxford II or III 1605/6; ∞(i) Anne ? before 1625, (ii) Lady Cademan; †London 7 IV 1668), English courtier-poet and dramatist, who, according to tradition, was Shakespeare's godson, and has been supposed, probably erroneously, to have been his natural son. Davenant entered the Middle Temple. Having killed a tavern servant (Feb. 1633), Davenant fled to Holland, but returning, despite a warrant against him, was chosen to write the libretto for *The Temple of Love*, the masque in which Henrietta Maria appeared (Shrovetide 1634/5). Pardoned (1638), Davenant became virtually poet laureate. The troubles which ended Charles I's reign show Davenant as more than a typical headstrong courtier; a harder, more responsible side of his nature appears during his service (on land and sea) in the Bishops' Wars and the Army Plot of 1641. Appointed governor of Maryland (1649), he was captured on his way there (1650). Given the liberty of the Tower (1651), he was pardoned by Cromwell (1654) and persuaded the authorities to let him hold semi-theatrical performances, (*The Siege* *of Rhodes*, 1656; *Declamations at Rutland House*, 1657). Imprisoned in 1659, the Restoration made him the manager of one of the two licensed theatrical companies, with the right to perform Shakespeare. Contemporaries made much fun of Davenant's disfigurement from syphilis, but he was more than a dissolute adventurer; a competent writer, active in the wars, he was an organizer who left his mark on the English theatre, introducing continental machinery and scenes, establishing a school for actors at Hatton Garden, and furthering the development of opera in England.

The Works of Sir William Davenant Kt. (1673).—VERSE: *Madagascar* (1638; 1648); *Gondibert* (1651, ed. R. Southey, 1831).—DRAMA: *The Dramatic Works of Sir William D'Avenant*, ed. J. Mardinent and W. H. Logan (1872–74).—PROSE: *A Discourse Upon Gondibert* (1650), repr. J. E. Spingarn, *Seventeenth-Century Critical Essays*, II (1908).

A. Harbage, *Sir W. D.* (1935): A. H. Nethercot, *Sir W. D'A.* (1938). B.L.J.

David Kimchi: see KIMCHI, DAVID.

David of Augsburg (†1272), German Franciscan mystic, was the Master of Novices at Regensburg between 1241 and 1250, and a leading antagonist of the Waldenses. He wrote devotional works in Latin and German, a tract on the office of choir-master and an exposition of the rule of St Francis.

F. Pfeiffer, *Deutsche Mystiker* (1845); *Der Tractat des D. v. A. über die Waldenser*, ed. W. Preger (*Abhandl. bayer. Akad. d. Wiss.*, 14, 1878); *Spiritual Life and Progress*, tr. D. Devas (1937); D. Stöckerl, *Bruder D. v. A.* (1914). R.R.R.

Davidson, JOHN (*Barrhead 11 IV 1857; ∞1885 Margaret McArthur; †23 III 1909), Scottish poet, playwright and novelist. Educated Greenock and Edinburgh University. Mainly a schoolteacher till 1890, he then went to London to follow writing. Later he removed to Penzance and there probably drowned himself. His undoubted poetic fire lacked finish. He shared the 'decadent' mood of his time.

VERSE: *Fleet Street Eclogues* (1893); *Ballads and Songs* (1894); *New Ballads* (1897); *The Last Ballad* (1899).—DRAMATIC WORKS: *Bruce* (1886); *Smith* (1888); *Scaramouch in Naxos* (1889).

W. Archer, *Poets of the Younger Generation* (1902); H. Fineman, *J. D.: a Study of the Relation of his Ideas to his Poetry* (1916); W. M. Parker, *Modern Scottish Writers* (1917); W. B. Yeats, *Autobiographies* (1926). G.W.C.

Davies, JOHN (*Hereford 1565?; ∞Mary Croft; ∞1613 Juliana Preston; ∞Margaret; ▯ London 6 VII 1618), English writing-master and poet. Regarded as 'the best penman of his age', Davies numbered among his pupils prince Henry, upon whom he wrote a mediocre elegy. He also wrote lyrics and some long poems on philosophical and pseudo-scientific subjects. His many commendatory verses and epigrams are valuable for the information they contain about his more famous contemporaries.

Microcosmos (1603); *Humours Heav'n on Earth* (1609); *Wittes Pilgrimage* (1610?); *The Muses Sacrifice* (1612); *The Writing Schoolmaster* (1633); *The Muses Teares for the loss of Henry Prince of Wales* (1613).—*Complete Works*, ed. A. B. Grosart (1878).

H. Heidrich, *D. of Hereford und sein Bild von Shakespeares Umgebung* (1924). J.B.B.

Davies, SIR JOHN (*16 IV 1569; †8 XII 1626), English poet. Educated at Oxford and the Middle Temple, Davies became solicitor-general of Ireland in 1603. In England he assisted the Society of Antiquaries and was thrice elected member of parliament. Davies was a pungent epigrammatist and parodied Petrarchan extravagances in his 'gulling' sonnets. His philosophic enthusiasms find poetic expression in *Orchestra* (1596), which justifies dancing by cosmological analogies, and in *Nosce Teipsum* (1599), a lucid exposition of the nature of the mind and the immortality of the soul.

Epigrammes and elegies by J. D[avies] and C. M[arlowe] (1590?); *Hymnes of Astraea* (1599).—*Works*, ed. H. Morley (1889); *Poems*, ed. C. Howard (1941).

M. Seemann, *Sir J. D., sein Leben und sein Werk* (1913); M. D. Holmes, *The Poet as Philosopher* (1921). W.A.A.

Davila, ENRICO CATERINO (*Pieve del Sacco, Padua 30 X 1576; ∞Orsetta degli Arscuffi; †San Michele in Campagna, Verona 26 V 1631), Italian historian. Sixteen years of residence and soldiering in France (1583–99) inspired his terse, ably organized and well informed, although not always objective, *Historia delle Guerre Civili di Francia* (15 books); this work ran to over 200 editions. Davila spent his last twenty-five years in the service of the Venetian Republic.

Historia delle Guerre Civili di Francia (1630; *The History of the Civil Wars of France*, tr. E. Farneworth, 1758).—*Opere Complete* (39 vols, 1825–26).

G. L. Podrecca, *Centenario di E. C. D.* (1876); E. Allodoli, 'E.C.D.', in Pegaso (Sept. 1929). U.L.

Davis, Thomas Osborne (*Mallow, Co. Cork 14 X 1814; †Dublin 16 IX 1845), Irish poet and historical writer; a barrister and co-founder of the Nation newspaper, organ of the Young Ireland movement, which he led. His patriotic articles and ballads did much to educate and to arouse his countrymen and, though sometimes rhetorical and declamatory, have considerable literary merit.

Poems (1846); *Literary and Historical Essays* (1846); *T. D., Essays and Poems,* with a Memoir (1945). R.McH.

Davy, Sir Humphrey (*Penzance 17 XII 1778; †Geneva 29 V 1829), English chemist. Davy began his chemical studies while apprenticed to a surgeon at Penzance, became assistant at the Pneumatic Institution at Clifton and a lecturer at the Royal Institution. In 1820 he became president of the Royal Society.

Researches Chemical and Philosophical, chiefly concerning Nitrous Oxide (1800); *Elements of Chemical Philosophy* (1812); *Elements of Agricultural Chemistry* (1813); *On the Safety Lamp for Coal Miners* (1818); *The Collected Works of Sir H. D.*, ed. J. Davy (9 vols, 1839–41).—Various: *Salmonia, or Days of Fly-Fishing* (1818); *Consolations in Travel* (1830).

J. Davy, *Memoirs of the Life of Sir H. D.* (1836); J. A. Paris, *The Life of Sir H. D.* (1831); T. E. Thorpe, *H. D., Poet and Philosopher* (1896); J. C. Gregory, *The Scientific Achievements of Sir H. D.* (1930). B.H.

Davydov, Denis Vasilyevich (*16 VII 1784; †1839), Russian poet of the Pushkin 'pléiade'. A soldier by profession who had taken part in the 1812 campaign, he wrote 'hussar' verses full of temperamental and rhythmical *élan*. Some of his love lyrics are particularly good. He is supposed to be the prototype of Denisov in Tolstoy's *War and Peace.*

Sochineniya Davydova (3 vols, 1893).

S. A. Vengerov, *Istochniki slovarya russ. pisateley*, II (1910); V. V. Zherve, *Partizan-poet D.* (1913); I. N. Rozanov, *Russkaya lirika* (1914). J.L.

Dawlatshāh of Samarkand, Amir, 15th-century Persian man of letters. He is the author of *Tadhkirat al-Shu'ara* (1487), an important biographical work on Persian poets, with anthologies.

Tadhkirat al-Shu'ara, with intro. by E. G. Browne (1901).

E. G. Browne, 'The Sources of Dawlatshah', in Jour. Roy. As. Soc. (1899). E.Y.

Day, John (*1574; †1640), English dramatist. Day seems to have begun writing for the London stage about 1598 and collaborated in many plays which are now nearly all lost. Three of his own comedies survive; they evince a certain grace and wit. He is best known for *The Parliament of Bees* (pr. 1641, written *c.* 1607), an allegorical masque or series of dialogues in which human virtues and vices are represented in the persons of bees.

The Blind Beggar of Bethnal Green (? with Henry Chettle; pr. 1659, written *c.* 1600); *The Ile of Guls* (1606); *Humour out of Breath* (1608); *Law-Trickes* (1608).—*Complete Works,* ed. A. H. Bullen (1881). J.B.B.

Day, Thomas (*London 22 VI 1748; ∞1778 Esther Milne; †Wargrave 28 IX 1789), English writer whose attempts to live in accordance with modified Rousseauism rival in interest his *Sandford and Merton* written under the same inspiration.

Dying Negro (1773); *Sandford and Merton* (3 vols, 1783–89).

J. Keir, *An Account of the Life and Writings of D.* (1791); J. Blackman, *A Memoir of D.* (1862). R.M.H.

Dazai Shundai, pseud. of Dazai Jun (*Iida, Shinano 1680; †Edo (=Tokyo) 7 VII 1747), Japanese scholar. In early manhood he entered feudal service, but after a long illness he went to Kyoto, where he studied Confucianism. After ten years he went to Edo and became a pupil of Ogyū Sorai, whose heterodox views on Confucianism he adopted. Besides being a famous teacher, he wrote many books on the Chinese classics and on Japanese philosophical, scholarly, political, financial and economic matters.

Keizairoku (1729), partial Eng. tr. R. J. Kirby, 'Dazai on Japanese Music', in Trans. As. Soc. of Japan, 28 (1900); other Eng. tr. of various works by R. J. Kirby, pub. in Trans. As. Soc. of Japan, as follows:—'Dazai Jun on *Bubi* or Preparation for War', 32 (1905); 'Dazai Jun's Essay on *Gakusei* (Educational Control)', 34 (1907); 'Food and Wealth, an essay by Dazai Jun', 35 (1908); 'An Essay by Dazai Jun relating to Adoption and Marriage', 36 (1908); 'Dazai on Buddhism', 38 (1910); 'Dazai Jun's Economic Essays, "Doing Nothing" and "Divination"', 41 (1913). E.B.C.

D'Azeglio, Massimo (*Turin 24 X 1798; ∞Giulia Manzoni (†1834), ∞Luisa Blondel; †Cannero 15 I 1866), Italian statesman, painter and novelist. A member of an aristocratic Piedmontese family, D'Azeglio became an important influence in the Risorgimento. As a young man he achieved some success as an artist. Of his two historical novels, *Ettore Fieramosca* (1833) is based on the famous challenge of Barletta of 1503, as told in Guicciardini's *Storia d'Italia* (V, 5), an event already used by D'Azeglio as the subject of one of his paintings; while *Niccolò de' Lapi* (1841) is based on the heroic siege of Florence of 1530. The purpose of both, typical of 19th-century Italian literature, is to inspire Italians with pride in their past and resolution as to their future. D'Azeglio, however, is less crude than many of his contemporaries and his writing has many attractive qualities, especially in his descriptive passages.

D'Azeglio's first active contribution to the Italian cause was his widely circulated pamphlet, *Degli ultimi casi di Romagna* (1846), in which he attacks the secular power of the papacy, but advises patient discussion in preference to secret societies and plots. *I lutti di Lombardia* (1848) was more outspoken: 'Ora io dico all'Italia: Rallegrati! . . . La tua causa è vinta!'. In 1849 he was appointed prime minister of Piedmont, which office he held until 1852, when he was succeeded by Cavour. His memoirs, *I Miei Ricordi*, are probably his best work.

Scritti e discorsi politici, ed. M. De Rubris (3 vols, 1931–38); *I Miei Ricordi* (posth. 1867), ed. C. Balsamo-Crivelli (1944).

N. Vaccalluzzo, *M. D'Az.* (2nd ed. 1930); P. E. Santangelo, *M. D'Az. politico e moralista* (1938). B.R.

De Amicis, EDMONDO (*Oneglia 31 X 1846; †Bordighera 11 III 1908), Italian novelist. His best known work is *Cuore* (1886), an excessively sentimental story for children, written in the form of a diary; it has been translated into more than twenty-five languages. De Amicis was a devoted disciple of Alessandro Manzoni and, a non-Tuscan, he spent many years trying to master Italian in accordance with Manzoni's views; *L'idioma gentile* (1905) sets forth his observations on the subject. *La vita militare* (1868), short stories based on his own experiences as a soldier, met with immediate success. His best short stories are *Novelle* (1872), but even these are not free from his persistent defect of moralizing. His interest in education is reflected in *Il romanzo di un maestro* (1890). He also wrote a number of travel books, among which *Sull'Oceano* (1889) is perhaps the most characteristic.

B. Croce, *La letteratura della nuova Italia*, I (3rd ed. 1929); M. Mosso, *I tempi del 'Cuore'* (1925); G. Mazzoni, 'L'opera di E. De A.', in Nuova Antologia (1932). B.R.

Decembrio, PIER CANDIDO (*Pavia 24 X 1392; †Milan 12 XI 1477), Italian humanist. He translated the classics for the princes whom he served in Milan, Naples and Ferrara. More interesting are his Latin biographies of Francesco Sforza and Filippo Maria Visconti. His correspondence includes letters to Humphrey, duke of Gloucester.

Opuscula historica, ed. A. Butti, F. Fossati, G. Petraglione, in *Rerum Ital. Scriptores*, 20 (new ed., 1925–40).

V. Rossi, *Il Quattrocento* (1949, with biblio.). C.Dr.

Decker, JEREMIAS DE (*Dordrecht VIII 1609; †Amsterdam 20 XII 1666), Dutch poet, grocer and broker. Self-taught, extremely modest, he published after the age of 40, simple occasional verse, epigrams and elegies. His finest effort is *Goede Vrijdagh*, ten scenes of Jesus' agony. He is pithy and critical. His *Lof der Geldsucht* is a satire inspired by Erasmus' *Moriae Encomium*.

M. Brouérius v. Nidek, *Alle de Rijmoeffeningen van J. de D.* (1726); K. H. de Raaf, 'J. de D.', in Nieuwe Gids, I (1912) and 'Rembrandt's portret van J. de D.', in Oud-Holland, XXX (1912); J. Karsemeyer, *De dichter J. de D.* (1934). A.M.B.W.

De Coster, CHARLES THEODORE HENRI (*Munich 20 VIII 1827; †Brussels 17 V 1879), Belgian novelist, once a bank clerk, then schoolmaster at the École Militaire, Brussels. An unhappy love affair with Eliza van Spruyt prompted the delicate romanticism of the *Lettres à Eliza*, but his main inspiration stemmed from an ardent attachment to the glories of Flanders. These he incorporated into his masterpiece, *Thyl Ulenspiegel*, a superbly colourful modern version of the picaresque novel, written in a deliberately archaic style and glowing with rich imagery.

Les Légendes Flamandes (1858); *Les Contes Brabançons* (1861); *La Légende et les Aventures héroiques, joyeuses et glorieuses d'Ulenspiegel et de Lamee Goedzak au pays de Flandres et ailleurs* (1867; tr. A. R. Macdougall, 1943).

J. Hanse, *C. De C. et son œuvre* (1928). B.M.W.

Dedekind, FRIEDRICH (*Neustadt a.d. Leine *c.* 1525; †Lüneburg 27 II 1598), German satirist. Whilst studying at Wittenberg he wrote the Latin satirical poem *Grobianus*, which immediately became popular throughout Europe. Deriving from an episode in Brant's *Narrenschiff* it satirizes the coarseness of the age most effectively. Dedekind also wrote two plays in German and some Latin verse, all mediocre.

Grobianus (1549–52), ed. A. Bömer (1903); Scheit's Ger. version (1551), ed. M. Matthiessen (1921), *The Schoole of Slovenrie*, tr. R. F. (1605); *Der christliche Ritter* (1576); *Papista conversus* (1596).

F. Bergmeier, *Dedekinds Grobianus in England* (Diss. Greifswald, 1903); A. Schuster, 'Leben und Wirken Dedekinds', in Hannover. Geschichtsbll., II (1899). D.G.D.

De Ferrariis, ANTONIO (*Galatona 1444; †Gallipoli 12 XI 1517), Italian doctor and humanist known as 'Il Galateo'. Spent his life in the service of the house of Aragon yet his treatise *De educatione* is interesting for its anti-Spanish attitude.

Opuscoli editi et inediti, ed. S. Grande, in *Collana d. scritt. di Terra d'Otranto*, 2–4, 18, 22.

B. Croce, *Poeti e scrittori del pieno e tardo Rinascimento*, I (1945, with biblio.). C.Dr.

Defoe, DANIEL, born Foe, assumed Defoe *c.* 1703 (*Cripplegate *c.* 1660; ∞1684 Mary Tuffley; †Moorgate 26 IV 1731), English novelist, journalist and pamphleteer. The son of dissenting parents and failing at trade in an age when universities and learned professions were barred to him, Defoe early sought a living with his pen and continued in the arena of political pamphleteering and journalism until he was almost sixty. Through his bewildering output and allegiances of these years runs an inner consistency of service to moderation and good sense, whether he be interpreting King William's policy (*Standing Army* . . . 1698, *Two Great Questions* . . . 1700), attacking the racial prejudices of his countrymen (*True Born Englishman*, 1701), striking a blow for dissenters (*Shortest Way with Dissenters*, 1702, a piece of mockery for which he found himself in pillory: though, true journalist, he improved the occasion by having his *Hymn to the Pillory* (1703) sold during his exposure there), acting as secret agent to Harley and popularizing ministerial policy in weekly Review (1704–13), or engaging in dubious crypto-editing of Mist's Journal (*c.* 1717). With the publication of *Robinson Crusoe* (1719) began Defoe's great period of fictitious narratives written with a richness of circumstantial detail and sobriety of language that make an overwhelming impression of reality. Into the last years of his life he crowded *Captain Singleton* (1720), *Moll Flanders* (1722), *Journal of the Plague Year* (1722), *History of Colonel Jack* (1722), *Roxana* (1724), and many others—works which won him the love of a vast new unlettered reading public who suspected as little as did his critics that these books were 'literature'.

Essay upon Projects (1697); *Argument shewing that a Standing Army, with consent of Parliament, is not Inconsistent with a Free Government* (1698); *Giving Alms no Charity* (1704); *Apparition of Mrs Veal* (1706); *Jure Divino* (1706); *History of the Union* (1709); *Memoirs of Daniel Williams* (1718); *Life and Strange Surprising Adventures of Robinson Crusoe of York, Mariner* (1719); *Further Adventures of Robinson Crusoe* (1719); *Life and Adventures of Duncan Campbell* (1720); *Memoirs of a Cavalier* (1720); *Serious Reflections during Life and Surprising Adventures of Robinson Crusoe* (1720); *The Supernatural Philosopher, or the Mysteries of Magick* (1720); *The Fortunate Mistress: Roxana* (1724); *Robberies, Escapes, etc. of Jack Sheppard* (1724); *A Tour Thro' the whole Island of Great Britain* (3 vols, 1724–26); *Account of Jonathan Wild* (1725); *The Compleat English Tradesman* (1725); *Political History of the Devil* (1726).—*Romances and Narratives*, ed. G. A. Aitken (16 vols, 1895–96); *Novels and Selected Writings* (14 vols, 1927–28).

G. Chalmers, *Life* (1790); W. Wilson, *Life and Times* (1830); W. Lee, *Life and Newly-Discovered Writings of Daniel Defoe* (1st vol. contains biblio., 1869); P. Dottin, *D. et ses Romans* (3 vols, 1924). R.M.H.

De Forest, JOHN WILLIAM (*Seymour, Conn. 31 V 1826; ∞1856 Harriet Shepard; †New Haven, Conn. 17 VII 1906), American short-story writer, novelist. His novels show vigorous objectivity and skilful character portrayal, but were never popular. Most notable is *Miss Ravenel's Conversion from Secession to Loyalty* (1867), his realistic novel of the civil war.

History of the Indians of Connecticut (1851); *Honest John Vane* (1875); *A Volunteer's Adventures* (1946).

H. E. Starr, 'J. W. De F.', in *Dict. Amer. Biog.* (1930). H.L.C.

Dei, BENEDETTO (*Florence 4 III 1418; †*ibid.* 2 VIII 1492), Italian historian. A colourful personality who had travelled in Africa and Asia as well as serving the Medici in Florence, Dei wrote a *Cronaca* and *Memorie Storiche* which are full of lively information.

M. Pisani, *Un avventuriero del Quattrocento. La vita e le opere di B. D.* (1923, extracts from the *Cronaca* MS. in Florence). C.Dr.

Deken, AGATHA (*Amstelveen 10 XII 1741; †The Hague 13 IX 1804), Dutch novelist, collaborated with Elisabeth Wolff-Bekker. Independently she wrote religious poetry and children's rhymes.

Stichte lyke Gedichten (1775; with M. Bosch); *Liederen voor de Boerenstand* (1804).

J. Dyserinck, *Brieven van B. W. en A. D.* (1904); H. C. M. Ghijsen, in De Gids, 86 and 87 (1922 and 1923). J.W.W.

Dekker, Eduard Douwes: see Multatuli.

Dekker, Thomas (*London 1572; †1632), English playwright and pamphleteer. Satirized in Jonson's *The Poetaster* as Fannius, 'a botcher of plays', Dekker had a hand in the writing of about 44 plays, most of which are lost. Henslowe's records prove that he had begun his career by 1598, and he subsequently collaborated with Rowley, Middleton, Webster, Massinger and Ford. His voluminous work as a pamphleteer began about 1603, though he was imprisoned as a debtor by the King's Bench from 1613 until 1619. He was probably the Thomas Dekker buried at Clerkenwell in 1632.

The plays which Dekker wrote or helped to write range in theme from the fabliau, the folk tale and topical satire to the chronicle, religious allegory and domestic tragedy. Citizen comedy, however, was his most distinctive contribution to drama. His representation of the everyday life, the patriotism, and the romantic aspirations of the shoemaking fraternity in *The Shoemaker's Holiday* exhibit his homely realism, genial humour and unforced pathos at their best.

Dekker's prose pamphlets contain realistic descriptions of the plague, circumstantial satire of criminals and gallants, and a pervasive sympathy for the destitute which render them an inimitable and invaluable account of Jacobean London.

Plays: *The Shoemaker's Holiday* (1600), ed. J. R. Sutherland (1928); *Old Fortunatus* (1600), ed. O. Smeaton (1906); *Satiro-mastix* (1602), ed. J. H. Penniman (1903); *The Honest Whore* (pt I, 1604, pt II, with Middleton, 1630); *West-ward Hoe* (with Webster, 1607); *The Whore of Babylon* (1607); *If It Be Not Good* (1612); *The Virgin Martir* (with Massinger, 1622); *Match Mee in London* (1631); *The Witch of Edmonton* (with Ford and Rowley, 1658); *The Dramatic Works of T. D.*, ed. R. H. Shepherd (4 vols, 1873).—Prose: *The Wonderfull Yeare* (1603); *The Seven Deadly Sinnes of London* (1606), ed. H. F. B. Brett-Smith (1922); *The Dead Tearme* (1608); *The Belman of London* (1608), ed. O. Smeaton (1905); *Lanthorne and Candle-Light* (1608), ed. O. Smeaton (1905); *Foure Birds of Noahs Ark* (1609), ed. F. P. Wilson (1904); *The Guls Horne-Booke* (1609), ed. R. B. McKerrow (1904); *A Rod for Run-awayes* (1625); *The Plague Pamphlets of T. D.*, ed. F. P. Wilson (1925); *Non-Dramatic Works of T. D.*, ed. A. B. Grosart (5 vols, 1884–86).

R. A. Small, *The Stage-Quarrel between Jonson and the so-called Poetasters* (Breslau, 1899); E. Rühl, *Grobianus in England* (Berlin, 1904); E. E. Stoll, 'The Influence of Jonson on D.', in Mod. Lang. Notes, 21 (1906); A. C. Swinburne, *The Age of Shakespeare* (1908); F. E. Pierce, *The Collaboration of Webster and D.* (1909); M. L. Hunt, *T. D.* (1911); F. Aydelotte, *Elizabethan Rogues and Vagabonds* (1913); A. H. Bullen, *Elizabethans* (1924); W. K. Chandler, 'The Sources of the Characters in *The Shoemaker's Holiday*', in Mod. Philol., 27 (1928); U. M. Ellis-Fermor, *The Jacobean Drama* (1936); W. J. Taylor, 'T. D. and the "Overburian" Characters', in Mod. Lang. Rev., 31 (1936). W.A.A.

De La Ramée, M. L.: see Ouida.

Delavigne, Jean François Casimir (*Le Havre 4 IV 1793; †Lyons 11 XII 1843), French poet and dramatist. Delavigne won recognition first as a patriotic poet under Napoleon, then as 'national poet' with Béranger, on the publication of *Les Messéniennes* (1816–22). He was elected to the French Academy in 1825. His fame rests on the historical dramas he produced under the July monarchy: *Louis XI* (1832), *Les Enfants d'Édouard* (1833), *Charles VII* (1843, an opera libretto), *La Fille du Cid* (1839).

Verse: *Dithyrambe sur la naissance du Roi de Rome* (1811).—Plays: *L'École des Vieillards* (1823); *Marino Faliero* (1829).—*Œuvres complètes* (1855).

A. Favrot, *Étude sur D.* (1894); F. Vuacheux, *C. D.* (1893). T.W.

Del Bene, Bartolomeo (*Florence 1514; †France after 1587), Italian poet. Spent most of his life at the French court. He wrote occasional verse and some odes which are interesting for their innovations in metre rather than for their poetic qualities.

Rime, ed. Poggiali (1799); *Odi 28 di B. del B.*, ed. G. Carducci and S. Ferrari (1908, with short life and biblio.). C.Dr.

Delf, Dirc van (*Delft *c.* 1365), Dutch Dominican writer, the only *doctor theologiae* of his time in the Netherlands, court chaplain to duke Albrecht of Bavaria. He wrote a vast work on faith and customs, *Tafel van den kersten ghelove*, a cultural monument, excellent in both contents and form.

Tafel van den kersten ghelove, ed. L. M. Fr. Daniels (4 vols, 1937–39).

L. M. Fr. Daniels, *Meester D. v. D.* (1932). J.J.M.

Delicado (or **Delgado**), Francisco (early 16th century), Spanish novelist and publisher. He was an ecclesiastic who lived in Rome and Venice. Besides publishing an *Amadís* (1533) and a *Primaleón* (1534) in Venice, he wrote and published an Italianate imitation of *La Celestina* called *La Lozana andaluza* (1528).

the style of which is vivacious and popular, the subject-matter sometimes obscene.

Retrato de la Lozana andaluza, ed. Luis de Lara (1899). E.M.W.

Delille, JACQUES (*Aigueperse, Auvergne 22 VI 1738; †Paris 1 V 1813), French poet. A writer of eclectic tastes, he translated into similar alexandrines Virgil's *Georgics* (1769) and *Aeneid* (1804), Pope's *Essay on Man* and Milton's *Paradise Lost* (1805). His own works are long didactic and descriptive poems, showing much ingenuity in the detail, but flat in their total effect. On the threshold of the romantic period he contrived to describe nature unemotionally.

Les Jardins (1782); *L'Homme des champs* (1800); *La Pitié* (1803); *L'Imagination* (1806); *Les Trois Règnes de la Nature* (1809); *La Conversation* (1812).—*Œuvres*, ed. P. F. Tissot (1831–33).

L. Audiat, *J. D.* (1902). G.B.

Della Porta, GIAMBATTISTA (*Naples 1535; †*ibid.* 4 II 1615), Italian scientist and playwright. Precocious, versatile, uncritical and somewhat chaotic, his scientific curiosity was unlimited and his treatises range from witchcraft to the camera obscura. He also wrote comedies based on classical models, though the plots are sometimes modern and realistic, and always well constructed.

Le commedie, ed. V. Spampanato (1910–11).

B. Croce, *I teatri di Napoli* (3rd ed. 1927); I. Sanesi, *La Commedia*, I (1911); G. Gabrieli, 'Bibliografia di G. B. D. P.', in Rendiconti dell'Acc. dei Lincei (1932). C.Dr.

De Lolme, JOHN LOUIS (*Geneva *c.* 1740; †III 1807), Swiss writer of an enthusiastic work on the English constitution for which Isaac D'Israeli called him 'the English Montesquieu'.

Constitution de L'Angleterre (1771; *Constitution of England*, 1775; with life by C. Coote, 1807; with life by J. Macgregor, 1853); *History of the Flagellants* (in Eng., adapted from Abbé Boileau, 1777); *British Empire in Europe* (in Eng., 1787). R.M.H.

Deloney, THOMAS (*1543?; †1600), English balladist and novelist. Deloney was a silk weaver who became the chief ballad-writer of his day. His broadsides, sung to popular tunes, were topical, patriotic and anti-Catholic. In 1596, however, Deloney was in trouble for writing a ballad on the scarcity of corn and subsequently took up prose fiction. Developing the methods of the fabliau and the jestbook, he was the first English novelist to make effective fiction of everyday life, particularly that of weavers, shoemakers, and clothiers, though some of his episodes describe courtly and criminal characters. *The Gentle Craft* provided Dekker with the main plot of *The Shoemaker's Holiday*.

VERSE: *Strange Histories* (1602); *Careano Calamitie* (1618); *The Garland of Good Will* (1618).—PROSE: *Jack of Newberie* (1597); *The Gentle Craft* (2 pts, 1597–98); *Thomas of Reading* (1600).—*The Works of T. D.*, ed. F. O. Mann (1912).

R. Sievers, 'T. D.', in Palaestra, 36 (1904); J. J. Jusserand, *The English Novel in the Time of Shakespeare* (1899); H. E. Rollins, 'The Black-letter Broadside Ballad', in Pub. Mod. Lang. Assoc., 34 (1919); E. A. Baker, *History of the English Novel*, II (1929). W.A.A.

'Delta': see MOIR, DAVID MACBETH.

Delvig, ANTON ANTONOVICH, BARON (*Moscow 6 VIII 1798; †St Petersburg 14 I 1831), Russian poet of the Pushkin 'pléiade' and editor (from 1825) of the important poetic miscellany *Severnye tsvety* and (from 1830) of *Literaturnaya gazeta*. His poetry was divided between stylized Russian songs modelled on folk-poetry and poems in the classical style: excellent idylls, epigrams, etc. He also wrote some fine sonnets. His output was small, but always on a high level.

Sochineniya (1893); *Neizdannye stikhotvoreniya* (1922).

I. N. Rozanov, *Poety dvadtsatykh godov 19 veka* (1925). See also the collections *Russkaya poeziya 19 veka* (1929) and *Russkie poety 18–19 veka* (1941). J.L.

Demades (*fl.* 350–319 B.C.), Athenian orator. Remembered for his powerful gift of extempore phrase, he left no writings (the fragment attributed to him being a forgery).

A. and M. Croiset, *Histoire de la Littérature Grecque*, IV (1947); J. F. Dobson, *The Greek Orators* (1919). J.H.K.

De Marchi, EMILIO (*Milan 31 VII 1851; †*ibid.* 6 II 1901), Italian novelist. De Marchi's best known, but by no means most characteristic, work is an entertaining mystery story entitled *Il Cappello del prete* (1888). His masterpiece, *Demetrio Pianelli* (1890), is considered one of the best modern Italian novels. De Marchi himself acknowledged Manzoni as his master, but there are important differences between them. De Marchi's view of life is fundamentally tragic and his works do not offer consolation. His humour, which has been termed Manzonian, is, on the contrary, of quite another kind, having its origin in unhappiness and serving to conceal emotion.

NOVELS: *Arabella* (1892); *Giacomo l'Idealista* (1897); *Col fuoco non si scherza* (1901).—

SHORT STORIES: *Storie d'ogni colore* (1885); *Racconti* (1891); *Nuove Storie d'ogni Colore* (1895).—VERSE: *Vecchie cadenze e nuove* (1889); *Milanin Milanon* (1902; dialect).

B. Croce, *La letteratura della nuova Italia*, III (3rd ed. 1929); N. Sammartano, *E. De M.* (1926); Vittore Branca, *E. De M.* (1946). B.R.

Demeter, DIMITRIJE (*Zagreb 21 VII 1811; †*ibid.* 24 VI 1872), Croat poet and playwright. Of Greek origin, he received a cosmopolitan education and practised as a doctor in Zagreb before deciding to devote himself wholly to letters. He played an important part in the creation of the Croatian theatre, his tragedy *Teuta* (1844), depicting the struggle of the ancient Illyrians against the Romans, being the first modern drama of patriotic inspiration. His susceptibility to German influence however limited his creative work and precipitated prolonged polemics with A. Šenoa.

Porin (libretto of opera, 1851). S.C.

Demetrius. The treatise 'On Style' is wrongly attributed to Demetrius of Phalerum (*c. 350 B.C.). It was written in the 1st century A.D. Much indebted to Aristotle and Theophrastus, it discusses first sentence-construction and then four types of style in Greek prose—elevated, elegant, plain and forcible.

Ed. W. Rhys Roberts (1902; with tr. and comm.). T.B.L.W.

Demetrius Cydones (†1400), Byzantine statesman and humanist. He wrote speeches, warnings exhorting the unity of Greeks and Latins against the Ottoman Turks, and also left a collection of letters. He knew some Latin and had translations made from Latin into Greek (e.g. from Aquinas' works).

Letters, ed. G. Cammelli (1930, with Fr. tr.); Migne, *Patr. Gr.*, 154 (with Latin tr.). J.M.H.

Demetrius of Phalerum, Athens (**c.* 350 B.C.), Greek philosopher, rhetorician and statesman. He was made governor of Athens by Cassander *c.* 317 and remained in office about ten years. In 297 he became librarian at Alexandria but fell into disgrace under Ptolemy Philadelphus and died in exile. He was a pupil of Theophrastus in the Peripatetic school. Cicero admired his scholarship, but he was more important as the last of the true Attic orators than as a philosopher.

F. Wehrli, *Die Schule des Aristoteles*, IV (1949).

J. F. Dobson, *Greek Orators* (1919); E. Bayer, *Demetrius Phalereus* (1942). D.J.F.

Demetrius of Rostov: see DMITRY ROSTOVSKY.

Democritus (*Abdera *c.* 460; †*c.* 370 B.C.), Greek philosopher, pupil of Leucippus. Ancient commentators failed to distinguish their individual contributions, and they can be treated together. They attempted to reconcile the monism of Parmenides and Zeno of Elea with the pluralism of Empedocles and Anaxagoras by postulating innumerable 'atoms' as the ultimate stuff of the universe: against Parmenides, they insisted on the existence of 'void' in which atoms might move; against Empedocles, they stripped the ultimate elements of all qualities except motion and shape. From an original 'whirl' of atoms all things come into being and differ in quality according to the shape, arrangement and position of the component atoms. Democritus added an elaborate theory of knowledge and some ethical reflections of less philosophical importance.

Plato does not mention the atomists, but Aristotle discusses their views at length. Epicurus adopted their theory, with modifications, for his own philosophy. It should be emphasized that Greek atomism was a metaphysical hypothesis, not a scientific discovery.

H. Diels, *Die Fragmente der Vorsokratiker*, 2 (6th ed. 1952; *Ancilla to the Pre-Socratic Philosophers*, tr. K. Freeman, 1948).

C. Bailey, *Greek Atomists and Epicurus* (1928); H. Weiss, 'D.'s Theory of Cognition', in Class. Quart., XXXII (1938); G. Vlastos, 'Ethics and Physics in D.', in Philos. Rev., 54 and 55 (1945, 1946). D.J.F.

Demosthenes (*Athens 384; †Calauria 322 B.C.), Athenian orator, perhaps the greatest of all orators, born to easy circumstances, but orphaned at the age of seven and peculated by his guardians, as soon as he came of age (366) proceeded against them, showing precocious talent in his court-speeches. He then became a speechwriter for the courts, but his political abilities led to his being employed (or lending his aid) in public cases as well as in private. His gift for political oratory was to find its main expression in his career of protagonist in the struggle between Athens and Philip of Macedon, the highlights being the series of Olynthiac and Philippic orations (351–341), delivered in the public assembly and expounding with masterly penetration the inner meaning of the struggle, painting indelibly the subtlety of Philip as seen against the apathy and desultoriness of contemporary Athens, and passionately exhorting the latter to live up to her great ideals. In 340 Demosthenes was entrusted with the whole conduct of Athenian policies. But it was too late to organize effective opposition to Macedon, and the Greeks were irrevocably defeated at Chaeronea (338). However, when Demosthenes' past policy was challenged by the pro-Macedonian Aeschines, he defended it so eloquently by his speech *On the Crown* (330) that he entirely discredited his opponent. Later he was himself discredited and went into exile (324), having been convicted of receiving a bribe from Harpalus, Alexander's renegade lieutenant, but returned in 323 to organize a last resistance to Antipater, committing suicide when this was unsuccessful.

Sixty-one speeches (of which at least twenty, though none of the great ones, are spurious) survive besides a collection of *exordia* and six (almost certainly spurious) letters. The private speeches are of great interest for Athenian law and manners and reveal his genius not much less than the public speeches.

Appreciation of Demosthenes depends, more perhaps than that of any other prose-writer, upon reading him in the original, since his effect is inextricably bound up with sound and word-order. Yet he is far from the measured, self-conscious artistry of Isocrates. He had all the latter's devices at command and, like him, writes on the whole in the broad periodic style, but is often also terse. Style with Demosthenes is strictly a medium for imparting matter, logical argument and emotion. Although he knew himself to be a great artist, he has left no works written purely for artistic pleasure. Conscious of the supreme urgency of what he had to say in a critical period of his country's history, he allowed this very urgency to find, by the sure instinct of a great verbal master, the forms in which to express it. He wins transcendent effects of persuasion, of indignation, of narrative intensity—as in the famous description of the arrival at Athens of the news of Philip's capture of Elatea (*Crown* § 169 ff.)—by the inspired selection and arrangement of simple words. Because his style is so much the reflection of what he was himself, it is (unlike Cicero's) not a universal medium of literary expression (he has no gaiety, little pity, and substitutes sarcasm for wit); it changes from moment to moment following the twists and turns of his argument or his passion, but always sweeps the reader along with it, both by its noble sincerity and by its power of verbal suggestion. Though some contemporaries 'smelt the lamp' in Demosthenes' magic, he became for the later Greeks the supreme example, together with Homer and Plato, of the inspired genius, towering above the cultivated talent of others.

Ed. S. H. Butcher and W. Rennie (3 vols, 1903–31; repr. 1938); ed. F. Blass (ed. maior, 4th ed., 3 vols, 1887–1927; in parts rev. by C. Fuhr and J. Sykutris, 1914–37); *Harangues*, ed. M. Croiset (2 vols, 1924; with Fr. tr.); *Plaidoyers Politiques*, ed. G. Mathieu (1945 ff., with Fr. tr.); ed. C. A. and J. H. Vince, N. W. and N. J. De Witt (Loeb Libr., 1926 ff.).

Tr.: Lord Brougham (*Crown*, rev. ed. 1893); A. W. Pickard-Cambridge (*Public Orations*, 2 vols, 1912); C. R. Kennedy (*Crown, Philippics and Ten other Orations*, in Everyman Library, 1915; Complete Works, in Bohn, 5 vols, 1893–97).

Longinus, *On the Sublime* (especially ch. 12 and 16–20: unsurpassed literary criticism); A. Schaefer, *D. und seine Zeit* (3 vols, 2nd ed., 1885–87); J. F. Dobson, *The Greek Orators* (1919); A. W. Pickard-Cambridge, *D. and the Last Days of Greek Freedom* (1914); P. Cloché, *D. et la fin de la démocratie athénienne* (1937); W. Jaeger, *D. The Origin and Growth of his Policy* (1938). J.H.K.

Dene, EDEWAERD DE (*Bruges 1505; †*ibid.* *c.* 1578), Dutch poet in the Rederijker tradition (mottoes: 'Edelick bewaerd de redene' and 'Rasch up ende hene'), was a clerk at the law courts. Reformed from a loose life, he became factor of the Chamber of Rhetoric 'De Drie Santinnen' at Bruges and the outstanding local poet. His chief work is the *Testament Rhetoricael* (25,000 verses, mainly unpublished). In addition we have his *De Warachtighe Fabulen der Dieren* (captions to copper plates, described by Vondel in the *Vorstelycke Warande der Dieren*, 1617). In 1562 he edited De Roovere's *Rhetoricale Wercken*, the first aesthetic anthology. His plays and pageants are lost.

L. Scharpé, in Het Belfort (1895) and Leuv. Bijdr. (1900); G. Degroote, in Leuv. Bijdr. (1942) and Den Gulden Passer (1943 and 1947). J.J.M.

Denham, SIR JOHN (*Dublin 1615; ∞London 25 VI 1634 Anne Cotton, ∞*ibid.* 25 V 1665 Margaret Brooke; †London 10 III 1668/9), English courtier poet and dramatist who won fame with his tragedy *The Sophy*, acted at Blackfriars and Court (1641, publ. 1642). At Trinity College, Oxford (1631) and Lincoln's Inn (1634) he led a wild life which inspired his *Anatomy of Play*. High sheriff for Surrey (1642), Denham fought in the west (1645–46). He attended prince Charles and Henrietta Maria in France (1648), returning to England in 1652. As surveyor-general he arranged for the paving of London. Famous as a couplet-writer, he combined description and contemplation in the felicitous *Cooper's Hill* (1642). B.L.J.

The Destruction of Troy (1656); *Poetical Works*, ed. T. H. Banks (1928).
S. Johnson, *Lives of the poets*, I, ed. G. B. Hill (1905). J.R.B.

Denis, King of Portugal: see Diniz.

Denis, Johann Nepomuk Cosmas Michael, pseud. 'Sined der Barde' (*Schärding 27 IX 1729; †Vienna 29 IX 1800), Austrian poet. Denis was a Jesuit who taught for some years in schools. From 1786 he was at the court library, becoming its director in 1791. In his poetry Denis followed Klopstock's bardic manner. His translation of Ossian into German hexameters was widely read.

Die Gedichte Ossians (1768–69); *Die Lieder Sineds des Barden* (1772).
P. Hofmann von Wellenhof, *M. D.* (1881). H.B.G.

Denis Piramus, 12th-century Anglo-Norman poet. A monk of Bury St Edmunds, he wrote a life of the abbey's royal patron saint (1180 ?), after writing courtly lyrics in youth.

La Vie seint Edmund le rei, ed. H. Kjellman (1935). M.F.L.

Denisot, Nicolas (*Le Mans 1515; †Paris 1559), French painter and poet, of English extraction. He spent three years in London as tutor to the daughters of the protector Somerset. In France he was an early and influential member of Ronsard's group.

Noëls (1545); *Livre de prières* (n.d.); *Treize cantiques* (1553).
C. Jugé, *N. D. du Mans* (1907). G.B.

Dennie, Joseph (*Boston 30 VIII 1768; †Philadelphia 7 I 1812), American essayist and editor. Called the 'Addison of the United States', this Harvard man edited Port Folio and drew around him a circle of friends devoted to high literary purpose.

The Lay Preacher; or, Short Sermons for Idle Readers (1796); *Desultory Reflections on the New Political Aspects of Public Affairs* (1800).
H. M. Ellis, *J. D. and His Circle* (1915). H.L.C.

Dennis, John (*London 1657; †*ibid.* 6 I 1733/4), English critic and poet, deservedly better remembered for his criticism than his verse. From Caius College, Cambridge he went to Trinity Hall (1680), visited France and Italy (1688), entered, on his return, the circle of fashionable writers of Mulgrave, Dryden and Congreve and became a frequenter of Will's Coffee House. His fortune spent, he turned to the pen, then, patronized by Marlborough, became a royal waiter in the Port of London. His tragedies and comedies were performed without great success. Despite his feud with Pope and differences with Addison and Steele, Dennis seems to have been a man of vigorous and religious mind whose acute critical faculty was not blunted even by friendship. An early admirer of Milton, Dennis defended Dryden's posthumous fame. His critical writings and prefaces show a coherent attitude to literature with a sound appreciation of what constitutes poetic imagination, even if his insistence upon poetic justice is too rigid.

Plays: *A Plot and No Plot* (1697); *Rinaldo and Armida* (1699); *Iphigenia* (1700); *Liberty Asserted* (1704). *Gibraltar* (1705); *Orpheus and Eurydice. A Masque* (1707); *Appius and Virginia* (1709); *The Invader of His Country* (*Coriolanus* adapted, 1720).—*Miscellany Poems* (1697).—*Letters upon Several Occasions* (1696).
Criticism: *Letters on Milton and Congreve* (1696); *Advancement and Reformation of Poetry* (1701); *Grounds of Criticism in Poetry* (1704); *Genius and Writings of Shakespeare* (2 vols, 1721).—E. N. Hooker, *The Critical Works of J. D.* (1939–43).
H. G. Paul, *J. D.* (1911; incl. full biblio.); F. S. Tupper, 'Notes on the Life of J. D.', in *Eng. Lit. Hist.*, 5 (1938). B.L.J.

De Quincey, Thomas (*Greenheys, Manchester 15 VIII 1785; ∞1816 Margaret Simpson; †Edinburgh 8 XII 1859), English essayist and critic. The son of a prosperous merchant, De Quincey had an early self-inflicted encounter with poverty and squalor when he ran away from school and roamed Wales and London. Later he lived in Grasmere in happy domesticity—in spite of his wildness—and in close contact with the Lake poets (of whom his recollections are entertaining but not reliable). Most of his essays appeared first in periodicals—most original are his detailed reports of the experiences of opium-eating. His less familiar literary criticism is sound and penetrating.

Confessions of an English Opium-Eater (The London Magazine, Sept.–Oct. 1821); *The Confessions of an Opium-Eater*, ed. R. Garnett (1855); *Klosterheim; or, The Masque* (1832); *The Logic of Political Economy* (1844); *Recollections of the Lake Poets*, ed. E. Sackville-West (1946).—*Collected Writings*, ed. D. Masson (14 vols, 1889–90); *Selected Writings of T. de Q.*, ed. P. van Doren Stern (1937).
D. Masson, *De Q.* (1881); A. H. Japp, *T. de Q.* (2nd ed. 1890); M. Elwin, *T. de Q.* (1935); E. Sackville-West, *A Flame in Sunlight* (1936); H. A. Eaton, *T. de Q.* (1936). B.H.

Dermody, Thomas (*Ennis, Co. Clare I 1775; †Sydenham, Kent 15 VII 1802), Irish poet. Of precocious talent, Dermody ran away from his father's school to Dublin; enlisted in the British army and served with distinction. Dissipation hastened his early death.

Selected Poems (1792); *The Harp of Erin* (1807; complete poems).
James G. Raymond, *Life of D.* (1806). R.McH.

De' Rossi (Min ha-Adummim), Azariah (*Mantua 1513; †Ferrara 1578), Italian Hebrew historian and poet. Of noble family, he was the first medieval Jew to bring outside literature to bear on the elucidation of Jewish history in his *Me'or 'Enayim* (1574), which deals with Bible translations, chronology and archaeology. It shocked the orthodox, but was well received by Christian scholars.

Shirim (Venice, n.d.).
S. Baron, 'A. de R.'s Attitude to Life', in *Israel Abrahams Memorial Volume* (1927), 'La méthode historique d'Azaria de Rossi', in Revue des Études Juives, 86, 87 (1928, 1929). C.R.

Déroulède, Paul (*Paris 2 IX 1846; †Nice 30 I 1914), French poet and dramatist. Déroulède served in the war of 1870. Later, he supported General Boulanger, and was twice elected to Parliament (1889 and 1898). He founded the *Ligue des Patriotes* and in 1900 was exiled on a charge of having plotted against the state. He drew no distinction between literature and political activity. In his enthusiasms, his intellectual excesses and a curious childishness, he typifies that reactionary militarism which from 1870 to 1914 dreamed of revenge.

Verse: *Chants de Soldat* (1872; new ed. 1888); *Pro Patria* (1879); *Marches et Sonneries* (1881); *Refrains militaires* (1889); *Chants du paysan* (1894); *Poésies militaires* (1896).—Plays: *Juan Strener* (1869); *La Moabite* (1881); *Messire Du Guesclin* (1896); *La mort de Hoche* (1897).—Various: *Pages françaises* (1909); *Qui vive? France quand même* (1883; new ed. 1910).
J. and J. Tharaud, *La vie et la mort de P. D.* (1914). M.G.; J.P.R.

Derzhavin, Gavriil Romanovich (*Kazan 3 VII 1743; †St Petersburg 8 VII 1816), Russian poet, was of petty gentry origin, but reached the highest posts in the civil service and won uncontested recognition for his poetry. Following in the steps of Lomonosov, he yet burst the poetic conventions of his time by blending his colour sense with a most sweeping baroque imagery. His hauntingly sonorous ode on the death of Prince Meshchersky in particular is regarded as one of the great poems in the Russian language. Yet he tempered the somewhat barbaric magnificence of his muse by roguish humour as in his *Felitsa*, addressed to Catherine II. He moreover wrote a number of anacreontic poems, combining common sense with the simple joys of life. Apart from Kantemir, Derzhavin was the only 18th-century Russian poet to become known abroad, even in China and Japan. His plays are bad, but he left valuable memoirs.

Sochineniya (9 vols, 1864–83); *Russkaya poeziya*, I, ed. S. A. Vengerov (1894).
Y. Grot, *Zhizn' Derzhavina* (2 vols, 1880–83); N. Valzenberg, *D.* (1916); L. Khodasevich, *Statyi o Russkoy poezii* (1922); B. Eichenbaum, *Skvoz' literaturu* (1924); G. Gukovsky, *Russkaya poeziya XVIII veka* (1927). J.L.

De Sanctis, Francesco (*Avellino 28 III 1817; †Naples 19 XII 1883), the most influential Italian critic of the 19th century. He was the founder of the aesthetic school of criticism, as opposed to the scientific and historical school, and his famous *Storia della letteratura italiana*, as well as his numerous *Saggi critici*, have dominated Italian literary scholarship for nearly a century. His *Storia* is a series of opinions and suggestive generalizations, referring to significant periods and works. His synthetical, as opposed to analytical, methods of criticism can be easily abused.

Opere complete, ed. N. Cortese (1930 ff.).
B. Croce, *Gli scritti di F. De S. e la loro varia fortuna* (1917), 'La Critica', XXI (1923); L. Russo, *F. De S. e la cultura napoletana* (1928). B.R.

Des Autels, Guillaume (*Manoir de Vernoble, Saône-et-Loire 1529; †1581 ?), French poet, a cousin of P. de Tyard and one of Ronsard's group. His best work is in his early odes and sonnets (1550–53). He opposed the contemporary spelling reformers, imitated Rabelais' prose and abandoned literature at thirty.

Verse: *Le Repos de plus grand travail* (1550, 1551); *L'Amoureux repos* (1553); *Remonstrance au peuple françois* (1559).—Prose: *L'Ancien orthographe françois* (1548); *Préhistoire barragouine de Fanfreluche et Gaudichon* (1559), ed. A. Veinant (1850).
'G. Colletet, *G. des A.*', crit. ed. A. Van Bever, in Rev. de la Renaissance, 7 (1906). G.B.

Desbordes-Valmore, Marceline, née Desbordes (*Douai 30 VI 1786; ∞1817 François-Prosper Lanchantin, known as

Valmore; †Paris 23 VII 1859), French poet, singer and actress. She was unhappy in her childhood and her marriage, and suffered much from her hopeless passion for Henri de Latouche. Her verses have a moving, simple quality, in the strongly personal tradition of Lamartine. Her work had some influence on Verlaine.

Elégies et romances (1819); *Poésies* (1820); *Les Pleurs* (1833); *Pauvres fleurs* (1839); *Bouquets et prières* (1843).—*Œuvres complètes* (3 vols, 1886–87).

C. A. Sainte-Beuve, *Madame D.-V.* (1870); J. Bouloyer, *M. D.-V.* (1909; new ed. 1926); S. Zweig, *M. D.-V.* (1928). M.G.; J.P.R.

Descartes, RENÉ (*La Haye, Touraine 31 III 1596; †Stockholm 11 II 1650), French philosopher. Educated at the Jesuit college at La Flèche, Descartes took up a military career, travelled widely outside France, then settled in Holland (1628–49). There he pursued his long-meditated plan of elaborating a philosophical system which would lead to proof of the existence of God. His *Discours de la méthode* (1637) sets out his predominantly mathematical method of distinguishing truth from falsehood and contains the famous postulate 'I think, therefore I exist'. Treatises, originally in Latin, followed on metaphysics (*Méditations métaphysiques*, 1641) and on the physical universe (*Principes de la philosophie*, 1644) which most orthodox Catholics accepted. But becoming suspect to the Dutch universities, Descartes accepted queen Christina of Sweden's invitation to go to Stockholm, where he died of pleurisy in his first winter.

The clarity and logic of the Cartesian method of reasoning harmonized with French thought and literary theory in the 17th century. Later, it acquired a destructive power in the hands of anti-authoritarian rationalists.

Discours de la méthode, ed. E. Gilson (1925), ed. Alain (1927), ed. J. Benda (1948); *Correspondence with Constantijn Huygens, 1635–47*, ed. L. Roth (1926); *Correspondance*, ed. C. Adam and G. Milhaud (1936 ff.).—*Œuvres*, ed. C. Adam and P. Tannery (13 vols, 1897–1913, basic ed.); *Œuvres et Lettres*, ed. A. Bridoux (1937, sel.); *Philosophical Writings*, tr. N. Kemp Smith (1953).

G. Lanson, 'L'Influence de la philosophie cartésienne sur la litt. franç.', in Rev. de Mét. et de Morale (1896); E. S. Haldane, *D., his life and times* (1905); J. Maritain, *Le Songe de D.* (1932); L. Brunschvicg, *D.* (1937); C. Adam, *D.* (1937); J. Boorsch, *Etat présent des études sur D.* (1937); J. Laporte, *Le Rationalisme de D.* (1945); N. Kemp Smith, *New Studies in the Philosophy of D.* (1953). G.B.

Deschamps, ANTOINE FRANÇOIS MARIE, known as ANTONY (*Paris 12 III 1800; †Passy 29 X 1869), French poet, the 'Verlaine of romanticism'. The brilliant younger brother of Émile Deschamps, he fell a prey to madness at the age of 40. He produced a remarkable translation of Dante's *Divine Comedy* (1829) and gave expression to his tormented spirit in two collections of lyrics, *Dernières Paroles* (1835) and *Résignation* (1839).

Les Italiennes (1831); *Satires* (1834); *Etudes sur l'Italie* (1835). M.G.; J.P.R.

Deschamps, ÉMILE (*Bourges 20 II 1791; †Versailles V 1871), French writer. Émile Deschamps was a civil servant who in collaboration with Victor Hugo founded La Muse Française, the organ of the young romantic movement, of which he was an ardent supporter. He made a reputation in the theatre with *Le Tour de Faveur* (1818) and published in the periodical press a great deal of criticism, a number of translations, and some brilliant but superficial original verse. He also wrote opera libretti.

Ode Patriotique (1812); *Selmours de Florian* (1818); *Ivanhoé* (1826); *Études françaises et étrangères* (1828); *Don Juan* (1834); *Stradella* (1837).—*Œuvres complètes* (4 vols, 1872–73).

H. Girard, *Un Bourgeois dilettante à l'époque romantique, E. D.* (2 vols, 1921). M.G.; J.P.R.

Deschamps, EUSTACHE (*Vertus, nr Châlons-sur-Marne 1346?; †1406?), French poet. He was brought up by Guillaume de Machaut and joined the royal household in 1368.

Machaut's most important pupil, he developed his master's innovations. Most of his verse is written in the courtly tradition, and much of it is didactic in tone, but he is constantly introducing events from his own experience, which he often treats with stark realism. He is a master of the short poetic forms, particularly the *ballade*, but his excessive technical preoccupations tend to cramp his poetic inspiration.

Œuvres complètes, ed. Queux de Saint-Hilaire and G. Raynaud (11 vols, 1878–1904; vol. II contains an excellent study).

E. Hoepffner, *E. D., Leben und Werke* (1904). A.H.D.

Desclot, BERNAT, 13th-century author of one of the four great Catalan chronicles. Desclot's work covers the reigns of James I and Peter I of Catalonia; the latter, with his conquest of Sicily (1281) and the successful defence of his country against the French, stands out as the hero of the book. Although the chronicle shows that Desclot was at the royal court and had access to official documents, nothing is known of him. It has been suggested that he is to be identified with one of the royal secretaries, later treasurer, one Bernat Escrivà whose ancestral home was at Es Clot in Roussillon. If this is so, he was born *c.* 1225–30 and died *c.* 1288. Internal criticism has shown that the text contains prose versions of older epic poems now lost. The narrative, however, is objective, with a precise chronology and great wealth of detail. J.M.B. i R.

Deshoulières, ANTOINETTE, née Du Ligier de La Garde (*Paris I? 1638; ∞Guillaume Deshoulières; †Paris 17 II 1694), French poet. Her pastoral and religious poems, though conventional, show a personal melancholy unusual for the period. They were published by her daughter, Antoinette-Thérèse Deshoulières (1662–1718), also a poet. She supported Pradon in the cabal against Racine's *Phèdre* (1677). Her tragedy *Genséric* (1680) was once attributed to the duke of Nevers.

Œuvres de Mme et de Mlle D. (1695, 1747); *Œuvres choisies*, ed. M. de Lescure (1882).
C. A. de Sainte-Beuve, *Portraits de femmes* (1892); Favre, *La Jeunesse de Fléchier* (1882). G.B.

Desmarets de Saint-Sorlin, JEAN (*Paris 1595; †*ibid.* 28 X 1676), French writer. He was the first chancellor of the French Academy and filled several important state administrative posts. In middle age he became fanatically religious, urged a holy war on heretics and campaigned against the Jansenists. Desmarets insisted that French literature should be based on Christian themes, not on the Greeks and Latins.

NOVEL: *Ariane* (10 vols, 1632).—VERSE: *Clovis ou la France chrétienne* (1657, 1673); *Marie Magdeleine* (1669); *Esther* (1670).—PLAYS: *Ariane* (1639); *Les Visionnaires* (1637, comedy); *Mirame* (1640); *Scipion l'Africain* (n.d.); *Roxane* (n.d.).—CRITICISM: prefaces to *Clovis* (1657, 1673); *Défense du poème héroïque* (1674); *Défense de la poésie et de la langue française* (1675).
R. Kerviler, *D. de S.-S.* (1879). G.B.

Des Masures, LOUIS (*Tournai *c.* 1515; †*c.* 1574), French poet. Converted to Protestantism *c.* 1550, he wrote a trilogy of religious plays on David, influenced by T. de Bèze's *Abraham sacrifiant* and partly assimilable to the Mystery plays, but of an embryonic interest in the history of French tragedy.

David combattant, David triomphant, David fugitif (all 1563), ed. C. Comte as *Tragédies Saintes* (1907).
R. Lebègue, *La Tragédie religieuse en France* (1929). G.B.

Desmoulins, LAURENT (*fl.* 1511), French poet. A priest of Chartres, he wrote a visionary poem in which the dead recount their miseries and vices—*Le Cymetière des malheureux* or *Le Catholicon des mal advisez* (1511); banal in substance, the satire has some force and clarity.

Short extract in *Les Poètes Français*, I, ed. E. Crépet (1887). M.Y.

Des Périers, BONAVENTURE (*Arnay-le-Duc *c.* 1510; †1544), French humanist and story writer. His short prose stories, the *Nouvelles récréations et joyeux devis* (1558), recall the licentious realism of the medieval *fabliaux*, while reflecting 16th-century manners. He made a veiled but violent attack on the Christian religion in the four satirical dialogues of the *Cymbalum mundi* (1537). This, like his *Prognostication des prognostications* (1537), was burnt by the public hangman. Des Périers himself escaped, thanks to the protection of Marguerite d'Angoulême whose secretary he was.

Les Nouvelles récréations et joyeux devis, ed. P. L. Jacob (1843, repub. 1932).—*Œuvres*, ed. L. Lacour (2 vols, 1856).
P. A. Becker, *B. des P.* (Vienna, 1924); L. Febvre, *Origène et Des P. ou l'énigme du Cymbalum Mundi* (1942). G.B.

Desportes, PHILIPPE (*Chartres 1547; †*ibid.* 5 X 1606), French poet. He succeeded Ronsard as the favourite court poet of Henri III and Henri IV. His verse in general debased and prettified the Pléiade tradition, drawing heavily on the Italian imitators of Petrarch in its conventionalized expression of love. After 1580 he composed firmer and graver religious poetry, particularly a famous verse rendering of the Psalms.

Premières œuvres (1573–83, secular poems), ed. A. Michiels (1858); *Psaumes* (1591–1603).—Part. crit. eds, H. Vaganay, *Les Amours d'Hippolyte* (1925) and *Les XLI Chansons* (1925), J. Lavaud, *Imitations de l'Arioste* (1936).
J. Lavaud, *P. D.* (1936). G.B.

Despréaux: see BOILEAU, N.

Des Roches, MADELEINE (*Poitiers *c.* 1530; †*ibid.* 1587) and CATHERINE (*Poitiers *c.* 1555; †*ibid.* 1587), French poets, mother and daughter. They held a *salon* at Poitiers, published jointly three volumes of miscellaneous verse and prose, and died of plague on the same day. The sight of a flea on Catherine's throat inspired *La Puce de Madame des Roches* (1582), a collection of laudatory verses in French, Italian, Latin and Greek by various hands which Estienne Pasquier assembled and published.

Œuvres (1578–79), *Secondes Œuvres* (1583); *Lettres Missives* (1586), collective ed. (1604).—*La Puce de Madame des Roches*, repub. Jouaust (1868).

L. Feugère, *Les Femmes poètes au 16e siècle* (1860); A. H. Schutz, 'The Group of the Dames Des R.', in Pub. Mod. Lang. Assoc. of America (1933). G.B.

Destouches, PHILIPPE NÉRICAULT (*Tours IV 1680; †Fortoiseau 4 VII 1754), French dramatist. He wrote some 25 comedies of character, all somewhat conventional and showing a propensity to moralize. He spent 6 years in London on a diplomatic mission (1717–23) and was probably the first Frenchman to translate scenes from Shakespeare, not, however, acted (see DUCIS).

Le Curieux Impertinent (1710); *L'Ingrat* (1712); *L'Irrésolu* (1713); *Le Médisant* (1715); *Le Philosophe marié* (1727); *L'Envieux* (1727); *Le Glorieux* (1732); *Le Dissipateur* (1736).—*Œuvres complètes* (6 vols, 1822).

P. Bonnefon, 'N. D. intime', in Rev. d'Hist. Litt. (1907, with biblio.). G.B.

Deus, JOÃO DE: see RAMOS, JOÃO DE DEUS.

De Vere, AUBREY (*Curragh Chase, Co. Limerick 1814; †*ibid.* 1902), Irish poet; friend of Wordsworth, Landor, Tennyson, Newman. He was a prolific poet who is remembered mainly for his poems on Irish historical themes and on religious subjects. His work is careful and graceful but lacks fire.

Poems (1855); *Innisfail* (1862); *Mediaeval Records and Sonnets* (1893).

Wilfrid Ward, *A. de V., a Memoir* (1904). R.McH.

De Vere, SIR AUBREY T. (*Curragh Chase, Co. Limerick 28 VIII 1788; ∞*c.* 1808 Mary, sister of Lord Monteagle; †*ibid.* 28 VII 1846), Irish poet, father of Aubrey de Vere. He wrote sonnets and verse dramas.

VERSE: *A Song of Faith* (1842); *Julian the Apostate* (1822).—VERSE DRAMAS: *The Duke of Mercia* (1823); *Mary Tudor* (1847; repub. 1884, with memoir by Aubrey de Vere). R.McH.

Devereux, ROBERT, 2nd EARL OF ESSEX (*Netherwood, Herefordshire? 10 XI 1566; ∞IV 1590 Frances Sidney; †London 25 II 1600/1), English nobleman, considered equal to the best poets in about 1588; executed for rebellion.

Poems, ed. A. B. Grosart (1872).

G. B. Hamion, *The Life and Death of Robert Devereux, Earl of Essex* (1937). B.L.J.

Devereux, WALTER, 1st EARL OF ESSEX (**c.* 1541; ∞*c.* 1561–62 Lettice Knollys; †Dublin 22 IX 1576), English courtier who wrote verse. He commanded the English forces in Ulster without permanent success and was earl marshal of Ireland.

The Poems of . . . Walter, Earl of Essex, etc., ed. A. B. Grosart (1872).

W. B. Devereux, *The Devereux Earls of Essex*, I (1853). B.L.J.

Dez-Coll, BERNAT, 14th-century Catalan chronicler. See PETER III.

Deželić, DJURO (*Ivanić-grad 25 III 1838; †Zagreb 28 X 1907), Croat novelist and short-story writer, worked in Zagreb as a civil servant and journalist. His works embrace varied themes from many parts of Yugoslavia; *Zuleika* (1890), a romantic story of Moslem Bosnia; *Marjan Marković* (1900), a study of life in Slavonia; *Medvedgradski Duh* (1868), a historical novel of medieval Zagreb; *Burzanci* (1885). He was also one of the first Croat writers to cultivate the art of biography. S.C.

Dežman, IVAN (*Fiume 6 V 1841; †Zagreb 24 X 1873), Croat poet, worked as a doctor in Zagreb. He wrote epic poems, ambitious in scope but not of great literary excellence, on themes from Croat history; *Smrt Grofa Josipa Rabate* (1861), dealing with the rising of the Uskoks of Senj; *Smiljan i Koviljka* (1865), a romantic epic in 12 cantos; *Zrinski* (1869), a cycle of 24 poems celebrating the life and exploits of the Croat hero. S.C.

Diamante, JUAN BAUTISTA (*Madrid 1625?; †*ibid.* 1687?), Spanish dramatist. His most important play *El honrador de su padre* is a direct adaptation of Corneille's *Cid*. He introduces a clown who, however, does not intervene in the most serious scenes. This seems to indicate the approach of French neo-classicism in the Spanish 17th century.

Bibl. Autores Esp., XLIX.

E. Cotarelo y Mori, *Don J. B. D. y sus comedias* (1916). E.M.W.

Díaz del Castillo, BERNAL (*Medina del Campo 1498?; †Mexico after 1568), Spanish historian. In 1514 he joined Cortés's expedition which conquered Mexico. Cortés recommended him to Charles V, and he was given an *encomienda* in Guatemala. After 1552 he read López de Gomara's history of the conquest of

Mexico, which seemed to him inaccurate and unjust. Díaz therefore wrote his own long account of these events, in which there is a magnificent realism, descriptive power and energy. His style is artless, but he had all the resources of the spoken language behind his sentences. The result is a more living narration than any that can be found in more official histories. Díaz furnished the source for Archibald MacLeish's epic *Conquistador* and for Luis Cernuda's fine poem *Quetzalcoatl*.

Verdadera historia de la conquista de Nueva España (1632), Bibl. Autores Esp., XXXVI; crit. ed. by G. García (Mexico, 1904); *The True History of the Conquest of New Spain*, tr. A. P. Maudslay (Hakluyt Soc., 5 vols, 1908–16).

R. B. Cunninghame Graham, *B. D. del C.* (1917). E.M.W.

Dibdin, CHARLES (*Southampton 4 III 1745; ∞Ann Maria Wylde; †London 25 VII 1814), English musician and playwright remembered mainly for his sea-songs, which include *Tom Bowling*. Composed music for many successful plays.

Musical Tour (1788); *Complete History of English Stage* (5 vols, 1800); *The Professional Life of Mr D.* (with 600 songs, 1803).

W. Kitchiner, *A Brief Memoir of C. D.* (1823). R.M.H.

Dick, ISAAC MEYER, 'AMAD' (*Vilno 1807; †*ibid.* 1893), Yiddish writer. A great scholar, he was mainly concerned with spreading knowledge in a popular manner in the form of simple stories. His works are also valuable sources for ethnographical and folk-lore material. J.S.

Dickens, CHARLES (*Landport, Portsea 7 II 1812; ∞1836 Catherine Hogarth; †Gadshill 9 VI 1870), English novelist. He was the son of an impecunious dockyard clerk and his precocity took the form of premature knowledge of debtors' prisons and child labour. Although he worked as a child in a blacking warehouse he had some desultory schooling and eventually became—like David Copperfield—a freelance shorthand-writer and parliamentary reporter. Taking the short step from reporting to writing fictitious sketches he began his career as a novelist with *Sketches by Boz* (1836). He was a successful but over-worked writer, taking a close interest in the reception and financial success of his serials and books, and his death was probably brought on by the strain of over-assiduous writing, lecturing and public reading. His marriage was a failure. Dickens, like Ben Jonson, his great ancestor in satire, creates a meticulously realistic social setting for his highly stylized and simplified characters. His vitality lies in caricature, and his attempts at rounded characters (David Copperfield or Martin Chuzzlewit) are successful only because they are placed in a context of caricature. The exposure of social ills was his function but his explanations and solutions are less successful. He is weak as a moralizer and his moral is often presented crudely but brilliantly by the emblematic use of physical ugliness and deformity. He creates farce as well as criticism, and by the same means—distortions of speech, manner, mind and appearance (Uriah Heep, Sam Weller, the Micawbers, Mrs Gamp). He can show the comic, the evil, the cruel and the sinister, but not the tragic, and his weak patches are his unrestrained displays of pathos. He is a master of dramatic, even symbolic, description and of taut or episodic construction.

NOVELS: *Sketches by 'Boz'* (2 vols, 1836); *The Posthumous Papers of the Pickwick Club* (1837); *Oliver Twist* (3 vols, 1838); *Nicholas Nickleby* (1839); *Master Humphrey's Clock* (1841); *The Old Curiosity Shop* (1841); *Barnaby Rudge* (1841); *A Christmas Carol* (1843); *Martin Chuzzlewit* (1844); *The Chimes* (1845); *The Cricket on the Hearth* (1846); *Dombey and Son* (1848); *David Copperfield* (1850); *Bleak House* (1853); *Hard Times* (1854); *Little Dorrit* (1857); *A Tale of Two Cities* (1859); *Great Expectations* (3 vols, 1861).—*Collected Works* (17 vols, 1847–68; 22 vols, 1858–59; Gadshill edn ed. B. W. Marz and A. Lang, 30 vols, 1897; National edn, 40 vols, 1906–08; Nonesuch edn, 23 vols, 1938; Everyman edn, 22 vols, 1906–21).—LETTERS: *The Letters of C. D.*, ed. G. Hogarth and M. Dickens (3 vols, 1880–82); *Letters of C. D.* (1898).

J. Cook, *Bibliography of the Writings of C. D.* (1879); R. H. Shepherd, *Bibliography of D.* (1800); A. W. Ward, *D.* (1882); J. Forster, *Life of C. D.* (3 vols, 1873–74); G. K. Chesterton, *C. D.* (1906); S. J. A. Fitzgerald, *D. and the Drama* (1910); W. G. Wilkins, *C. D. in America* (1911); R. C. Lehmann, *C. D. as Editor* (1912); E. P. Whipple, *C. D.* (1912); A. C. Swinburne, *C. D.* (1913); W. Dexter, *The London of D.* (1923), *The Kent of D.* (1924), *The England of D.* (1925), *D.* (1927); J. B. van Amerongen, *The Actor in D.* (1926); G. R. Gissing, *D., a critical study* (1926); F. Delattre, *D. et la France* (1927); R. Strauss, *D., a Portrait in Pencil* (1928); E. Wagenknecht, *The Man C. D.* (1929); H. House, *The D. World* (1941); U. Pope-Hennessy, *C. D.* (1943); M. Pearson, *D.* (1949). B.H.

Dickenson, JOHN (*fl.* 1594), English poet and romance-writer in the school of Lyly and Greene. His *Shepheardes Complaint*

(1594) in hexameters is represented by three poems in *England's Helicon* (1600).

Prose and Verse by J. D., ed. A. B. Grosart (1878). B.L.J.

Dickinson, EMILY ELIZABETH (*Amherst, Mass. 10 XII 1830; †*ibid.* 15 V 1886), American poet. She died in the house she was born in, and except for a brief period her life was bare of outward event. After attending South Hadley Female Seminary (now Mount Holyoke College), she had several years of normal social life, ending with a brief tragic love affair. Biographers speculate wildly on this hidden chapter of her life. At 26 she retired to her home, dressed in symbolic white, corresponded with her few friends and wrote hundreds of short intense poems. When she died she had published only five (not submitted by herself) and asked that all her manuscripts be destroyed. The poems, however, were gradually published. At first readers responded, then her work went unnoticed; only forty years after her death did she become recognized as a great lyric poet. Her poems deftly mix the trivial and the sublime, the playful and the profound; they are built with aphorisms, arch questions, gnomic imagery and dissonant rhymes. She has been called 'the New England mystic' and 'a feminine Blake'.

The Poems of D., ed. M. D. Bianchi and A. L. Hampson (1937); *Bolts of Melody*, ed. M. L. Todd and M. T. Bingham (1945); *Selected Poems of D.*, ed. C. Aiken (1924).—*Letters of D.*, ed. M. L. Todd (2 vols, 1894).

G. F. Whicher, *This Was a Poet: A Critical Biography of E. D.* (1938); M. D. Bianchi, *The Life and Letters of E. D.* (1924); G. Taggard, *The Life and Mind of E. D.* (1930). H.L.C.

Dickinson, JOHN (*Talbot City, Md. 8 XI 1732; ∞1770 Mary Norris; †Wilmington, Del. 14 II 1808), American pamphleteer and statesman. He hoped for conciliation with Britain but his *Letters from a Farmer in Pennsylvania to the Inhabitants of the British Colonies* (1768) famed him 'the penman of the Revolution'.

The Letters of Fabius . . . (1788, 1797).—*The Political Writings of J. D., Esq.* (2 vols, 1801).

C. J. Stillé, *The Life and Times of J. D.* (1891). H.L.C.

Dictys Cretensis, the companion of Idomeneus, was said to have written a journal of the Trojan war which was reputedly discovered in Nero's reign and translated by imperial command into Greek. A 4th-century Latin translation is extant. The authenticity of the work is scarcely less doubtful than that of Dares Phrygius (q.v.). J.A.W.

Dicuil (†*c.* 825), Irish astronomer, geographer, grammarian and poet at the court of Charles the Great.

Liber de mensura orbis terrae, ed. G. Parthey (1870); *De arte grammatica* (a poem), in Keil, *Grammatici Latini*, III; M. Esposito, 'D.', in Dublin Review (1905), 'An Irish Teacher', in Studies, III (1914), 'An unpublished Astronomical Treatise', in Proc. Roy. Irish Acad., XXVI, Sect. C (1907). F.J.E.R.

Diderot, DENIS (*Langres 5 X 1713; ∞1743 Antoinette Champion; †Paris 30 VII 1784), French philosophical writer, publicist and critic. The son of a prosperous cutler, Diderot was educated in Jesuit schools at Langres and Paris. His refusal to adopt a regular profession led to 10 years' impecunious existence as a hack-writer and occasional teacher, made more difficult by his marriage with a woman of the people. The friendship of such men of letters as Condillac, J.-J. Rousseau and d'Alembert gradually improved his literary prospects. In 1749 he published his *Lettre sur les aveugles*, which illustrated Condillac's theory of the dependence of morality on sensory perceptions, was imprisoned briefly at Vincennes (July–Nov.) and came out to begin the great labour of editing the *Encyclopédie*. This, originally conceived by the publisher Le Breton as a translation of Ephraim Chambers's *Cyclopaedia* (1728), grew under Diderot's direction into a vast compendium of the knowledge and progressive thought of the age. In 1759 it was banned and Diderot was left to continue almost alone the work of compilation clandestinely, with some connivance by the authorities. With the completion of the main edition (1765) his part in it was finished. Meanwhile he had met towards 1755 Mlle Sophie Volland, who was his inspiration and confidante for the rest of his life. His numerous writings had brought him a European reputation and his patroness Catherine II of Russia invited him to St Petersburg, where he stayed for seven months (1773–74). His last years were spent in hard-working seclusion in Paris.

Diderot's writings reflect nearly all the advanced ideas of his age, but he himself was a bold rather than an original thinker. He excelled in giving lively expression to the theories of others. As a dramatic theorist he defined the *drame bourgeois*, but could not create it in his plays. His art criticism is interesting only historically. His novels must be accounted readable failures. His interests were inexhaustible and his opinions always stimulating and sincere.

Philosophy: *Essai sur le mérite et la vertu* (1745, tr. of Shaftesbury); *Pensées philosophiques* (1746), crit. ed. R. Niklaus (Geneva, 1950); *De la suffisance de la religion naturelle* (wr. 1747, pub. 1770); *Lettre sur les aveugles* (1749); *Lettre sur les sourds-muets* (1751); *Pensées sur l'interprétation de la nature* (1754), tr. in J. Kemp, *D., Interpreter of Nature* (1937); *Le Rêve de d'Alembert* (wr. 1769, pub. 1830), tr. *ibid.*; *Supplément au voyage de Bougainville* (wr. 1769, pub. 1830), tr. *ibid.*; *Entretien d'un philosophe avec la maréchale de. . . .* (1776), tr. *ibid.*—Dramatic and Literary Theory: *Entretiens sur Le Fils naturel* (1757), ed. F. C. Green, in *D.'s Writings on the Theatre* (1936); *Discours sur la poésie dramatique* (1758), ed. *ibid.*; *Eloge de Richardson* (1761); *Réflexions sur Térence* (1762); *Paradoxe sur le comédien* (wr. 1773–78, pub. 1830), crit. ed. J. Copeau (1929), ed. F. C. Green, in *D.'s Writings on the Theatre* (1936).—Art Criticism: *Salons* (pub. variously 1759–1857).—Novels and Stories: *Les Bijoux indiscrets* (1747), tr. in J. Kemp, *D., Interpreter of Nature* (1937); *La Religieuse* (wr. 1760, pub. 1790); *Le Neveu de Rameau* (wr. 1762–73), crit. ed. J. Fabre (Geneva, 1950), tr. in J. Kemp, *D., Interpreter of Nature* (1937); *Jacques le fataliste* (wr. 1773, pub. 1796); *Les deux amis de Bourbonne* (1773).—Plays: *Le Fils naturel* (wr. 1757, prod. 1771); *Le Père de famille* (wr. 1758, prod. 1761); *Est-il bon, est-il méchant?* (wr. 1781, pub. 1834).—*Œuvres complètes*, ed. J. Assézat and M. Tourneux (20 vols, 1875–79); *Lettres à Sophie Volland*, ed. A. Babelon (2 vols, 1938); *Œuvres*, ed. A. Billy (1935, selection); H. Dieckmann, *Inventaire du fonds Vandeul et inédits de D.* (1951).

L. Cru, *D. as a Disciple of English Thought* (1913); J. Le Gras, *D. et l'Encyclopédie* (1928); A. Billy, *D.* (1932); J. Luc, *D.* (1938); D. H. Gordon and N. C. Torrey, *The Censoring of D.'s Encyclopaedia* (1947). G.B.

Didymus (*fl.* 1st century B.C.), Greek grammarian of Alexandria, nicknamed 'Chalcenterus' (Brass-guts). He compiled some 3,500 commentaries on poets and orators, lexica and antiquarian works surviving only in fragments. Didymus made available in epitomized form—and hence for schoolmasters—the philological learning of Alexandria. What survives of this scholarship goes back largely to Didymus.

M. Schmidt, *Didymi Chalcenteri fragmenta* (1854); H. Diels and W. Schubart, *Berliner Klassikertexte*, I (1904).

J. E. Sandys, *Hist. of Class. Scholarship*, I (3rd ed. 1921); M. H. A. L. H. van der Valk, *Textual Criticism of the Odyssey* (1949). R.B.

Die, Countess of: see Beatrice.

Dierx, Marais Victor Léon (*Saint-Denis, Réunion 31 III 1838; †Paris 13 VI 1912), French poet, a writer of the parnassian school with a small but genuine talent whose personality was not strong enough to enable him to make a distinctive contribution to French poetry. He was given the title of Prince of Poets in succession to Mallarmé.

Aspirations (1858); *Poèmes et poésies* (1864); *Les Lèvres closes* (1867); *Les Paroles du vaincu* (1871); *La Rencontre* (1875); *Les Amants* (1879).—*Poésies complètes* (2 vols, 1889–90; 1894–96; 1912; 1920).

E. Noulet, *L. D.* (1925). M.T.

Dietmar von Eist (*fl.* 1140–70), Austrian minnesinger; of noble family near Mauthausen. A contemporary of der Kürenberger, he used a variant of his stanza but dealing with a wider range of themes, including *amour courtois*. Songs with alternate stanzas for knight and lady still tell a story, but introduce argument (more direct than was later fashionable) on service and reward. Nature plays an important part, particularly in a *Tagelied* (q.v.), the first in German literature.

Minnesangs Frühling, ed. K. Lachmann–C. v. Kraus (1944).

H. K. Rathke, *D. v. Aist* (1932); M. F. Richey, *Essays on Med. German Love Lyric* (1943; incl. tr.). F.P.P.

Díez de Gámez, Gutierre (*1378?; †after 1446), Spanish chronicler. His *El Victorial*, an account of the life of his patron Don Pero Niño, contains many curious passages about the life of the 15th-century nobility—descriptions of battles, tournaments etc.—and it is very agreeably written.

El Victorial, ed. J. de Mata Carriazo (1940), sel. ed. R. Iglesia (1936), *The Unconquered Knight*, tr. Joan Evans (1928). E.M.W.

Digby, George, Earl of Bristol (*Madrid X 1612; ∞Lady Anne Russell; †London 20 III 1676/7), English dramatist of great ability, a fine orator, but inconsistent in his life. A royalist, he was involved in politics under Charles I and his son. *Elvira* (1675) has many merits, including good blank verse.

Drama: *Elvira*, repr. *Hazlitt's Dodsley*, XV (1876).—Translation: *Cassandra* (by de La Calprenède; Bks I–III, 1652). B.L.J.

Digges, Leonard (*London 1588; †Oxford 7 IV 1635), English poet and translator, one of whose poems to Shakespeare is prefixed to the First (1623), the other to the Second, Folio (1640). A good classical scholar, Digges knew French and Spanish.

TRANSLATION (VERSE): *The Rape of Proserpine* (1617; 1628); (PROSE): *Gerardo, the Unfortunate Spaniard* (1622). B.L.J.

Dijkstra, WALING (*Lieve Vrouwen Parochie 14 VIII 1821; ∞Hinke Huizinga, ∞1855 Afke Jans de Boer; †Holwerd 15 I 1914), Frisian writer and scholar. He began with short stories under the influence of Harmen Sytstra. After his second marriage he brought out several *Lieteboekjes*, but it was after 1861 that he powerfully furthered the Frisian movement, lecturing, singing, organizing glee-clubs and editing journals (De Bijekoer, 'The Beehive', 1850–91; De Fryske Hûsfrjeon, 1850–69; Sljucht en Rjucht, 1897–1914). His knowledge of folk-customs is embodied in the Dutch *Uit Frieslands Volksleven* (1895). His greatest service to the Frisian cause was his comprehensive *Friesch Woordenboek* (3 vols, 1900–04).

G. A. Wumkes, in *Nieuw Nederlandsch Biografisch Woordenboek*, IX (1933).
W.E.C.

Dilke, CHARLES WENTWORTH (*8 XII 1789; †Alice Holt, Hants 10 VIII 1864), English man of letters and friend of Keats, who published a continuation of Dodsley's *Old Plays*, wrote critical essays and edited The Athenaeum.

Papers of a Critic (prefixed by life, 2 vols, 1875); *Keats' Works* (4 vols, 1883). R.M.H.

Dillon, WENTWORTH, EARL OF ROSCOMMON (*Ireland X 1637; ∞IV 1662 Lady Frances Boyle, ∞X 1674 Isabella Matthew; †London I 1684/5), English courtier-poet, who studied at the Protestant university of Caen, travelled in France, Germany and Italy, was skilled in linguistics and numismatics. Returning to England on the Restoration, Roscommon lived the life of a 'wit', gambling, duelling, yet lived to form an academy like that at Caen. A fine orator, he wrote on translated verse, was the first critic to praise *Paradise Lost* publicly, recommending blank verse as a medium.

The Miscellaneous Works of the late Earls of Rochester and Roscommon (1707); *A Collection of Divine Poems and Hymns* (1709); *Poems by the Earl of Roscommon* (1717; repr. *Johnson* X; *Anderson* VI; *Chalmers* VIII).—*Horace's Art of Poetry, made English* (1680); *An Essay on Translated Verse* (1684; enlarged 1685; repr. J. E. Spingarn, *Critical Essays of the 17th Century*, III, 1909).—S. Johnson, *Lives*, I (1781; repr. G. B. Hill, I, 1905); C. Niemeyer, *Life and Works of the Earl of Roscommon* (1934). B.L.J.

Dilthey, WILHELM (*Biebrich 19 XI 1833; †Seis 3 X 1911), German philosopher, who taught from 1882 at Berlin. As a philosopher Dilthey devoted himself mainly to epistemological questions. This led him to investigate the relationship between history and philosophy and to researches which have been most influential with subsequent sociologists and historians of ideas.

Gesammelte Schriften (12 vols, 1914–26).
H. A. Hodges, *W. D.: an introduction* (1944, with useful biblio.), *The Philosophy of W. D.* (1952). D.H.

Dinarchus (*c. 360; †after 292 B.C.), Athenian orator. A metic, disqualified from speaking himself, he wrote five of the prosecuting speeches (of which three, including that against Demosthenes, survive) in the Harpalus case (324), and from 322 to 307 was the leading Athenian speechwriter. He occupies the last place in the Alexandrian canon of Ten Attic Orators, but his surviving work, disingenuous and uninspired, at best merely echoes his predecessors' technique and ideas.

Ed. F. Blass (1888); A. and M. Croiset, *Histoire de la Littérature Grecque*, IV (1947); J. F. Dobson, *The Greek Orators* (1919).
J.H.K.

Dingelstedt, FRANZ FREIHERR VON (*Halsdorf 30 VI 1814; ∞1844 Jenny Lutzer, opera singer; †Vienna 15 V 1881), German writer. Originally a schoolmaster and liberal newspaper correspondent, his pointed, ironical, political verses, though published anonymously, made his name. Swinging to the right, he rose in fame—and rank—principally through his outstanding theatrical productions, while writing novels, poems and a tragedy.

VERSE: *Gedichte* (1838); *Lieder eines cosmopolitischen Nachtwächters* (anon. 1841; 2nd vol. 1843); *Nacht und Morgen* (1851).—NOVELS: *Die neuen Argonauten* (1839; ed. P. Heidelbach, 1931); *Unter der Erde* (2 vols, 1840); *Die Amazone* (2 vols, 1868; tr. J. M. Hart, 1868); *Künstlergeschichten* (1877).—TRAGEDY: *Das Haus der Barneveldt* (1850).—*Sämtliche Werke* (12 vols, 1877–78); *Aus der Briefmappe eines Burgtheaterdirektors*, ed. K. Glossy (1925).
H. Knudsen, 'F. D.', in *Lebensbilder aus Kurhessen*, 2 (1939). H.A.P.

Dinis, JÚLIO, pseud. of JOAQUIM GUILHERME GOMES COELHO (*Oporto 14 XI 1839; †*ibid.* 12 IX 1871), Portuguese novelist. He studied medicine at Oporto where he later obtained a teaching post at the medical school. Obliged by ill health to live in the country he took to writing novels and short stories—the latter published under the title *Serões de Província* (1868). His novels, chiefly domestic in character, reveal a certain talent for psychological observation, but their development is slow and the moralizing at times insipid. The author's taste for long detailed descriptions derives in part from Dickens, whom he greatly admired.

As pupilas do senhor reitor (1867); *Uma família inglesa* (1868); *A morgadinha dos Canaviais* (1868); *Os fidalgos da Casa Mourisca* (1871); *Poesias* (1873).
E. Moniz, *J. D. e a sua obra* (1924); A. J. Saraiva, 'A obra de J. D. e a sua época', in Vértice (1951). T.P.W.

Diniz, king of Portugal, 1279–1325 (*9 X 1261; ∞1282 Isabel of Aragon; †7 I 1325), Portuguese poet, son of Afonso III. During his long reign he fostered agriculture and promoted many reforms for the welfare and security of the kingdom. In the cultural and literary spheres he played a role comparable with that of his grandfather, Alfonso X, in Castile. In 1290 he founded the first Portuguese university; he ordered the translation into Portuguese of many Latin, Spanish and Arabic works, and above all continued at his court the great Galaico-Portuguese lyrical tradition. He himself was one of the last and greatest of the Peninsula troubadours.

Educated by Aiméric d'Ébrard, Diniz was well acquainted with the Provençal lyric, influence of which can be seen in his *cantigas de amor* (see CANCIONEIROS). He also cultivated the indigenous *cantiga de amigo* in which genre he is unsurpassed. Altogether he left 138 compositions, including 10 *cantigas de escárnio*.

Das Liederbuch des Königs Denis von Portugal, ed. H. R. Lang (1894).
C. Michaëlis de Vasconcelos, 'Zum Liederbuch des Königs Denis von Portugal', in Zeitschr. rom. Philol., XIX (1895); Armin Gassner, 'Die Sprache des Königs Denis von Portugal', in Roman. Forsch., XX, XXII (1907); S. Pellegrini, *Don Denis* (Belluno, 1927) and *Studi su trove e trovatori della prima lirica ispano-portoghese* (Turin, 1937).
T.P.W.

Dio Cassius: see CASSIUS DIO.

Dio Chrysostom (*Prusa, Bithynia *c.* A.D. 50; †*c.* 115), orator, wandered to Rome, was expelled by Domitian but returned to enjoy the friendship of Nerva and Trajan. His 80 moral discourses in the popular stoico-cynic tradition, written in Greek both for circulation and for declamation to occasional audiences, are admired for their post-classical elegance.

Ed. J. W. Cohoon and H. L. Crosby (5 vols, Loeb Libr., 1932–51); J. von Arnim, *Leben und Werke des Dio von Prusa* (1898). J.H.K.

Diodorus Siculus (*fl.* 2nd half of 1st century B.C.), Greek historian, native of Agyrium in Sicily. Author of *Bibliotheca*, a universal history in 40 books, of which books 1–5 (mythological period) and 11–20 (480–301 B.C.) survive. Diodorus belongs to the 'scissors and paste' school, and his work is an incompetent and uncritical compilation, yet valuable as our only continuous account for some periods.

Ed. F. Vogel and T. Fischer (5 vols, 1888–1906); C. H. Oldfather and R. M. Geer (Loeb Libr., 12 vols, 1933 ff.).
N. G. L. Hammond, 'Diodorus' Narrative of the Sacred War', Jour. Hellenic Studies, 57 (1937), 'The Sources of D. S. XVI and XVIII, Class. Qu., 31–32 (1937–38). R.B.

Diogenes Laertius, author of *The Lives and Opinions of the Eminent Philosophers* (probably early 3rd century A.D.). Much of his knowledge clearly comes from digests rather than from the originals, and he shows disappointingly little critical judgment. But in the absence of better evidence his work has to be consulted. Perhaps its greatest value is in Book 10, which gives the original text of some of Epicurus' letters.

R. D. Hicks (2 vols, Loeb Libr., 1935); R. Hope, *The Book of D. L.* (1930). D.J.F.

Dionysius of Halicarnassus, Greek historian and literary critic, taught at Rome in 1st century B.C. *Antiquitates Romanae* is a rhetorical history of Rome in 20 books. His literary treatises, *On the arrangement of words*, *On the ancient orators*, and three *Letters* contain detailed appreciations of the style of classical Greek prose writers; it is significant for contemporary taste that he wrote *On imitation*.

C. Jacoby, *Antiquitates Romanae* (1885); *Roman Antiquities*, tr. E. Cary (7 vols, 1937–51); H. Usener and L. Radermacher, *Opuscula* (1899); W. Rhys Roberts, *On Literary Composition* (1910) and *Three Literary Letters* (1901), both with tr. and comm.
S. F. Bonner, *The Literary Treatises* (1939).
T.B.L.W.

Pseudo-**Dionysius the Areopagite** (*fl.* 2nd half of 5th century), Byzantine theologian who adopted the name of St Paul's convert at Athens and published under this title letters and four treatises, *Divine Names*, *Mystical Theology*, *The Caelestial Hierarchy*, *The Ecclesiastical Hierarchy*.

These works were much influenced by current neo-platonism as well as by Christian doctrine. Stress is laid on the hierarchical arrangement of the universe and the ascent by the *via negativa* whereby the Christian soul may approach God. In their own day they were used by both orthodox and monophysites and later were assimilated into the Christian spirituality of both east and west, passing into Greek tradition largely through Maximus the Confessor and being translated into Latin by John Scotus Erigena. The authenticity of the Dionysian corpus was challenged by Lorenzo Valla (†1457), but serious investigation dates from the late 19th century and still continues.

Migne, *Patr. Gr.*, 3–4; *Divine Names and Mystical Theology*, tr. C. E. Rolt (1920); *Œuvres Complètes du Pseudo-Denys l'Aréopagite*, Fr. tr. M. de Gandillac (1943); E. Honigmann, Dumbarton Oaks Papers, 5 (1950, p. 268), considers that the Pseudo-Dionysius may be Peter the Iberian.
J.M.H.

Dionysius the Carthusian (*Rijkel 1402; †Roermond 12 III 1471), Flemish theologian, called the ecstatic doctor. He wrote some 40 volumes of devotional and exegetical treatises, philosophy and theology as well as sermons. Though never canonized, his tomb became a centre of pilgrimage. R.R.R.

Opera Omnia (42 vols, 1896–1913).

A. Welters, *Denys le Chartreux* (1892); A. Mougel, *Denys le Chartreux* (1896); H. Keiser, *D. d. Kart. Leben und pädagog. Schriften* (1904); E. Ewig, *Die Anschauungen d. Kart. D. v. Rickel über den Christl. Ordo* (1936); P. Teeuwen, *D. de Kartuizer en de phil. theol. stromingen a. d. Keulsche universiteit* (1938) and in Alg. Nederl. Tijdschr. v. Wijsb. en Psychol., XXXVI (1942); H. Pohlen, *Die Erkenntnislehre D. d. Kart.* (1941); G. Vos De Wael, *De mystica theologia van Dionysius Mysticus in de werken van D. Carthus.* (1942); K. Swenden, 'De "mystica theologia" bij D. v. Rijkel', in Ons Geest. Erf, XXII (1948).
J.J.M.

Dionysius Thrax (*Alexandria *c.* 150; †*c.* 90 B.C.), Greek grammarian, pupil of Aristarchus, taught mainly at Rhodes. Author of *Ars Grammatica*, a brief treatise on Greek phonology and accidence. This brilliant work of synthesis remained a schoolbook in Byzantium till the 13th century, served as a model for Latin grammarians and dominated grammatical studies in Europe and the Moslem world till the 19th century.

Ed. G. Uhlig, in *Grammatici Graeci*, I (1883).

J. E. Sandys, *Hist. of Class. Scholarship*, I (3rd ed. 1921); F. W. Thomas, 'Parts of Speech', in Trans. Philol. Soc. (1949); R. H. Robins, *Ancient and Mediaeval Grammatical Theory in Europe* (1951). R.B.

Dioscorides, Greek elegiac poet (late 3rd century B.C.). A very neat and pretty writer of epigrams.

H. Stadtmüller, *Anthologia Graeca* (1894); W. R. Paton, *Anthologia Graeca* (1916, with tr.); J. W. Mackail, *Select epigrams from the Greek anthology* (1911, with tr. and comm.).
T.B.L.W.

Diphilus (*Sinope mid-4th century; †Smyrna early 3rd century B.C.), poet of Athenian New Comedy, author of about 100 plays, of which some 60 are recorded. Plautus adapted at least two; Terence incorporated one scene in *Adelphi*. His style seems clear-cut and vivid—qualities recognizable in his treatment of minor characters, and his skilful use of a picturesque setting in the original of *Rudens*.

T. Kock, *Comicorum Atticorum Fragmenta*, II (1884); two further citations in J. Demiańczuk, *Supplementum Comicum* (1912).

A. Marigo, 'Difilo comico nei frammenti e nelle imitazioni latine', in Studi Ital. Fil. Class., XV (1907); T. B. L. Webster, *Studies in Later Greek Comedy* (1953). E.W.H.

Diricksens, J.-J.: see Zetternam.

Disraeli, Benjamin, Earl of Beaconsfield (*London 21 XII 1804; ∞1839 Mary Anne Evans, widow of Wyndham Lewis; †*ibid.* 19 IV 1881), British statesman and novelist. Disraeli's importance as a novelist cannot be separated from his political career. His association with the Young England group and his brilliance in debate further extended a reputation already established by his first novels; and his progressive policy as prime minister (1867–68 and 1874–80) and advocate of tory democracy was displayed early in his awareness of social inequalities in *Sybil*. The exotic setting and florid style of his books belonged to his generation and to his own romantic temperament, but their freshness remains through their wit and the shrewdness of their comment on the social scene.

Vivian Grey (4 vols, 1826–27); *The Young Duke* (3 vols, 1831); *Contarini Fleming* (4 vols, 1832); *Alroy* (3 vols, 1833); *Henrietta Temple* (3 vols, 1837); *Venetia* (3 vols, 1837); *Coningsby* (3 vols, 1844; ed. W. Allen, 1948); *Sybil* (3 vols, 1845; ed. H. D. Traill, 1895); *Tancred* (3 vols, 1847); *Lord George Bentinck, a Political Biography* (1852); *Lothair* (3 vols, 1870); *Endymion* (3 vols, 1880).—*Novels and Tales* (10 vols, 1870–71; Hughenden ed., 11 vols, 1881; Bradenham ed., intro. P. Guedalla, 12 vols, 1926–27); *Young England* (i.e. *Vivian Grey, Coningsby, Sybil, Tancred*), ed. B. N. Langdon-Davies (4 vols, 1904).

W. F. Monypenny and G. E. Buckle, *Life of D.* (6 vols, 1910–20; rev. ed. 2 vols, 1929); E. Gosse, *The Novels of B. D.* (1918); M. E. Speare, *The Political Novel* (1924); E. Forbes-Boyd, 'D. the Novelist', in Essays and Studies (1950). R.F.

D'Israeli, ISAAC (*Enfield V 1766; ∞1802 Maria Basevi; †Bradenham 19 I 1848), English man of letters.

Curiosities of Literature, consisting of Anecdotes, Characters, Sketches and Observations, Literary, Historical and Critical (1791; 1849 with sketch of I. D. by his son, Benjamin D.); *Quarrels of Authors* (1814); *Calamities of Authors* (1812–13). R.M.H.

Dixon, RICHARD WATSON (*Islington 5 V 1833; ∞1861 Maria Thomson, ∞1882 Matilda Routledge; †Warkworth I 1900), English historian, poet and divine, an early associate of the Pre-Raphaelites.

History of Church of England from the Abolition of Roman Jurisdiction (6 vols, 1877–1902); *Life of James Dixon, D.D.* (1874).

M. E. Coleridge, *Non Sequitur. The Last Hermit of Warkworth* (1900); R. S. Bridges, *Three Friends*, ed. M. M. Bridges (1932). R.M.H.

Dixon, WILLIAM HEPWORTH (*Manchester 30 VI 1821; †London 27 XII 1879), English traveller and historian, author of a newspaper series, The Literature of the Lower Orders and London Prisons, and of picturesque but inaccurate histories.

John Howard and the Prison World of Europe (1849); *Life of William Penn* (1851); *Personal History of Lord Bacon from Unpublished Papers* (1861); *Story of Lord Bacon's Life* (1862). R.M.H.

Djordjević (or DJORDJIĆ), IGNJAT (*Ragusa 13 II 1675; †*ibid.* 21 I 1737), Dalmatian poet, is the greatest literary figure in the last phase of Ragusa's golden age. A gifted, restless spirit, leaping from one extreme to another, he abandoned a gay life to enter the Jesuit order in Rome, but left it as suddenly and returned to Ragusa to join the Benedictines. His poetry mirrors these varied phases. His lyrics depict love as a source now of pleasure, now of sin; sometimes, under the influence of Boccaccio, in a merely sardonic light (e.g. *Suze Marunkove*, the mock-tragic laments of a love-sick youth). He also wrote numerous translations, historic works, religious, patriotic verse and pastoral. His chief work is *Uzdasi Mandalijene pokornice*, a series of 8 cantos or 'lamentations', comprising lyrical descriptions and psychological analysis mingled with romantic mysticism.

Saltijer slovinski (1729). S.C.

Długosz (Longinus), JAN (*Brzeźnica 1415 ?; †Cracow 19 V 1480), Polish-Latin chronicler. His chronicle of Poland, medieval in outlook but imitating Livy, was very popular, though printed only in 1614. He is among the best chroniclers of his time.

Historia Polonica . . . (1614); *Vita Sancti Stanislai* (1511).—*Opera omnia*, ed. A. Przezdziecki (14 vols, 1863–87).

J. Caro, *Johannes Longinus* (1863); M. Bobrzyński i St Smolka, *J. D.* (1893). S.S.

Dmitriev, IVAN IVANOVICH (*Simbirsk district 10 IX 1760; †3 X 1837), Russian author, wrote sentimental light poetry, following Karamzin, together with a number of 'songs' in the would-be folk-style, a few odes and 68 didactic fables. His poems have a colloquial ease, but there is more elegance in them than vitality.

Sochineniya (2 vols, 1893).—S. A. Vengerov, *Russkaya poeziya*, I (1894). J.L.

Dmitry Rostovsky, or DEMETRIUS OF ROSTOV (*1651; †1709), Russian bishop, author of the excellent 'small' *Chetyi-Minei* ('Saints' Calendar'), based on the voluminous 16th-century work, under the same title, by the metropolitan Makary. He also wrote a nativity play and several Mystery plays with comic interludes, all in Church-Slavonic. He was canonized by the Russian church in 1757. J.L.

Dmochowski, FRANCISZEK KSAWERY (*Oprawczyki 2 XII 1762; †nr Błonie 20 VI 1808), Polish poet, clergyman, schoolteacher and politician. He left, besides fluent translations from classic and modern poets (e.g. E. Young), a didactic poem, *Sztuka rymotwórcza*, modelled on Boileau's *L'Art poétique*: it had several editions.

VERSE: *Sztuka rymotwórcza . . .* (1788).—TRANSLATIONS: *Iliada* (1800; ed. with intro. T. Sinko, 1922); *Eneida* (1809).—*Pisma rozmaite* (2 vols, 1826).

K. L. Żalewski, *Sztuka rymotwórcza F. K. Dmochowskiego* (1910). S.S.

Dobell, SYDNEY THOMPSON (*Cranbrook, Kent 5 IV 1824; ∞1844 Emily Fordham; †Nailsworth, Glos. 22 VIII 1874), English poet. One of the 'Spasmodic' school of poets, ridiculed by W. E. Aytoun for their rant and incoherence.

VERSE: *The Roman* (1850); *Balder* (1854); *England in Time of War* (1856); *Poetical Works* ed. J. Nichol (2 vols, 1875).—PROSE: *Thought,* *on Art, Philosophy and Religion*, ed. J. Nichol (1876).

E. Jolly, *Life and Letters of D.* (2 vols, 1878). R.F.

Dobrolyubov, Nikolay Alexandrovich (*Nizhny Novgorod 24 I 1836; †St Petersburg 17 XI 1861), Russian critic and essayist. He joined in 1857 the staff of Sovremennik as its principal critic. The violence of his views made Turgenev and some other literary highbrows leave the periodical. Influenced by Feuerbach and the materialistic-utilitarian philosophy, he demanded that a critic should reveal the deeper meaning of the works of art which, in their turn, must be an interpretation as well as a judgment of reality. His essays on Goncharov and Ostrovsky in particular enjoyed a great vogue. His satires in verse and prose are of less importance.

Sochineniya (4 vols, 1885; 8 vols, 1911; 6 vols, 1934); *Izbrannye filosofskie sochineniya* (2 vols, 1946; Eng. tr., *N. A. D. Selected Philosoph. Essays*, 1948).

A. M. Skabichevsky, *N. A. D.* (1894); A. L. Volynsky, *Russkie Kritiki* (1896); I. I. Ivanov, *Istoriya russkoy kritiki*, II (1900); V. Polyansky, *N. A. D.* (1926, 1935). J.L.

Dobrovský, Josef (*Gyarmat, Hungary 17 VIII 1753; †Brno 6 I 1829), Czech philologist and literary historian. Dobrovský was the greatest figure in the first generation of the Czech national revival and the founder of comparative Slavonic philology. The son of a poor family, he studied philosophy, theology and oriental languages under the Jesuits until the abolition of their Order (of which he had become a member). He was ordained priest but devoted his life to scholarship. This he was largely enabled to do by the generous help of aristocratic patrons. He travelled widely in search of Slavonic books and manuscripts: particularly noteworthy was his journey to Sweden and Russia in 1792. In his latter years he suffered from a recurrent mental illness.

The most significant of Dobrovský's many writings (almost all in German or Latin) were those on the Czech language, the older Czech literature and the Church-Slavonic language. In his *Geschichte der böhmischen Sprache und Litteratur* (1792, revised 1818) he drew attention to the forgotten treasures of medieval Czech literature and to the 'golden age' represented by such writers as Veleslavín. In his *Ausführliches Lehrgebäude der böhmischen Sprache* (1809, 1819) he established norms that have had an authoritative influence on the development of modern Czech. The foundations of the comparative study of Slavonic languages were laid in his grammar of Church-Slavonic (*Institutiones linguae slavicae dialecti veteris*, 1822).

Spisy a projevy Josefa Dobrovského (collected works, 1936 ff.).

A. Novák, *J. D.* (1929); M. Weingart, *Dobrovského Institutiones* (1922–25); *Josef Dobrovský, 1753–1829* (1929). R.A.

Dodd, William (*Bourne 29 V 1729, ∞1751 Mary Perkins; †London 27 VI 1777), English divine and scholar, who, sentenced to death for forgery, wrote *Thoughts in Prison* and preached a sermon written by Johnson to fellow-prisoners in Newgate.

Beauties of Shakspear (1752); *Sermons* (4 vols, 1755–56); *Convict's Address to his Unhappy Brethren* (sermon preached in Newgate; added to *Thoughts in Prison*, 3rd ed. 1789).—*Collected Poems* (1767, with life, 1779).

Historical Memoirs of Life and Writings of Dr Dodd (1777). R.M.H.

Dodgson, Charles Lutwidge, pen-name Lewis Carroll (*Daresbury, Ches. 27 I 1832; †Guildford 14 I 1898), English mathematician and writer of children's books. Dodgson was educated at Rugby and Christ Church, Oxford, where he spent the rest of his life as lecturer in mathematics. His *Alice in Wonderland* was related in instalments to the daughters of Dr Liddell, the college dean, and published under a rigorously preserved pseudonym. Besides his stories, he wrote nonsensical poems and parodies; and he was also a remarkable photographer of children and of his contemporaries.

The peculiar charm of Lewis Carroll's nonsense is that it appeals to children and adults simultaneously. The logical faculty of the mathematician gave complete coherence to a sequence of unlikely episodes in which imaginary characters embody many recognizable vagaries of human nature: clinging inexorably to fantastic notions, their conversation yet appears eminently sensible and their arguments incontrovertible. Lewis Carroll's cogency of thought, wit and humour have enriched the language with numerous phrases and images.

Verse: *Phantasmagoria and Other Poems* (1869); *The Hunting of the Snark* (1876); *Rhyme? or Reason?* (1883).—Prose: *Alice's Adventures in Wonderland* (1865); *Through the Looking-Glass* (1871); *Sylvie and Bruno* (1889); *Sylvie and Bruno Concluded* (1893).—*Complete Works* (1923).

S. D. Collingwood, *The Life and Letters of Lewis Carroll* (1898); W. de la Mare, *Lewis*

Carroll (1932); E. M. Hatch, *A Selection from the Letters of Lewis Carroll* (ed. with intro. and notes, 1933); F. B. Lennon, *Lewis Carroll* (1947); H. Gernsheim, *Lewis Carroll, Photographer* (1949). R.F.

Dodsley, ROBERT (*Mansfield 1703?; Durham 25 XII 1764), English bookseller, verse-writer and playwright. Beginning as a footman, he made his name with poems and plays; and with the help of Pope became a publisher.

VERSE: *Servitude* (1729); *A Muse in Livery* (1732).—PLAYS: *The Toy Shop: a dramatic satire* (1735); *The King and the Miller of Mansfield* (1737).—1758: Started *Annual Register*.—PUBLISHED: *Select Collection of Old Plays* (12 vols, 1744); *Collection of Poems by Several Hands* (6 vols, 1748–58).

R. S. Straus, *D., Publisher and Playwright* (with full biblio., 1910); W. P. Courtney, *D.'s Collection of Poetry, its contents and contributors* (privately pr. 1910). R.M.H.

Doesborch, JAN VAN, Dutch author of the satire of the ten asses (*Van den thien esels*, written 1530). He claims that it is a translation from the English but a similar work is unknown in English literature. There is, however, a German poem *Von den neun Eseln,* having certain traits in common with the chapbook.

Ed. A. v. Elslander (1946); J. J. Mak, in Jaarboek van De Fonteine (1946–47). J.J.M.

Dolce, LUDOVICO (*Venice 1508; †*ibid.* 1568), Italian prose-writer. A prolific but mediocre and hasty writer, he worked for Giolito, the Venetian publisher. He paraphrased and translated the classics, wrote five comedies, a *Dialogo dell'istitutione della donna* (1545), *L'Aretino,* a dialogue on painting (1557), and a useful grammar, *Osservazioni sulla volgar lingua* (1550).

'Il ragazzo', in Commedie del Cinquecento, II, ed. I. Sanesi (1912); *L'Aretino o dialogo della pittura*, ed. D. Ciampoli (1912).

E. Cicogna, 'Memorie intorno la vita e gli scritti di L. D.', in Mem. Ist. Ven., 11 (1862). C.Dr.

Dolet, ÉTIENNE (*Orléans 3 VIII 1509; ∞1538 Louise Giraud; †Paris 3 VIII 1546), French humanist, printer and poet. After studying at Paris, Padua and Venice, Dolet opened a printing-press at Lyons in 1538. He printed Latin authors, contemporary French writers (including Marot, Rabelais, Héroët) and his own works, of which his philological *Commentarii Linguae Latinae* is the most substantial. Twice imprisoned by the Inquisition, Dolet went to the stake on his 37th birthday after a two-year trial. At most an agnostic, he was condemned on his associations and uncompromising character as much as on his opinions.

R. C. Christie, *E. D., Martyr of the Renaissance* (2nd ed. 1889); O. Galtier, *E. D.* (1908). G.B.

Dolgorukov, NATALIA BORISOVNA, Princess (*1714; †1771), Russian author of memoirs written when a nun, after a singularly tragic life. Her fine, unpretentious style was exceptional for that period.

Pamyatnye zapiski N. B. Dolgorukovoy (1867); J. A. Heard, *The Life and Times of Nathalia Borissovna, Princess Dolgorookov* (1857). J.L.

Domenichi, LUDOVICO (*Piacenza 1515; †Pisa 1564), Italian writer. He worked for the publishers Giolito in Venice and Torrentino in Florence. His production was enormous but seldom original: sonnets, dialogues, comedies, translations (Giovio's history 1554) and a collection of *Facezie*. His works are scattered through 16th-century anthologies.

Facezie, ed. C. Fabris (1923).

A. Salza, 'Intorno a L. D.', in Rassegna Bibliografica, 7 (1899). C.Dr.

Domett, ALFRED (*Camberwell Grove, Surrey 20 V 1811; †London 2 XI 1887), New Zealand politician and poet. He emigrated to New Zealand in 1842, lamented by Browning in 'Waring'. After being prime minister in 1862–63 he returned to England in 1871. As a poet he is remembered for *Ranolf and Amohia* (1872), an ambitious but dead epic, readable now only for scenic description. D.M.D.

Dominici, GIOVANNI (*Florence *c.* 1356; †Buda 1419), Italian Dominican writer. A fervent preacher and disciple of S. Caterina da Siena; cardinal (1408). Dominici wrote sermons, *Laudi*, the *Governo di cura familiare*, the *Libro d'amore di carità* and *Lucula noctis*, a Latin treatise on pagan authors. All express his conviction that the classical studies of the humanists had a subversive influence on the Christian way of life.

Regola del Governo di cura familiare, ed. Salvi (1860); *Il libro d'amore di carità*, ed. Ceruti (1899); *Beati Johannis Dominici Lucula noctis*, ed. Coulon (Paris, 1908).

A. Roesler, *G. D., ein Reformatorenbild aus der Zeit des grossen Schisma* (1893). M.W.

Domselaer, TOBIAS VAN (*Amsterdam 27 X 1611; †*ibid.* IX 1685), Dutch historian. His best-known work is *Beschrijvinge van Amsterdam* (1665), a compilation in which he borrowed much from P. C. Hooft, Aitzema and others. He collaborated on *Hollandse Parnas* (1660), an anthology.

Het ontroerde Nederland door de wapenen des Konings van Vrankrijk (1671–76); *Beschrijving der sieraden van het tooneel bij de vertoningen van Bontius' Belegh van Leiden* (2nd ed. 1670).

J. Wagenaar, *Amsterdam in zijn opkomst* (1760). A.M.B.W.

Donatus, AELIUS (*fl.* 4th century A.D.), Latin grammarian and commentator, teacher of St Jerome. His grammatical treatises became popular text-books in the medieval period. Of his commentary on Virgil, which was much used by Servius, only the preface, a life of Virgil and an introduction to the *Eclogues* certainly remain, though some scholars have claimed to recognize sections of Donatus' own work in parts of 'Servius Danielis' or 'Servius Auctus'. His commentary on Terence has survived, but probably not in its original form. He is to be distinguished from Tiberius Claudius Donatus, author of a dull commentary on Virgil's *Aeneid*.

H. Keil, *Grammatici Latini*, 4 (1857); J. Ender, *Aelii Donati commenti Verg. reliquiae* (1910); J. Brummer, *Vitae Vergilianae* (1912–33); E. Wölfflin, in Philologus, 24 (1866). J.F.L.

Doni, ANTON FRANCESCO (*Florence 1513; †Monselice IX 1574), Italian prose-writer. A typical example of the 16th-century eccentric, Doni travelled round Italy, earning his living by his pen. His writings, superficial, extravagant and encyclopaedic, foreshadow modern journalism. Best known are *I Marmi* (1552), imaginary conversations held in Florence, *La Zucca* (1551–52), a collection of sayings, and *I Mondi* (1552), a picture of a socialist utopia.

I Marmi (1552), crit. ed. E. Chiorboli (2 vols, 1928, with biblio.); *Scritti vari*, ed. F. Palazzi (1913).

G. Toffanin, *Il Cinquecento* (4th ed. 1950); B. Croce, *Scrittori del pieno e del tardo Rinascimento*, I (1945). C.Dr.

Donici, ALEXANDRU (*Bessarabia 1806; †Jassy 1866), Rumania's only Bessarabian fabulist. Donici, while studying in Russia, met and was greatly impressed by Pushkin. On his return Donici settled in Jassy where he practised law. Though strongly influenced by Russian fabulists and by La Fontaine, Donici's *Fabule* (1840, 2nd ed. 1842) have a specific Rumanian atmosphere.

T. Speranţia, *Fabula in genere şi fabulisti români in specie* (1893); I. Negrescu, *Influenţe slave asupra fabulei române* (1925), *Figuri culturale din trecutul Basarabei* (1926). A.V.W.

Donne, JOHN (*London 22 I ?–12 II ? 1572; ∞ *ibid.* XII 1601 Ann More; †*ibid.* 31 III 1631), English poet and divine, who went to Hart Hall, Oxford (1584) and was entered at Thaivies Inn (1591) and Lincoln's Inn (1592). Donne was probably abroad between November 1594 and June 1596, was with Essex at Cadiz (1596) and accompanied the Azores expedition (1597), becoming secretary to Sir Thomas Egerton (1598). He seems to have been M.P. for Brackley (1601), but wrecked his worldly career by his marriage, a breach of canon and civil law enabling Sir George More, his father-in-law, to procure his dismissal and imprisonment. Released, Donne lived penuriously at Mitcham until a reconciliation took place (1609). Patronized by Rochester from 1612, he has erroneously been held an accomplice in the countess of Essex's divorce (1613). Ordained in 1615, Donne became reader of divinity to the benchers of Lincoln's Inn (1616). After accompanying Doncaster to Germany (1619–20) he lived an increasingly retired life, becoming dean of St Paul's (1621), vicar of St Dunstan's-in-the-West (1624), and only ill health prevented his elevation to a bishopric (1630). Donne's was a nature that abhorred half-measures. From the restrained uneasy atmosphere of a Roman Catholic upbringing, rejecting religion, he plunged into London life with a compensatory intensity. His zest included learning, loving and a thirst for martial glory. Essentially honest, loyal and kind, he was charitable in prosperity. The ability of his mind to perceive fundamental relationships, explaining them in unexpected analogies, accounts for the tone of his sermons and the imagery of his verse. Strictly controlling the structure of his poems he varies pitch and quantity to give a colloquial intensity and rhythm. His faculty for communicating his special insight is shown in his sermons, whose force was increased by his superb delivery. B.L.J.

Poems, ed. H. J. C. Grierson (2 vols, 1912); *Complete Poetry and Selected Prose*, ed. J. Hayward (1930); *Selected Passages*, ed. L. P. Smith (1919); *Ten Sermons*, ed. G. Keynes (1923); *Devotions upon Emergent Occasions*, ed. J. Sparrow (1923); *Juvenilia*, ed. G. Keynes (1923); *The Divine Poems of J. D.* ed. H. Gardner (1952); Sir E. Gosse, *Life and letters* (2 vols, 1899); *The Works*, ed. H. Alford (6 vols, 1839).

I. Walton, *Life of D.* (1658), ed. T. E. Tomlins (1852); H. L'A. Fausset, *J. D.* (1924); E. M. Simpson, *A Study of the Prose Works* (1924); M. Praz, *Secentismo e Marinismo in*

Inghilterra (1925); T. Spencer et al., *A Garland for J. D.* (1932); J. Bennett, *J. D.* (1934); J. B. Leishman, *The Monarch of Wit* (1951); G. Keynes, *A Bibliography* (new ed. 1932).
J.R.B.

Donneau de Visé, Jean (*Paris 3 XII 1638; †*ibid.* 8 VII 1710), French writer. Primarily a journalist, he founded the short-lived Nouvelles Nouvelles (1663), then the Le Mercure Galant (1672), which became the original Mercure de France (1714–1825). He mingled in most of the literary controversies of his time and was appointed historiographer royal in 1691. He wrote numerous plays, predominantly comedies, collaborating after 1674 with T. Corneille.

La Véritable critique de l'Ecole des femmes (1663); *Réponse à l'Impromptu de Versailles* (1663); *La Mère coquette* (1665); *La Devineresse* (1679, with T. Corneille).
O. Langheim, *De V., sein Leben* (1903).
G.B.

Donoso Cortés, Juan (*nr Badajoz 1809; †Paris 1853), Spanish writer, professor of the humanities at Seville, minister plenipotentiary in Prussia and Paris, a friend of Veuillot and Montalembert and the most powerful personality among the anti-liberal, ultramontane section of political catholics. His vigorous, fiery, though oratorical prose is seen at its best in *Ensayo sobre el catolicismo, el liberalismo y el socialismo* (1851). Donoso offers Catholicism, in its most virulent form, as the only desirable alternative to modern civilization, which he opposes on account of his pessimistic view of man and reason. Though attacked by liberal catholic thinkers of his day, there is now in Spain, France and Germany a renewed interest in his work.

Obras (4 vols, 1946).
E. Schramm, *D. C., su vida y su pensamiento* (tr. from the German, 1936). R.M.N.

Dorlant, Pieter, latinized Petrus Dorlandus (*Walcourt 1454; †Zeelhem 15 VIII 1507), Dutch writer, a Carthusian at Zeelhem near Diest. He wrote sixty-odd Latin and a number of Dutch works of ascetic, mystical and historical character. His authorship of *Elckerlyc* (Everyman), suggested by Logeman, defended by Van Mierlo, seems highly improbable.

L. Willems, *Elckerlyc-studien* (1934); H. Scholtens, 'De kartuizer P. D.', in Ons Geestelijk Erf (1935 and 1951) and 'De kartuizer P. D. en de Elckerlyc problemen', in Ons Geest. Erf (1952); J. v. Mierlo, *De prioriteit v. Elckerlyc* (1948); J. J. Mak, in Tijdschr. Nederl. T. en Lett. (1949), Vlaamse Gids (1950) and N. Taalgids (1951). J.J.M.

Dorsch, Eduard (*Würzburg 10 I 1822; ∞1885 Augusta Uhl, née Korte, after death of his 1st wife; †Monroe, Michigan 10 I 1887), German-American poet, one of the Forty-Eighters.

Kurze Hirtenbriefe an das deutsche Volk diesseits und jenseits des Ozeans (1851); *Parabasen* (1875); *Aus der alten und neuen Welt* (1884).
A. B. Faust, in *Dict. Am. Biog.*, V (1930); H. G. Carlson, 'A Distinguished Forty-eighter, E. D.', in Michigan Hist. Mag., XIX (1935). E.R.

Dorset, Charles Sackville, sixth earl of (*Copt Hall ? 24 I 1642/3; ∞Mary, widow of Charles Berkeley, ∞27 VIII 1704 Anne Roche; †Bath 26 I 1705/6), English courtier, poet and munificent patron of letters. Although lord chamberlain to William III he paid Dryden when the laureate's pension was withdrawn. Eugenius, in Dryden's *Essay of Dramatic Poesy*, Sackville wrote satire and witty occasional verse.

The Works of the Earls of Rochester, Roscommon, Dorset, etc. (1714); *Poems*, ed. S. Johnson, XI; Chalmers, VIII; Anderson, VI.
B. Harris, *C. S., patron and poet* (1940).
B.L.J.

Dorset, Thomas Sackville, first earl of, and lord Buckhurst (*1536; ∞1554 Cecily Baker; †London 19 IV 1608), English poet and dramatist. He wrote most of his poetry before he was 30 and afterwards devoted himself to affairs of state (peerage 1567). His contributions to *A Mirror for Magistrates* (1563), *an Induction* and *Buckingham's Complaint*, provide the most majestic and haunting poetry between that of Chaucer and Spenser. He also wrote the last two acts of *Gorboduc*, the first tragedy in blank verse.

A Mirror for Magistrates (1563, contains his *Induction* and *Complaint*), ed. L. B. Campbell (1938); *The Complaint of Henry, Duke of Buckingham* (and the *Induction*), ed. M. Hearsey (1936); *The Tragedie of Gorboduc* (1565), ed. J. W. Cunliffe, *Early English Classical Tragedies* (1912).
W. F. Trench, *A Mirror for Magistrates: Its Origin and Influence* (1898); J. Davies, *A Mirror for Magistrates, considered with Special Reference to the Sources of S.'s Contribution* (Leipzig, 1906); W. Farnham, *The Medieval Heritage of Elizabethan Tragedy* (1936); J. Swart, *T. S.* (Groningen, 1948). W.A.A.

Dōshun: see Hayashi Razan.

Dosoftei, metropolitan of Moldavia and Suceava (*1624; †Jolcov 1693), author of the first Rumanian metrical psalter, and a distinguished scholar and linguist. During the Turkish-Polish war (1671) he fled to Poland. Returning to Moldavia in 1675 he was imprisoned, pardoned and reinstated but in 1682 the Polish king deported him and the Suceava church treasure and imprisoned him in the castle of Stric until shortly before his death.

Psaltirea a lui David (1673); *Vieţa şi petrecere sfinţilor* (4 vols, 1682).
N. I. Apostolescu, *L'ancienne versification roumaine* (1909); S. Ciobanu, *D., Metropolit Moldovei* (1918). A.V.W.

Dostoyevsky, Fëdor Mikhailovich (*Moscow 11 XI 1821; †St Petersburg 9 II 1881), Russian novelist. Because of his despotic father, a surgeon who was murdered by his own serfs in 1839, he had a sad childhood and adolescence. In addition he later became subject to epileptic fits which tormented him to the end of his life. In 1843 he graduated in the school of engineering at St Petersburg and obtained a government post. But he soon decided to live by literature. He started his career in 1846 with two shorter novels: *Bednye lyudi* ('Poor Folk') with its intense note of pity, and the Hoffmannesque *Dvoynik* ('The Double') with its dissection of a self-divided human personality. Both he wrote under the influence of Gogol. In 1849 he was arrested as a member of the revolutionary Petrashevsky circle and sentenced to death; at the last moment the death sentence was commuted to Siberia. Here he spent eight years: four among the worst criminals in the penal settlement at Omsk, and another four in a line-battalion at Semipalatinsk where, in 1857, he married the consumptive and hysterical Marya Dmitrievna Isayeva, who died in 1864. He resumed his literary activities shortly before he returned to European Russia (1859). Once back in St Petersburg, he started publishing, together with his brother Michael, the periodical Vremya in which he printed his novel *Unizhennye i oskorblënnye* ('The Insulted and Injured', 1861) and his absorbingly interesting Siberian reminiscences, *Zapiski iz mërtvogo doma* ('Memoirs from the House of the Dead', 1861–62). When, in 1863, Vremya had been prohibited, he published in its short-lived successor, Epokha (1864–65), his *Zapiski iz podpolya*, a philosophic-psychological prelude to his great novels, *Prestuplenie i nakazanie* ('Crime and Punishment', 1866), *Idiot* (1868), *Besy* ('The Possessed', 1871–72), and *Bratya Karamazovy* ('The Brothers Karamazov', 1879–80).

After a hectic and painful love affair with Apollinaria Suslova, described in his short novel *Igrok* ('The Gambler', 1866), he married in 1867 the devoted Anna Grigoryevna Snitkina with whom he fled from his creditors to western Europe. Disappointed with what he had seen abroad, he returned in July 1871 to Russia where his fame was now increasing until it reached its climax with the publication of *Bratya Karamazovy*. During 1873–74 he moreover published in the periodical Grazhdanin his *Dnevnik pisatelya* ('An Author's Diary'), which he continued as a series of independent issues in 1876–77, and then again in 1880, in a thoroughly Slavophil spirit. Yet in his Pushkin speech, in 1880, he defined his own Slavophil creed as that universality of the Russian mind in which a creative synthesis of east and west is eventually bound to take place.

Already in Dostoyevsky's first two works are indicated the two main elements of his writings: pity and psychology. Yet as psychologist he was interested above all in the abnormal mental states, since he was convinced that only such states can reveal that true essence of man which he was anxious to explore and to reveal. In this he anticipated the findings of recent psychology as well as the problems raised by Nietzsche and—later—by the more serious existentialists. The ultimate mystery of human personality, of good and evil, of Christianity, of God and immortality urged him to go farther and farther in his quest. Refusing to separate social problems from metaphysical values he became, in spite of his hidden scepticism, a modern God-seeker with an insatiable thirst for religion. Both came to a head in *Bratya Karamazovy*—a novel in which he championed a renewal of man and life through a change of consciousness in the name of deeper spiritual values. In addition to his great novels he wrote a number of narratives, among which *Bobok* is one of the most cruel satires ever written.

Polnoye sobranie sochineniy (6 vols, 1886); *Polnoye sobranie khudozhestvennykh proizvedeniy* (19 vols, 1933–34); *The Novels of Fyodor Dostoevsky* (tr. C. Garnett, 1912 ff.); *Stavrogin's Confession* (tr. S. S. Koteliansky and V. Woolf, 1922); *The Brothers Karamazov* (tr. C. Garnett, 1927); *The Possessed* (tr. C. Garnett, 1931); *The Diary of a Writer* (tr. B. Brasol, 2 vols, 1949); *Crime and Punishment* (tr. D. Magarshack, 1951).
Letters of F. M. D. to his Family and Friends (tr. C. Mayne, 1917); *New D. Letters* (tr. S. S. Koteliansky, 1929); *The Letters of D. to his*

Wife (tr. E. Hill and D. Mudie, 1930); *Lettres de D. à A. M. Maikov* (tr. J. Lodine, 1933).

V. Rozanov, *Legenda o velikom inkvizitore*, (1894); D. Merezhkovsky, *Tolstoy i D.* (1901); L. Shestov, *D. i Nietzsche* (1905); A. Gide, *D.* (1923); N. Berdyayev, *Mirosozertsanie Dostoevskogo* (1923); V. Pereverzev, *D.* (1925); A. P. Suslova, *Gody blizosti s Dostoyevskim* (1928); A. J. Meier-Graefe, *D. the Man and his Work* (1928); A. Yarmolinsky, *D.* (1934); A. S. Dolinin (ed.), *F. M. D.* (1935); W. Neuschaeffer, *Dostojewski's Einfluss auf den engl. Roman* (1935); H. Troyat, *D.* (1940); J. Lavrin, *D.* (1943); N. M. Zernov, *Three Russian Prophets* (1944); A. Stocker, *Âme russe. Réalisme psychologique des Frères Karamazov* (1945); J. Lloyd, *D.* (1946); A. S. Dolinin, *V tvorcheskoy laboratorii Dostoevskogo* (1947); S. Freud, *D. and Parricide* (1947); K. V. Mochulsky, *D.* (1947); J. C. Powys, *D.* (1947); L. A. Zander, *D.* (1948); A. L. Bem, *Evolyutsiya obraza Stavrogina* (1949); R. Curle, *Characters of D.* (1950); E. J. Simmons, *D.* (1950); N. Gorodetsky, *Saint Tikhon Zadonsky, Inspirer of D.* (1951); V. Ivanov, *D.* (1952). J.L.

Douglas, GAVIN (*Tantallon Castle, Scotland *c.* 1474; †London IX 1522), Scottish bishop and poet. Educated at St Andrews University; provost of St Giles', Edinburgh, 1501; and bishop of Dunkeld, 1516. He went to London on the fall of his nephew and patron, the earl of Angus, and there died of the plague. *The Palice of Honour* (1553 ?, 1579; a poem of over 200 nine-line stanzas) and *King Hart* (120 eight-line stanzas) are conventional allegories in the English medieval tradition. Douglas was apparently the first British translator of the *Aeneid*. His decasyllabic version (which included a translation of the pseudo-13th book of Mapius Vegius) has considerable poetic merit; but his finest work is in the original prologues to the books, especially in his descriptions of nature in a strong, rich Scots diction.

King Hart and *Conscience* (Maitland Folio MS.; pr. 1786); *The XIII Bukes of Eneados* (1553; 1839).—*Poetical Works*, ed. J. Small (4 vols, 1874).

L. M. Watt, *D.'s Aeneid* (1920). J.K.

Dousa, JANUS (*Noordwijk 5 XII 1545; ∞1566 Eliz. v. Zuylen; †The Hague 8 X 1609), Dutch humanistic statesman, historian and poet. He studied at Louvain, Douai and Paris. In 1572 he joined the Reformation and the Revolt. He was one of the leading figures during the siege of Leiden and visited England several times as ambassador. In 1591 he moved to The Hague as councillor in the Supreme Court. Dousa was early attracted to poetry, first through the influence of Janus Secundus. In 1569 *Epigrammatum lib. ii, Satyrae ii, Elegorum lib. i, Silvarum lib. ii* appeared, in 1575 *Nova Poemata* (including topical songs on the siege of Leiden), in 1586 *Odae Britannicae*, an impression of his experiences in England. His poems in Dutch are rare. In collaboration with Jan van Hout he translated Secundus's *Basia*; he also wrote a preface in verse for Melis Stoke's *Rijmkroniek* (1591). His chief merit lies in his historiographical work. With his metrical *Annales* (1599), extended and adapted in prose in 1601 into *Bataviae Hollandiaeque Annales*, based on primary sources, he paved the way for modern critical historiography.

Poemata pleraque selecta (1609); *Nederduitsche Ged.*, ed. P. C. Molhuysen in De Navorscher (1901).

H. Kampinga, *De opvattingen over onze oudere vaderl. gesch. bij de Holl. historici der 16e en 17e eeuw* (1917); G. Ellinger, *Gesch. d. neulatein. Lyrik in d. Niederlanden* (1933). J.J.M.

Douwes Dekker, EDUARD: see MULTATULI.

Dovizi, BERNARDO, also called IL BIBBIENA (*Bibbiena 1470; †Rome 1520), Italian playwright, created cardinal by pope Leo X, whose secretary he had been. 'Homo faceto et discreto' Francesco Vettori called him in a letter to Machiavelli, and as such he appears in the role assigned to him by Castiglione in *Il Cortegiano*. His portrait was painted by Raphael. His comedy, *La Calandria*, first produced at Urbino in 1513, was performed at the Vatican in 1514 with scenery by Peruzzi which has been described by Vasari.

La Calandria, crit. ed. I. Sanesi, in *Commedie del Cinquecento* (1912).

A. Santelli, *Il cardinale Bibbiena* (1931); I. Sanesi, *La Commedia*, I (1911). B.R.

Dowden, EDWARD (*Cork 3 V 1843; †Dublin 4 IV 1913), Irish scholar; professor of English literature at Trinity College, Dublin. His literary reputation rests mainly upon his Shakespearean studies.

Shakespeare, his Mind and Art (1875); *A Shakespeare Primer* (1877); *Essays, Modern and Elizabethan* (1910).—*Poems* (1876). R.McH.

Dowson, ERNEST CHRISTOPHER (*Lee 2 VIII 1867; †Catford 23 II 1900), English lyrical poet. His mother committed suicide; his father died in 1894, leaving him an insolvent dry-dock, which he sold; from that date until 1899 he lived in France, earning his living by translating French classics for the notorious but enterprising publisher Leonard Smithers. His first and best book, *Verses* (1896), placed him at once among the great poets of the day, with his friends W. B. Yeats and Lionel Johnson. Many of his poems appeared first in the *Yellow Book*, the *Savoy* and the two Books of the Rhymers' Club. His early death was precipitated by tuberculosis and the reckless disregard with which he treated his health.

Verse: *Verses* (1896); *The Pierrot of the Minute, a dramatic phantasy in one act* (1897); *Decorations* (1899).—Novels: *A Comedy of Masks* (1893, with Arthur Moore); *Dilemmas* (1895); *Adrian Rome* (1899).—*Collected Poems*, ed. Arthur Symons (1905; intro. unreliable); *Poetical Works*, ed. D. Flower, with full intro. and life (1934, incl. 40 unpub. poems).

V. Plarr, *E. D. Reminiscences, 1887–97* (1914; biog. details unreliable); H. J. C. Grierson, *Lyrical Poetry from Blake to Hardy* (1928); M. Longaker, *E. D.* (2nd ed. 1945).

D.F.

Drachmann, Holger Henrik Herholdt (*Copenhagen 9 X 1846; ∞1871 Vilhelmine Charlotte Erichsen, ∞1879 Emmy Culmsee, ∞1903 Sophie Elisabeth Drewsen, née Lasson; †Hornbæk 14 I 1908), Danish poet, novelist and short-story writer, originally a painter. A visit to England in 1871 inspired him to write his first significant poems. He was then a staunch supporter of Georg Brandes, but in the 1880s he turned violently against Brandes' radical views and became a poet of romantic and patriotic sentiment, finally adopting an attitude of bohemian individualism, unattached to any group.

Drachmann holds a high place in Danish literature as a lyric poet, passionate, impulsive and capricious. His temperament was lyrical and impressionable, greatly influenced by women. He saw his own changeable nature in the sea, a subject to which he constantly returned. His faults are obvious—his wordiness, his egotism, his poses—but in his best poems he has a complete mastery of verse and phrase, and ranks with Johannes Ewald. He is also indebted to Oehlenschläger, Winther and Aarestrup, and to Heine and Byron. His nearest equivalent in English literature is Swinburne.

Verse: *Digte* (1872); *Dæmpede Melodier* (1875); *Sange ved Havet* (1877); *Ungdom i Digt og Sang* (1879); *Ranker og Roser* (1879); *Prinsessen og det halve Kongerige* (1878); *Østen for Sol og Vesten for Maane* (1880); *Gamle Guder og nye* (1881); *Dybe Strenge* (1884); *Sangenes Bog* (1889); *Unge Viser* (1892); *Broget Løv* (1901); *Vagabundus* (1910).—Plays: *Vølund Smed* (1894); *Renæssance* (1894; *Renaissance, Melodrama*, tr. in Poet Lore, XIX, 1908); *Melodramaer* (1805); *Gurre* (1898).—Novels and Various: *Med Kul og Kridt* (1872); *I Storm og Stille* (1875); *Tannhäuser* (1877); *Derovre fra Grænsen* (1877); *Paa Sømands Tro og Love* (1878); *Poul og Virginie under Nordlig Bredde* (1879; Eng. tr. *Paul and Virginia of a Northern Zone*, 1895); *Lars Kruse* (1879); *Vildt og Tæmmet* (1881); *Vandenes Datter* (1881); *Smaa Fortællinger* (1884; Eng. tr. *The Cruise of the Wild Duck and Other Tales*, 1891); *Strandby Folk* (1883); *Der var engang—* (1885); *Skyggebilleder* (1883); *Derovre fra Grænsen* (1886); *Med den brede Pensel* (1887); *Troldtøj* (1889); *Forskrevet* (1890); *Den hellige Ild* (1899); *Kirke og Orgel* (1904); *Hr. Oluf han rider*—(1906).—Eng. tr.: *Byron in Homespun* (1920); *Robert Burns* (1925).—*Samlede poetiske Skrifter* (12 vols, 1906–09); *Poetiske Skrifter i Udvalg* (10 vols, 1927).

E. Juel-Hansen, *D. som Dreng* (1906); V. Vedel, *H. D.* (1909); E. Gosse, *Two Visits to Denmark* (1911); Emmy Drachmann, *Erindringer om H. D.* (1925); H. Bentzon, *D. i Breve til hans Fædrenehjem* (1932); P. V. Rubow, *D.s Ungdom* (1940); L. Nielsen, *H. D.* (1942); P. V. Rubow, *H. D. 1878–97* (1945); P. V. Rubow, *H. D. Sidste Aar* (1950).

E.B.

Dracontius, Blossius Aemilius, of Carthage (*fl.* late 5th century A.D.), Christian Latin poet. Imprisoned by the Vandal King Gunthamund (484–96) for having eulogized an enemy, he sought pardon in an elegiac poem, the *Satisfactio*, and, before his release, composed a didactic poem in hexameters, the *De Laudibus Dei*. Both these are illustrated from legend and from Roman as well as biblical history. Dracontius' secular poems, the *Romulea*, include short mythological epics and rhetorical school-exercises, and show a knowledge of classical literature which is, for the period, remarkable. The *Orestis Tragoedia* is also now correctly ascribed to him.

Dracontii carmina, ed. F. Vollmer in *Mon. Germ. Hist.*, 14 (1905) and in *Poetae Latini Minores*, 5 (1914).

F. J. E. Raby, *Christian Latin Poetry* (1927).

A.J.D.

Drake, Joseph Rodman (*New York 7 VIII 1795; ∞1816 Sarah Eckford; †*ibid.* 21 IX 1820), American poet. He studied medicine, wrote the satirical 'Croaker' pieces with his friend Halleck. 'The Culprit Fay' was long regarded as one of the best American poems.

Poems, by Croaker, Croaker & Co., and Croaker, Jun. (1819); *The Culprit Fay and Other Poems* (1835).

F. L. Pleadwell, *The Life and Works of J. R. D.* (1935).

H.L.C.

Draper, John William (*St Helens 5 V 1811; †Hastings-on-Hudson 4 I 1882), American scientist and historian who approached history as a science.

History of the Intellectual Development of Europe (1862); *History of American Civil War* (3 vols, 1867); *History of Conflict between Religion and Science* (1874).

Thomas Waln-Morgan Draper, *The Drapers in America* (1892); M. S. Brown, 'Historical Writings of J. W. D.', in The Colonnade (New York University, 1911). R.M.H.

Drayton, MICHAEL (*Hartshill, Warwicks. 1563; †London 23 XII 1631 ?), English poet and dramatist who was competent, often more than competent, in all the many forms and styles to which he turned. Little is known of his youth. He was apparently page to Henry Goodere in 1573 and served Thomas Goodere at Collingham *c.* 1580, returning to Henry *c.* 1585. In London in 1591, Drayton published his pastoral *Idea* two years later. From 1606 to 1619, possibly longer, apparently unmarried, Drayton celebrated his love for Anne Goodere, wife of Sir Henry Rainsford, in the Idea of his verse. With *Mortimeriados* published (1596), he collaborated (1597–1601) with Munday, Dekker and Wilson in plays for Henslowe. In Scotland 1599, he attended as esquire Walter Aston's creation as K.B. (1603). Drayton was connected with the Children of the King's Revels at Whitefriars (1607–08), was in prince Henry's household (1612) and was associated with Edmund Bolton's scheme for an academy (*c.* 1617). Drayton, a well-liked, sincere, sociable countryman, was thorough in all his writing and kept abreast of developments; his sonnets, at first conventionally mellow, were later colloquially ironic. His couplets show a grasp of technique, apparent also in his rhyme royal and *ottava rima*. His feeling for epic is expressed in the patriotic *Polyolbion*, and his perfect fusion of native and classic inheritance in the delightful *Muses' Elyzium* (1630). B.L.J.

Poems (1605 etc.; 1637; repr. Spenser Soc., 1888).—*The Harmony of the Church* (1591); *Idea* (1593); *Ideas Mirror* (1594); *Matilda* (1594); *Endimion and Phoebe* (1595); *Mortimeriados* (1596); *Robert of Normandy* etc. (1596); *England's Heroical Epistles* (1597 etc.); *Polyolbion* (1612 etc.; repr. Spenser Soc., 1890); *The Battle of Agincourt* (1627; 1631); *The Muses Elizium* (1630).—SELECTIONS: *Minor Poems*, ed. C. Brett (1907); *Idea. In Sixty Three Sonnets*, ed. M. F. Crow (1897). —*Complete Works*, ed. J. W. Hebel, K. Tillotson and B. Newdigate (1931–41).

O. Elton, *An Introduction to M. D.* (Spenser Soc., 1895), *M. D., A Critical Study* (1905); L. Whittaker, 'D. as a Dramatist', Pub. Mod. Lang. Assoc., 18 (1903); B. Newdigate, *M. D. and his Circle* (1940). J.R.B.

Dreier, FREDERIK HENRIK HENNINGS (*Copenhagen 16 XII 1827; †*ibid.* 9 V 1853), Danish essayist. He was Denmark's first socialist, a highly gifted personality. He is a consistent realist in the middle of Denmark's romantic period.

Blik paa det det verdenshistoriske Værk Clara Raphael (1851); *M. A. Goldschmidt, et Literaturbillede* (1852); *Aandetroen og den frie Tænkning* (1852).

R. Nielsen, *F. D.* (1921). E.B.

Droogenbroeck, JAN VAN, pseud. JAN FERGUUT (*St Amands 18 I 1835; †Brussels 27 V 1902), Flemish poet. A disciple of Dautzenberg, he concentrated on form. He translated Rückert and compiled a rhyming dictionary (1883).

Makamen en Ghazelen (1866); *Dit zijn zonnestralen* (1873); *Spreuken en Sproken* (1891).

J. Muyldermans, in Jaarboek der Kon. Vl. Academie (1908). R.F.L.

Drost, AARNOUT (*Amsterdam 15 III 1810; †5 XI 1834), Dutch theologian and writer, admired by Bakhuizen and Potgieter (with whom he founded 'De Muzen') because of his deep religiosity and harmonious personality. Drost's sketches and novels treated the national past in the spirit of pure romanticism; his friends finished his posthumous work in the style of the romanticism of De Gids. His literary criticism is well balanced.

NOVEL: *Hermingard van de Eikenterpen* (1832).—SKETCHES: *Schetsen en Verhalen* (2 vols, 1835 and 1836).

J. M. de Waal, *A. D.* (1918); P. N. van Eyck, in Bibl. der Ned. Letteren, II (1939) and in Tijdschr. v. Nederl. T. en Lett., 60 (1941). J.W.W.

Droste, COENRAAT (*Dordrecht VIII 1642; †The Hague V 1734), Dutch soldier, writer of important memoirs (*Verversing van geheugchenis*, 1723), plays (*De Haagsche Schouburg*, 2 vols, 1710–14) and poetry. J.W.W.

Droste-Hülshoff, ANNETTE (Anna Elizabeth), Freiin von (*Schloss Hülshoff bei Münster 10 I 1797; †Meersburg, Bodensee 24 V 1848), German poet. A Westphalian aristocrat, she lived in retirement with her mother in a dower-house, though her literary interests were stimulated by contacts with the brothers Grimm, Freiligrath, Adele Schopenhauer, C. B. Schlüter, and, on visits to her brother-in-law Freiherr von Lassberg, with Uhland and other Swabian poets. Her warm friendship with Levin Schücking, 17 years her junior, ended in his marrying another and wounding her with his novel *Die Ritterbürtigen.* Her health was never good; her greatness, which now seems beyond question, not widely recognized during her lifetime. A poetic realist, she drew her inspiration, like Emily Brontë whom she in some ways resembled, from communion with her native countryside, fusing sensibility with microscopic intensity of vision. She was preoccupied, too, with the supernatural and the dark side of life. This found expression in her narrative poems and in her great Novelle *Die Judenbuche* (1842). A pious Roman Catholic, her spiritual struggles are recorded in *Das Geistliche Jahr* (1852), an outstanding collection of devotional verse.

Dichtungen (1838); *The Jew's Beech-tree,* tr. Lillie Winter (1915); *Gedichte* (1844).—*Gesammelte Werke* (5 vols, 1925) and *Briefe* (2 vols, 1943), both ed. K. Schulte-Kemminghausen.

Levin Schücking, *A. v. D.-H., ein Lebensbild* (1862; ed. L. L. Schücking, 1942); K. Schulte-Kemminghausen, *A. v. D.-H.* (1939); *Jahrbuch der Droste-Hülshoff Gesellschaft* (1947 ff.). H.A.P.

Drouart la Vache (*fl.* late 13th century), translated the *De Amore* of Andreas Capellanus into French verse (1290).

Ed. of the poem and study of the poet (with title *D. la V.*) by R. Bossuat (both 1926). F.W.

Drumev, VASSIL, also known as KLIMENT, archbishop of Tirnovo (*Shumen 23 II 1840; †Tirnovo 9 VII 1901), Bulgarian writer. He started writing as a student in the Moscow Religious Academy in the 1860s. His autobiographical novel *Neshtastna Familia* (1860) became at once a best seller in Bulgaria and was banned by the Turkish authorities. The Turks did not interfere, however, in Drumev's religious activities and in 1873 he was elected archbishop of Tirnovo, the virtual head of the Bulgarian Orthodox Church. His only play *Ivanko* (1871) is still considered the best in the Bulgarian theatre literature. After the liberation of Bulgaria he became active in politics and was for a time prime minister.

Collected Works, ed. T. Pashev (3 vols, 1911).

M. Arnaudov, *Sbornik Kliment Tarnovski* (1927); B. Penev, *Parvata Balgarska Povest* (1929); Y. Trifinov, *Drumev-Jivot Deynost Harakter* (1929.) M.P.

Drummond, WILLIAM (*Hawthornden 13 XII 1585; ∞1632 Elizabeth Logan; †*ibid.* 4 XII 1649), Scottish poet and royalist pamphleteer. Educated at Edinburgh University; studied law at Bourges and Paris; and spent most of his life in literary solitude at Hawthornden. He enjoyed the friendship of Montrose, Drayton, and Ben Jonson, whose visit to Hawthornden in 1619 is recorded in Drummond's *Conversations.* Drummond's poetry is in the English Elizabethan tradition; he is an accomplished artist in formal lyric; and there is passion as well as art in the sonnets on his dead mistress and his religious *Flowers of Sion* (1623).

Tears on the Death of Meliades (1613); *Poems* (1616); *Forth Feasting* (1617); *A Midnight's Trance* (1619; ed. R. Ellrodt, 1951); *Cypress Grove* (1623); *The History of Scotland, 1453–1542* (1655); *Poems* (1656).—*Conversations of Ben Jonson with W. D.* (pr. imperfectly 1711; ed. D. Laing, 1842).—*Poetical Works,* ed. L. E. Kastner (2 vols, 1913).

D. Masson, *D. of Hawthornden* (1873); A. Joly, *W. D. de Hawthornden* (1934). J.K.

Drummond, WILLIAM HENRY (*Ireland 13 IV 1854; ∞1894 May Isabel Harvey; †Cobalt, Ont. 1907), Canadian physician and dialect poet who wrote in the manner of the French Canadian *habitant.*

The Habitant (London, 1897); *The Voyageur* (New York, 1905); *The Great Fight* (with biog. memoir, New York and London, 1908). M.H.M.M.

Drużbacka, ELŻBIETA, née Kowalska (*Pomorze 1695; †Tarnów 17 III 1765), Polish poet. Brought up at the courts of the nobility she spent her last years in a convent. Her poetry is natural, religious and pure in language; her descriptions of nature are particularly good.

Opisanie czterech pór roku (1752); *Pochwała lasów* (1752); *Skargi kilku dam* (1752).—*Fabuła o księcin Adolfie* (1752).—*Poezje* (2 vols, Leipsic, 1837).

E. Bełcikowski, 'E. z kowalskich Drużbacka', in *Ze studiów nad liter. pol.* (1886); W. Borowy, 'D. i Pani d'Aulnoy', in *Kamienne rękawiczki* (1932). S.S.

Druzhinin, ALEXANDER VASILYEVICH (*St Petersburg 8 X 1824; †14 I 1864), Russian critic and author of several narratives among which *Polinka Sacks* (1847), dealing with woman's emancipation, had the greatest success. He defended the purely aesthetic values against the utilitarian attitude of Belinsky, Chernyshevsky etc. He also translated several Shakespeare plays and wrote essays about English authors.

Sobranie sochineniy (8 vols, 1865–67); *Pis'ma Druzhinina k Turgenevu* (1930).

S. A. Vengerov, *Kritiko- bibliogr. slovar' russkikh pisateley i uchënykh,* V (1897); *Ocherki po istorii russkoy kritiki,* I, ed. A. Lunacharsky and V. Polyansky (1929). J.L.

Dryden, JOHN (*Aldwinkle-All-Saints 9 VIII 1631; ∞London 1 XII 1663 Lady Elizabeth Howard; †London I V 1700), English poet, dramatist, translator and prose writer, who was king's scholar at Westminster School and proceeded to Trinity College, Cambridge (1650). In 1654 he was employed in a secretarial post with Milton and Marvell, possibly hack-writing for Herringman, until the restoration brought him royal favour and a fashionable public. His service to the Commonwealth with the poem to Cromwell's memory (1659), and his transference of loyalty to Charles II, with his embracing the religion of James II, have led to his being represented as a turncoat, especially as he became poet laureate (1668) and historiographer royal (1670); but Dryden's unhesitating devotion to faith and king forfeited these posts after the revolution. Although a mild and kindly person of regular habits and with domestic virtues he was involved frequently in political and literary controversies which descended to personalities. Mistaken for the author of the anonymous *Essay upon Satyr* he was assaulted (Dec. 1679). Dryden was one of those few writers of vast range and output, whose creative energy is matched by the ability rarely to fall below competence and often to rise above it. He thoroughly understood every form which he attempted and in his imagination and ideals as in his wit and workmanship he was, as much as Shakespeare, Spenser or Milton, a fulfilment of the earlier renaissance. With a fine ear, he combined harmony and grace with clear and strong thinking, whether in blank or rhyming verse or prose. As a satirist he was the model for the next century. As critic he passes on easily and elegantly the informed opinion of the educated gentleman unsmirched by any hint of pedantry. Always sensitive to transmit the temper of his age, he lets us see it as the heir to the past despite all innovation. While defending Shakespeare, he none the less acknowledged the competence of Rymer. Dryden has been acclaimed for his prose and non-dramatic verse, but changes of theatrical fashion have obscured his excellence as a constructor of plays. The plots are intricate but coherent, the verse and prose easy to speak and not unpleasant to listen to (often rising to heights, never bad for long; and, if trivial, rarely bad theatre). It is probable that in the effort of writing 28 plays under contract for the King's Players, and then for the Duke's Company, Dryden achieved the sureness of touch which distinguishes his prologues, occasional verse and longer poems. No mean translator, he achieved his aim of making his poet speak the kind of English which is equivalent to the style and language of the original, a redistillation of spirit which serves two civilizations.

B.L.J.

Annus Mirabilis, etc. (1688, first collected ed. of the poems); *Original Poems and translations* (1701); *Poetical Works* with notes by Joseph Warton (etc.), ed. H. J. Todd (4 vols, 1811); *Poetical Works*, ed. W. D. Christie (1870), ed. G. R. Noyes (1908); *The Works* (1691, first collected ed. of the plays); *Comedies, Tragedies and Operas* (2 vols, 1701); *Dramatic Works*, ed. W. Congreve (6 vols, 1717), ed. M. Summers (6 vols, 1931–32); *The Prose Works*, ed. E. Malone (3 vols, 1800); *Essays*, ed. W. P. Ker (2 vols, 1900); *Prologues and Epilogues*, ed. W. B. Gardner (1951); *The Works*, ed. W. Scott (18 vols, 1808), rev. G. E. B. Saintsbury (1882–92).

G. E. B. Saintsbury, *D.* (1881); A. W. Verrall, *Lectures on D.* (1914); M. Van Doren, *The Poetry of D.* (rev. 1931); T. S. Eliot, *Homage* to *J. D.* (1934); M. Macdonald, *J. D. A bibliography* (1939); J. M. Osborn, *J. D. Some biographical facts and problems* (1940); D. N. Smith, *J. D.* (1950); S. M. Monk, *J. D.: a list of critical studies 1895–1948* (1950). J.R.B.

Držić, DJORDJE (*Ragusa 6 II 1461; †*ibid.* 26 IX 1501), Dalmatian poet. With Menčetić, he is the earliest Ragusan poet whose work survives. His love poems show little originality and are frank imitations of Petrarch, though some influence of the old traditional Slav poetry is also to be seen.

Stari Pisci Hrvatski, vol. 2 (1870). S.C.

Držić, MARIN (*Ragusa *c.* 1518; †Venice 2 V 1567), Dalmatian poet and playwright, came of an artistic Ragusan family, studied in Italy and travelled widely through Europe, returning to Ragusa where he won repute as a musician, poet and organizer of carnivals. Though few of his works survive *in toto*, he may be regarded as Ragusa's leading dramatist of renaissance spirit. His comedies are constructed with the conventional machinery of involved plots and far-fetched coincidences. His dialogue is realistic and lively, and his characters (e.g. deceived husband, greedy miser etc.) memorable prototypes comparable to Molière's. Their construction is often slap-dash, but his best work—*Dundo Maroje* (*c.* 1551)—gives a vivid picture of contemporary Ragusa. S.C.

Duarte, king of Portugal, 1433–38 (*Viseu 1391; ∞1428 Leonor of Aragon;

†1438), Portuguese moralist, son of João I and Philippa of Lancaster. He commissioned Fernão Lopes to write his chronicles of the kings of Portugal. A man of studious disposition, he has left in the *Leal conselheiro* his reflections on a great variety of subjects. His analysis of melancholy and his exposition of 'methodical doubt' are of extraordinary interest for the period in which they were written. His other work, a treatise on horsemanship, also contains many penetrating observations of a moral and psychological nature.

Leal conselheiro, ed. J. I. Roquette (Paris, 1842), ed. J. M. Piel (1942); *Livro da ensinança de bem cavalgar toda sela*, ed. J. M. Piel (1944).

A. Soares Amora, *El-rei D. Duarte e o 'Leal conselheiro'* (São Paulo, 1948); M. Rodrigues Lapa, 'D. Duarte e a prosa didáctica', in *Lições de literatura portuguesa. Época medieval* (3rd ed. 1952). T.P.W.

Du Bartas, GUILLAUME DE SALLUSTE, seigneur (*Montfort, nr Auch 1544; †Paris VII 1590), French poet. A militant Huguenot like d'Aubigné, he visited England and Scotland (1587) on diplomatic missions for Henry of Navarre. His early long poems (*Uranie*, *Le Triomphe de la foi*, *Judith*) are filled with religious didacticism and biblical reminiscences, and the same qualities reappear in his masterpiece, the two *Semaines*, enormously popular in their day and possibly influential over Tasso and Milton. The first *Semaine* (1578) recounts the days of the Creation in seven cantos. The second (unfinished) was to continue the story of humanity to the birth of Christ and beyond. The grandeur of Du Bartas's conceptions and of his descriptive alexandrines is marred by his outdated scientific notions and his often barbarous handling of language, but his very faults make him an interestingly original poet.

Works, crit. ed. U. T. Holmes etc. (Oxford, 1935).—*The Historie of Judith*, tr. T. Hudson (1584); *Urania*, tr. R. Ashley (1589); *Du B. His Divine Weekes and Workes*, tr. J. Sylvester, (1592–99).

G. Pellissier, *La Vie et les œuvres de Du B.* (1882). G.B.

Du Bellay, GUILLAUME (*1491; †1543), French statesman, author of an allegorical poem entitled *Peregrinatio humana* (1509). His memoirs (*Ogdoades*), originally written in Latin, were translated into French at the request of Francis I.

V. L. Bourilly, *G. du B., seigneur de Langey* (1905). E.V.

Du Bellay, JOACHIM (*Liré, Anjou 1522; †Paris 1 I 1560), French poet. Belonging to a younger branch of a powerful family, Du Bellay became Ronsard's fellow-student at the Collège de Coqueret and a brilliant Latinist. He launched in 1549 *La Deffence et illustration de la langue françoise*, the first manifesto of the Pléiade group (see B. ANEAU and T. SEBILLET). Du Bellay argued that the French language was a potential medium for the finest literature, but only if French writers would reject the medieval traditions and assimilate the Greeks and Latins, the great models of excellence. At the same time he published *L'Olive*, a collection of 115 sonnets of Petrarchan inspiration addressed to a mistress not certainly identified, and perhaps imaginary. This was the first French sonnet-sequence. In 1553–57 the poet was in Rome with his uncle cardinal Jean Du Bellay (earlier Rabelais' patron), whom he served unhappily as *intendant*. His impressions of Rome and the Romans and his personal misery in exile inspired his two finest works, *Les Antiquités de Rome* and, particularly, *Les Regrets*, both sonnet-collections (see O. DE MAGNY). Other notable books of poems were his miscellaneous *Jeux Rustiques* and his Latin *Poemata* (both composed in Rome).

The principal Pléiade poet after Ronsard, Du Bellay stands as the greatest French sonneteer. Though he owed much to Italian models, he achieves in *Les Regrets* at least an entirely personal note. He is a poet primarily of nostalgia, but capable also of irony, eloquence and exceptional delicacy in his lighter poems.

Deffence et illustration de la langue françoise (1549), crit. ed. H. Chamard (new ed. 1948), tr. G. M. Turquet (1939); *L'Olive* I, with *Vers Lyriques* (odes) (1549); *Recueil de poésie* (1549, 1553); *L'Olive* II, with *Musagnœomachie* (1550); *Divers poèmes* (1552); *Les Jeux Rustiques* (1558), ed. V. L. Saulnier (1947); *Les Regrets* and *Les Antiquités de Rome* (1558), both ed. E. Droz (1945), tr. in Spenser's *Complaints* (1591); *Poemata* (1558, in Latin; the *Amores* only ed. and tr. into Fr. by T. Sandre, 1923); *Le Poète courtisan* (1559); *Discours* (1558–67); *Les Amours* (1568); *Xenia* (1569, Latin epigrams).—*Œuvres*, ed. H. Chamard (6 vols, 1908–31; authoritative for all French works), ed. E. Courbet (2 vols, 1918; contains Latin works also).

H. Chamard, *J. Du B.* (1900); R. V. Merrill, *The Platonism of Du B.* (1926); J. Vianey, *Les 'Regrets' de Du B.* (1930). G.B.

Du Cange, CHARLES DU FRESNE, seigneur (*Amiens 18 XII 1610; †Paris 23 X 1688), French scholar, is currently remembered for his great medieval Latin dictionary which is still in use. He also edited Villehardouin (1657) and Joinville (1668).

Glossarium ad Scriptores Mediae et Infimae Latinitatis (3 vols, 1678; most recent expanded ed. by L. Favre, 10 vols, 1883–87, reissued 1937 ff.); *Glossarium ad Scriptores Mediae et Infimae Graecitatis* (2 vols, 1688).

L. Feugère, *Essai sur la vie et les ouvrages de Du C.* (1852). D.H.

Ducas (Christian name unknown), 15th-century Byzantine historian in the service of the Genoese Gateluzzi rulers of Lesbos. His world history gives valuable detail on the 15th century. He knew Turkish and Italian as well as his native Greek; and in spite of his love of classical antiquity he writes in the vernacular.

Historia, ed. I. Bekker (1934, with Latin tr.); Migne, *Patr. Gr.*, 157 (with Latin tr.).

W. Miller, 'The historians Doukas and Phrantzes', in Jour. Hell. Stud., 46 (1926). J.M.H.

Ducasse, Isidore-Lucien: see Lautréamont, Le Comte de.

Duchosal, Louis-Albert (*Geneva 13 IV 1862; †*ibid.* 28 II 1901), Swiss poet whose short career, marked by progressive paralysis, was a courageous spiritual reaction against his cruel destiny. His poems which at first expressed a revolt (*Posthuma*, 1910) came to be transpositions of his painful experiences. *Le Livre de Thulé* (1891) contains some traditional verse, but Duchosal is also the first of the rare French-Swiss symbolists. *Le Rameau d'or* (1894), a revised edition of *La Forêt enchantée* (1892), is perhaps the best work of a poet whose taste and artistry remain inferior to his genuine lyrical gift.

R.-L. Piachaud, *Trois poètes, Tavan, D., Spiess* (1917). J.P.I.

Ducis, Jean-François (*Versailles 22 VIII 1733; †*ibid.* 31 III 1816), French translator and dramatist. His timid adaptations of Shakespeare, though later than P. A. de La Place's abridged versions (1745–48) and less faithful than P. Le Tourneur's translation (1776–82), had the merit of first putting Shakespeare on the French stage. His own plays are colourless. See also Destouches.

Adaptations: *Hamlet* (1769); *Roméo et Juliette* (1772); *Le Roi Lear* (1783); *Macbeth* (1784); *Othello* (1792).—Plays: *Œdipe chez Admète* (1778); *Abufar ou la Famille arabe* (1795).—*Œuvres* (4 vols, 1826).

F. Baldensperger, *Etudes d'hist. litt.: Shakespeare en France* (1907). G.B.

Duclos, Charles Pinot (*Dinan 12 II 1704; †Paris 26 III 1772), French writer. He was at first an author of short stories and novels, in which a scabrous story was interlaced with moral reflexions. Appointed historiographer royal in succession to Voltaire, he produced his chief work, *Les Considérations sur les mœurs de ce siècle* (1751), which combines with epigrammatic comment a lively picture of contemporary manners and personalities.

Novel: *Les Confessions du comte de **** (1742).—History: *Histoire de Louis XI* (1745); *Mémoire pour servir à l'histoire des mœurs du 18e siècle* (1752); *Mémoires secrets sur les ègnes de Louis XIV et de Louis XV* (1791).

L. le Bourgo, *D.* (1902). G.B.

Du Fail, Noël (*Château-Létard, nr Rennes *c.* 1520; †Rennes 7 VII 1591), French story-writer. A Breton country squire who had fought and travelled, Du Fail wrote realistically and understandingly of peasant life. His work contains amusing stories and sketches written with something of the verve of Rabelais and a strong dose of common-sense philosophy.

Propos rustiques (1547), ed. L. Lefèvre (1928); *Baliverneries ou Contes nouveaux d'Eutrapel* (1548), ed. L. Lefèvre (1928); *Contes et discours d'Eutrapel* (1585), ed. E. Courbet (1894).

E. Philippot, *La Vie et l'œuvre de N. Du F.* (1914); G. Reynier, *Les Origines du roman réaliste* (1912). G.B.

Dufferin, Helen Selina, née Sheridan, subsequently Countess of Gifford (*England ? 1807; ∞1825 Lord Dufferin (†1841), ∞1862 Earl of Gifford; †London ? 13 VI 1867), grand-daughter of Richard Brinsley Sheridan; wrote poems and some satirical prose of slight merit.

Collected Songs, Poems and Verses (1894). R.McH.

Duffet, Thomas (*fl.* 1678), English milliner who turned burlesque dramatist. He wrote *The Mock Tempest* (1675) for Drury Lane to oppose Dryden's *Tempest* at Dorset Gardens.

New Poems etc. (1676); *The Spanish Rogue* (1674). B.L.J.

Duffy, Sir Charles Gavan (*Monaghan 12 IV 1816; †Nice 9 II 1903), Irish statesman and writer; founder of Young Ireland movement; emigrated to Victoria 1855 and became its prime minister; returning to Ireland in 1880, he helped the Irish literary revival.

Young Ireland (1880); *My Life in Two Hemispheres* (1898). R.McH.

Dufresny, Charles Rivière (*Paris *c.* 1654; †*ibid.* 6 X 1724), French dramatist. An illegitimate descendant of Henri IV, he began in his 40s to write lightly-sketched comedies of character. His non-dramatic work, *Les Amusements sérieux et comiques* (1699), describing the adventures and reflexions of a Siamese visitor to Paris, has been seen as a forerunner of Montesquieu's *Lettres Persanes*.

Le Malade sans Maladie (1699); *L'Esprit de Contradiction* (1700); *Le Double veuvage* (1702); *Le Jaloux honteux de l'être* (1708); *La Coquette du village* (1715); *La Réconciliation normande* (1719); *Le Mariage fait et rompu* (1721).—*Œuvres* (1731, 1747).
W. Domann, *D.'s Lustspiele* (1904). G.B.

Dugdale, SIR WILLIAM (*Shustoke, nr Coleshill 12 IX 1605; ∞1622; †Blythe Hall 10 II 1685/6), English bibliographer, historical scholar. A friend of Sir Henry Spelman, Dugdale's driving force as an editor accomplished much, and earned him the severe nickname of 'Grand Plagiary'.

Monasticon Anglicanum (with Dodsworth, 1655–73); *Antiquities of Warwickshire* (1656), ed. W. Thomas (1730), repr. J. Jones (1765); *Origines Judiciales* (1666; 1671); *The Baronage of England* (1675–76).—*The Life, Diary, and Correspondence of D.*, ed. W. Hamper (1827).—D. Douglas, *English Scholars 1660–1730* (2nd ed. 1951). B.L.J.

Dugonics, ANDRÁS (*Szeged 18 X 1740; †*ibid.* 25 VII 1818), Hungarian novelist and playwright, professor of mathematics at Budapest. Dugonics wrote the first popular Hungarian novel, *Etelka* (2 vols, 1788). Like his contemporary, Gvadányi, he was strictly conservative and tried to preserve Hungarian traditions, particularly in his use of dialect forms.

Jolánka, Etelkának leánya (2 vols, 1803).—*Magyar példabeszédek és jeles mondások* (2 vols, 1820).
A. Prónai, *D. A. életrajza* (1903); D. Baróti, *D. A.* (1934). G.F.C.

Du Guillet, PERNETTE (*Lyons *c.* 1520; †*ibid.* 17 VII 1545), French poet. Married to a Du Guillet (1537 or 1538), she was the disciple and platonic mistress of Maurice Scève. With Louise Labé she completes the trio of Lyons poets who linked France with the poetry of the Italian Renaissance. Her verse, all contained in one posthumous volume (*Rymes*), owes much to Petrarchan and neo-platonic influences. Her early death may have been caused by plague.

Rymes de gentile et vertueuse dame, P. du G., Lyonnoise (1545, 1552), ed. J. Aynard as *Poèmes et chansons* (1924).
V. L. Saulnier, 'P. du G.', in Bibl. d'Humanisme et Renaissance, 4 (1944). G.B.

Duim, FREDERIK (*Amsterdam 1674), Dutch playwright and actor, writer of the epic poem, *Jacob de aartsvader* (1752); interesting as a presumptuous critic of Voltaire.

De vlugt van Huig de Groot (1742); *De dry deelen van Huig de Groot* (1742); *Menalippe, de bevegter van zich zelve* (1743, with imp. pref.).
C. v. Schoonneveldt, *Over de navolging der klassiek-fransche tragedie in Ned. treurspelen der 18e eeuw* (1906). J.W.W.

Duke, RICHARD (*1658?; †Witney 10 II 1710/1), English clergyman-poet, a friend of playwrights and actors, who wrote occasional verse and contributed to Dryden's translations of Juvenal and Plutarch, and to Ovid's *Heroides* (1683).

Collected Poems (ed. *Johnson*, xi; *Anderson*, vi; *Chalmers*, ix).
S. Johnson, *The Lives of the Poets*, II, ed. G. B. Hill (1905). B.L.J.

Dulk, ALBERT FRIEDRICH BENNO (*Königsberg 17 VI 1819; ∞26 X 1846 Johanna Dulk and 1857 in open bigamy Else Buszler; †Stuttgart 30 X 1884), German dramatist. Revolutionary thinker, romantic hermit, atheist and practising polygamist, he founded the first German congregation of free-thinkers and in his last years served a prison sentence for socialist convictions. His unsuccessful, but at times quite original dramas belong to the Young German movement. His *Irrgang des Lebens Jesu* (2 vols, 1884–85) inspired Gerhart Hauptmann's novel *Der Narr in Christo*.

Orla (1844); *Lea* (1848); *Jesus der Christ* (1865).—*Sämtliche Dramen*, ed. E. Ziel (3 vols, 1893–94).
E. Ziel, *Literarische Reliefs*, IV (1895); E. Rose, 'Das erste moderne Christusdrama der deutschen Literatur', in Jour. Eng. and Ger. Phil., XXIII (1924) and 'Der Briefwechsel zwischen A. D. und P. Heyse, 1866–82', in Ger. Rev., IV (1929). E.R.

Dullaart, JOAN (*Rotterdam *c.* 1629; †after 1681), Dutch playwright, wrote and translated historical plays. In the conflict between Nil Volentibus Arduum and the theatre board he was on the latter's side.

Karel Stuart of rampzalige majesteit (1652); *Alexander de Medicis of 't bedrooge vertrouwen* (1653); *Jan van Leiden en Barent Knipperdolling* (1653).
Wybrands, *Het Amst. Tooneel van 1617–1772* (1873). A.M.B.W.

Dullaert, HEIMAN (*Rotterdam 6 II 1636; †*ibid.* 6 V 1684), Dutch poet and painter. Incapacitated by feeble health he turned to the arts—music, painting (talented pupil of Rembrandt) and poetry. Despite their serious contents his poems (published only after his death) have a light rhythm and show appreciation of the beauty of life. Long neglected, he was characterized as a poet of merit by Albert Verwey.

D. v. Hoogstraten, *Werken van H. D.* (1719; with biog.); A. Verwey, 'H. D.', in *Stille toernooien* (1901); J. Witte, *H. D.* (1926); H. A. J. Ruys, 'H. D.', in Oud-Holland, XXXI (1913); J. Greshof, *Bloemlezing* (1923).
A.M.B.W.

Dumas, ALEXANDRE DAVY DE LA PAILLETERIE, known as Dumas *père* (*Villers-Cotterets 24 VII 1802; ∞1840 Ida Ferrier; †Puys, nr Dieppe 5 XII 1870), French novelist and playwright. Dumas was the grandson of a creole and a negress, and a son of one of the generals of the Revolution, who died in 1806. He went to Paris in 1823 to seek his fortune and was at first employed by the duc d'Orléans. He later lived by his pen. His first success was won in the theatre (1829). He was for some time the lover of Marie Lebay, the mother of Alexandre Dumas *fils*. His existence was an extraordinary hotch-potch of work and dissipation. Politically he was an ardent republican and enthusiastically supported the revolution of 1848. After 1851 he went into voluntary exile, fought with Garibaldi in 1860 for the cause of Italian independence, lived at Naples for four years, returned to France and died, crippled by debts. Dumas' earliest writings were grandiloquent poems and mediocre theatrical farces. Then, with Hugo, he created the romantic drama (*Henri III et sa cour*, 1829). His best production in this field was *Antony* (1831), a melodramatic piece which has 'dated' badly, though not lacking in *brio* and sincerity. As a novelist, Dumas first sought his subjects in the police news. He soon specialized, however, in adventure tales and particularly in historical novels of the 'cloak and dagger' variety, which he issued in serial parts. Working with a team of collaborators (of whom Auguste Maquet was one) he produced 300 works of fiction. Though none of them are great art, their ingenuity, their vitality and the astonishing adventures of their generous and high-spirited heroes justify their immense and continuing success. Among numerous works of other kinds, Dumas has left a series of valuable and highly flavoured memoirs.

PLAYS: *La Chasse et l'Amour* (1825); *Napoléon Bonaparte* (1831); *Richard Darlington* (1832); *La Tour de Nesles* (1832); *Térésa* (1832); *Angèle* (1833); *Catherine Howard* (1834); *Caligula* (1837); *Mlle de Belle-Isle* (1839); *La Reine Margot* (1845); *Monte-Cristo* (1848); *L'Orestie* (1856); *La Dame de Monsoreau* (1860).—NOVELS: *Madame et la Vendée* (1832); *Acté* (1839); *Les Crimes célèbres* (15 vols, 1839 ff.); *Les Trois Mousquetaires* (1844; *The Three Musketeers*, tr. W. Robson, 1950) with sequels, *Vingt-ans après* (1845) and *Vicomte de Bragelonne* (1847); *Le Comte de Monte-Cristo* (18 vols, 1844–45); *La Reine Margot* (1845); *Le Chevalier de Maison Rouge* (1846); *Les Mohicans de Paris* (1854).—VARIOUS: *Impressions de voyage* (1833); *Excursions sur les Bords du Rhin* (1841–42); *De Paris à Cadix* (5 vols, 1846–48); *Mes Mémoires* (22 vols, 1852–54); *Souvenirs . . .* (1854–55; new ed. 1868).

H. Parigot, *Le Théâtre de D. père* (1899); H. Lecomte, *A. D., sa vie intime, ses œuvres* (1903); A.-P. Davidson, *A. D. père, his life and works* (1902); H. d'Alméras, *A. D. et 'Les Trois Mousquetaires'* (1929); F. W. Reed, *Bibliography of A. D.* (1933); M. Constantin-Weyer, *L'Aventure vécue de D. père* (1946); A. Craig Bell, *A. D.* (1950). M.G.; J.P.R.

Dumas, ALEXANDRE, *fils* (*Paris 27 VII 1824; †Marly-le-Roi 27 XI 1895), French novelist and dramatist, the illegitimate son of Alexandre Dumas *père*. He spent his early years in poverty with his mother. Recognized and educated by his father, he came to know intimately the *demimonde* he was to depict in some of his plays. The circumstances of his birth and upbringing account for his firm belief in the dramatist's duty as a moralist. His first—and now most famous—play, *La Dame aux Camélias* (1852), was a dramatization of his successful novel published in 1848. The long series of plays that followed established the *pièce-à-thèse* on the French stage. Dramatically effective even when overcharged with argument, they deal with such problems as marriage, adultery, illegitimacy, prostitution, female emancipation. Most of his later plays Dumas provided with well-written, forcefully argued prefaces. In his lifetime he outshone his father as an influential literary figure and was elected to the French Academy in 1875.

PLAYS: *Diane de Lys* (1853); *Le Demimonde* (1855); *La Question d'argent* (1857); *Le Fils naturel* (1858); *Un Père prodigue* (1859); *L'Ami des Femmes* (1864); *Les Idées de Madame Aubray* (1867); *La Princesse Georges* (1872); *La Femme de Claude* (1873); *Monsieur Alphonse* (1874); *L'Étrangère* (1876); *Denise* (1885); *Francillon* (1887).—*Théâtre complet* (10 vols, 1923).—NOVEL: *L'Affaire Clémenceau* (1866).

C. Noel, *Les Idées sociales dans le Théâtre de D. fils* (1912); H. S. Schwartz, *D. fils, dramatist* (1927); P. Lamy, *Le Théâtre de D. fils* (1928);

H. Lyonnet, *La Dame aux Camélias*, in *Les Grands Événements littéraires* (1930); F. A. Taylor, *The Theatre of D. fils* (1937). T.W.

Du Maurier, George Louis Palmella Busson (*Paris 6 III 1834; ∞1863 Emma Wightwick; †London 6 X 1896), English artist in black and white and novelist. He made graceful fastidious illustrations for Thackeray, other novels and Punch. Of his three novels, *Trilby* (1894), depicting bohemian life, was a sensational success.

Peter Ibbetson (1891); *The Martian* (1897).
D. P. Whiteley, *G. du M. His Life and Work* (1948); T. A. Armstrong, *Reminiscences of G. du M.* (1912); F. Moscheles, *In Bohemia with G. du M.* (1896); *The Young G. du M.* (letters, 1860–67), ed. D. du Maurier (1951). R.M.H.

Dunash ben Labrat, known as Adonim ha-Levi (*Baghdad *c.* 920; †Fez *c.* 980 ?), Hebrew poet and grammarian. He appears to have been the first Hebrew poet to employ the Arabic metre which was used by all poets of the Spanish 'Golden Age'. He wrote liturgical poems as well as odes addressed to patrons. He brought to the west the new science of Hebrew grammar (developed under Arab influence); he and his pupils engaged in a bitter literary quarrel with the school of Menahem ben Saruq.

Dunash ben Labrat: Shirim, ed. N. Allony (1947); *Criticae Vocum Recensiones*, ed. H. Filipowski (1855).
N. Allony, *The Scansion of Medieval Hebrew Poetry* (in Heb., 1951). C.R.

Dunbar, Paul Laurence (*Dayton, Ohio 27 VI 1872; ∞1898 Alice Ruth Moore; †*ibid.* 9 II 1906), American short-story writer, novelist, poet. He has been called the first American negro to feel the life of his people aesthetically and express it lyrically. His best poems are written in a racy Negro dialect.

Verse: *Lyrics of Lowly Life* (1896); *Folks from Dixie* (1898); *Lyrics of Love and Laughter* (1903); *The Complete Poems of P. L. D.* (1913).—Novels: *The Uncalled* (1898); *The Love of Landry* (1900); *The Sport of the Gods* (1902)—Stories: *The Best Stories of P. L. D.*, ed. B. G. Brawley (1938).
B. G. Brawley, *P. L. D.: Poet of His People* (1936). H.L.C.

Dunbar, William (*c. 1460; †*c.* 1515), Scottish poet. Dunbar was possibly educated at St Andrews and may have been a Grey Friar. He appears to have served James IV not only as a court poet but as a diplomatic envoy; and he visited England and the continent. In 1500 he was granted an annuity of £10 by the king; this was increased by 1510 to £80. The most versatile and individual of the early Scots poets, Dunbar celebrated and satirized occasions and personalities at the Scottish court. He revitalizes and gives a humorous and original turn to allegory, vision, complaint and love *débat*—the conventional forms of later medieval verse. He ridicules the practices of *amour courtois*, burlesques the romance, irreverently turns the offices of the church to satiric account and gives freshness and strong personal colour to the verse epistle. His visions are not only of moral abstractions or the deadly sins, but of a flying friar and a tournament of soutars and tailors. The life, brilliance, merrymaking and lovemaking of James's court are portrayed with rollicking humour and verve; and he satirizes in a caustic rhetorical style the conglomeration of charlatans and buffoons about the king.

His versatility is apparent in verse forms as much as in themes. He ranges from the old alliterative line through octosyllabic couplets to a variety of stanza forms. His poetic diction is remarkably varied. He is richly Latinate in courtly allegory; direct and colloquial in satire and complaint; plainly dignified in the expression of melancholy and religious sentiment; and exuberant and fantastic in satire, in a Billingsgate of his own creation. His *gravitas*, strong humour, whimsicality, bold experimentalism and satiric force make him a fine poet in his own right; and he is the initiator of a long Scots poetic tradition.

The Poems of W. D., ed. D. Laing (2 vols, 1834); ed. John Small (3 vols, 1893); ed. J. Schipper (1894); ed. W. M. Mackenzie (with a good intro., 1932).
J. Schipper, *D., sein Leben und seine Gedichte* (1884); J. M. Ross, *Early Scottish History and Literature* (1884); Æ. J. G. Mackay, *W. D.* (1889); H. B. Baildon, *The Rhymes of D.* (1899); Cécile Steinberger, *Étude sur D.* (1908); R. A. Taylor, *D., The Poet and his Period* (1931); J. W. Baxter, *W. D.* (1952). On the Dunbar canon see W. Geddie, *A Bibliography of Middle Scots Poets* (1912). J.K.

Dunlap, William (*Perth Amboy, N.J. 19 II 1766; ∞1789 Elizabeth Woolsey; †New York 28 IX 1839), American playwright, painter, historian. First in America to write gothic drama, he showed versatility in adapting and producing plays. His *History of the American Theatre* (1833) is still valuable.

Plays: *André* (1798); *The Italian Father* (1810).—History: *A History of the Rise and*

Progress of the Arts of Design in the United States (1834).

O. S. Coad, *W. D.: A Study of His Life and Works and of His Place in Contemporary Culture* (1917). H.L.C.

Duns Scotus, JOHANNES (*Maxton, Roxburgh *c.* 1265; †Cologne 8 XI 1308), Scottish philosopher and scientist, long revered as *doctor subtilis.* He joined the Franciscans at Dumfries *c.* 1280, studied and later taught at both Oxford and Paris, and died while teaching at Cologne. His principal works are two commentaries on the *Sentences* of Peter Lombard; and the brief disquisition *De Primo Principio.* He stressed above all the formal distinction between the structure of thought and the structure of fact, and the univocation of being; and asserted a certain primacy to the will over the intellect. The subtleties and refinements of Scotism were later attacked; and in the 16th century the name Duns or Dunce gained its present ignominious meaning.

Opera Omnia, ed. L. Wadding (12 vols, 1639; repr. L. Vivès, 26 vols, 1891–95; contains spurious writings and a corrupt text); C. Balić, *Ratio criticae editionis operum omnium I. D. Scoti* (2 vols, 1939–41; outlines the plans for a new ed., of which vols 1 and 2 appeared 1950).

C. R. S. Harris, *D. S.* (2 vols, 1927; a full-length study, unfortunately partly based on spurious works); E. Longpré, *La Philosophie du B. D. S.* (1924); A. G. Little, 'Chronological Notes on the Life of D. S.', in Eng. Hist. Rev., XLVII (1932); E. Bettoni, *Vent'anni di Studi Scotisti, 1920–40* (1943); E. Gilson, *Jean D. S.* (1952). R.W.B.

Duonelaitis (also DONALITIUS), KRISTIJONAS (*Lasdinehlen, East Prussia 1 I 1714; ∞Anna Ohlefant; †Tolmingkehmen, East Prussia 18 II 1780), Lithuanian poet. He received a Protestant theological training in Königsberg and spent most of his life as vicar of the village church in Tolmingkehmen. Though he also wrote German verse and did Lithuanian translations of Aesop's fables, he is known exclusively by his descriptive poem in 569 hexameters, *Metai* ('The Seasons'), which recalls James Thomson's poem in title and theme and shows classical influence. *Metai* was written about 1794, but not published till 1818. It has been translated into several languages, including German.

L. J. Rhesa, *Das Jahr in vier Gesängen* (1818); Horn, *Christian Donalitius* (1893); V. Gaigalat, *K. D., jo gyvastis ir darbai* (1914); M. Biržiška, *Duonelaičio gyvenimas ir raštai* (1927). W.K.M.

Du Perrier (or DUPÉRIER), CHARLES (*Aix; †Paris 28 III 1692), French Latin poet. A member of the Paris Pléiade, with Ménage, Santeul, Commire, Rapin, Petit and La Rue, he excelled especially in Horatian lyrics. A bitter rival of Santeul, he won academy prizes for an eclogue and a poem on Louis XIV's exploits.

C. A. Sainte-Beuve, *Causeries du Lundi*, 12. P.T.

Du Perron, JACQUES DAVY (*Saint-Lô; †Paris 5 IX 1618), French prelate and poet. A pre-classic poet, he wrote French versions of the Psalms and other religious and 'official' verse. Often abstract and rhetorical, he announces Malherbe. He played a considerable political role at the French court, became a cardinal (1604) and archbishop of Sens (1606).

Œuvres (1622).—P. Feret, *Le Cardinal du P.* (1877); A. Cart, *La Poésie française au 17e siècle* (1939). G.B.

Dupin, AURORE: see SAND, GEORGE.

Duran, SIMEON BEN ẒEMAH, known as RASHBAẒ (*Mallorca 1361; †Algiers 1444), Spanish Hebrew religious writer, philosopher and poet. Rabbi in Algiers, his opinion on legal problems was widely sought; his 929 responsa (replies) are very thorough and an interesting source for social history. He was an enthusiastic Cabbalist, but against mystical interpretation of the Bible. He formulated the dogmas of Judaism. Forty-six liturgical poems by him are preserved.

RESPONSA: *Tashbeẓ* (Amsterdam, 1738).—PHILOSOPHY: *Magen Avoth* (4 parts, Livorno, 1763–85); *Commentary on Job* (Venice, 1589).—POETRY: *Quntres Teḥinnoth u-Fizmonim*, ed. I. Morali, in *Ẓofnath Pa'aneaḥ* (1897).

I. Epstein, *The Responsa of S. b. Z. D.* (1930); J. Guttmann, 'Die Stellung des S. b. Z. D. in der . . . jüdischen Religionsphilosophie', in Monatsschr. Ges. Wiss. Judentums, 52–53 (1908–09); J. Guttmann, *Die Philosophie des Judentums* (1933). C.R.

Duranty, LOUIS ÉMILE EDMOND (*Paris 3 VI 1833; †*ibid.* 10 IV 1880), French novelist. A disciple of Champfleury, Duranty defined realism as 'the exact, complete and sincere reproduction of the social milieu, the epoch in which one lives'. The best of his six novels published 1860–78 is *Le Malheur d'Henriette Gérard* (1860).

E. Bouvier, *La Bataille réaliste* (1913); R. Dumesnil, *Le Réalisme* (1936). T.W.

Durão, JOSÉ DE SANTA RITA (*Cata Preta 1718?, 1720?; †Lisbon 24 I 1784), Brazilian poet, member of the *mineira* group of poets, although educated in Portugal, where, as an Augustinian friar, he lived many years. He wrote an epic poem *Caramuru* (1781) on the discovery of Bahía and the adventures of Diogo Alvares among the Indians and the way in which his native wife conveyed to John III her sovereign rights over the land. The poem, the national epic, is vigorous but the sentiment conventional. E.Sa.

Duris (*Samos; *fl.* late 4th–early 3rd century B.C.), Greek historian, pupil of Theophrastus at Athens, tyrant of Samos after 301; author of a history (*Hellenica* or *Macedonica*) recounting events from 370 to *c.* 280 B.C., as well as of works on literary and art history. A dramatic but unreliable narrator, he was much drawn upon by historians of the period of the Diadochi.

F. Jacoby, *Fragmente der griech. Historiker*, 2 (1926).
G. Mehnert, *De Duride Samio* (1921). R.B.

Du Ryer, PIERRE (*Paris *c.* 1600; †*ibid.* 6 XI 1658), French dramatist and translator. Most of his 16 plays were tragicomedies, a mixed genre popular in the French theatre before the establishment of the unities and the triumph of pure tragedy. His biblical tragedies, *Saül* (1640) and *Esther* (1642), are also notable for their period, as is his pastoral comedy, *Les Vendanges de Suresnes* (1633). A fashionable though inaccurate translator, his Herodotus (1645) popularized that author as an important source of the contemporary drama and the novel, as Mlle de Scudéry's *Grand Cyrus* (1649).

Arétaphile (*c.* 1628); *Argenis et Polyarque* (*c.* 1629); *Alcionée* (1636), crit. ed. H. C. Lancaster (1930); *Lucrèce* (1636); *Saül*, crit. ed. H. C. Lancaster (1931); *Thémistocle* (1646); *Nitocris* (1648); *Dynamis* (1649); *Anexandre* (1653).
H. C. Lancaster, *P. Du R. dramatist* (Washington, 1912). G.B.

Dutt, AKSAY-KUMĀR (*1820; †1886), one of the founders of the religious movement called the Brāhma Samāj and contributor to the Tattvabodhinī Patrikā, a prominent Bengali journal. He was one of the creators of modern Bengali prose.
H.G.R.

Dutt, MICHAEL MADHUSŪDANA (*1824; †1873), was the pioneer of the new Bengali poetry and drama which found its fulfilment in Rabindranath Tagore. He wrote three Bengali poems, *Tillotama*, *Maghnadvadh* and *Viranganā*, on themes drawn from the Indian epics, in Miltonic blank verse, and also sonnets and plays.

J. C. Ghosh, *Bengali Literature* (1948).
H.G.R.

Dutt, ROMESH CHANDRA (*Calcutta 13 VIII 1848; †Baroda 30 XI 1909), author of a *History of Civilization in Ancient India* (2 vols, 1893), a *History of Bengali Literature* (1877; rev. 1895) and many verse translations from Sanskrit poetry, including *The Rāmāyana and the Mahābhārata* (1910). H.G.R.

Dutt, TORU (*1856; †1877), Bengali poet, who wrote *A Sheaf Gleaned in French Fields*, *Ancient Ballads and Legends of Hindustan* and some exquisite lyrics admired by Sir Edmund Gosse. 'In her all too brief life she mastered Sanskrit and wrote in French and English with a grace, a facility and an individual distinction which have given her rank among the authentic voices of western literature.' (H. A. L. Fisher). Her elder sister Aru (†1874) was also a lyric writer of some merit.

M. Macnicol, *Poems by Indian Women* (1923).
H.G.R.

Du Vair, GUILLAUME (*Paris 7 III 1556; †Tonneins, Lot-et-Garonne 1621), French philosophical writer. A brilliant orator, he exercised political influence, was made governor of Provence, then bishop of Lisieux. A humanist, he aimed at reconciling Catholic doctrine with the morality of the Stoic philosophers. His writings were an important source, couched in fine prose, for the Stoics of the 17th century.

Œuvres politiques, morales et meslées (1606–41); *De l'éloquence française*, ed. R. Radouant (1908); *De la constance*, ed. J. Flach and F. Funck-Brentano (1925); *De la sainte philosophie* and *De la philosophie morale des Stoïques*, ed. G. Michaut (1946).
R. Radouant, *G. du V., l'homme et l'orateur* (1908); L. Zanta, *La Renaissance du stoïcisme au 17e siècle* (1914). G.B.

Duym, JONKHEER JACOB (*Louvain 1547; †Mutsebrouck ? before 1624), Dutch poet in the Rederijker tradition (motto: 'Reden verwint'). Member of the town council of Louvain, captain in the army of the Prince of Orange, from 1586 at Leiden (in 1591 emperor of the local Chamber 'D'oraigne-lelie'), from 1612 at Mutsebrouck, Brabant. He wrote several historical works and a number of plays (collected in a *Spiegelboeck* and a *Ghedenckboeck*), which are of importance for the transition from medieval to modern times.

K. Poll, *Over de tooneelspelen van . . . J. D.* (1898); E. v. Even, 'De krijgsman en dichter J. D.', in Versl. Med. Vlaamse Ac. (1901); J. Prinsen, in *Nieuw Ned. Biogr. Wdb.*, I (1947). J.J.M.

Duyse, PRUDENS VAN (*Dendermonde 17 IX 1804; †Ghent 13 XI 1859), the most versatile and important Flemish poet of the romantic generation. All genres and forms are represented in his enormous output. A 'rederijker' in his literary development and extraordinary talent for improvisation, he was at the same time a genuine romanticist, who, however, for national and religious reasons, avoided the consistent individualism of romanticism and expressed his easily roused emotions in intimate lyrics.

VERSE: *Vaderlandsche Poëzij* (3 vols, 1840); *Natalia* (1842); *Het Klaverblad* (1848); *Jacob van Artevelde* (1859); *Nazomer* (1859); *Nagelaten gedichten* (10 vols, 1882–85).—ESSAYS: *Verhandeling over den Nederlandschen versbouw* (1854); *De rederijkkamers in Nederland* (1900). —Anthologies by F. van Duyse (1889), V. de Meyere (2 vols, 1907) and P. Sterkens-Cieters (1942).

J. Micheels, *P. v. D.* (1893); P. Sterkens-Cieters, *P. v. D.* (1929). R.F.L.

Dwight, TIMOTHY (*Northampton, Mass. 14 V 1752; ∞1777 Mary Woolsey; †New Haven, Conn. 11 I 1817), American educator and theologian. One of Yale's great presidents, he wrote uninspired poetry, preached persuasive sermons on his Calvinist doctrines.

The Triumph of Infidelity: A Poem (1788); *Theology Explained and Defended* (1818–19); *Travels in New-England and New-York* (1821–22).

C. E. Cunningham, *D., a Biography* (1942). H.L.C.

Dyce, ALEXANDER (*Edinburgh 30 VI 1798; †London 15 V 1869), Scottish man of letters. Educated at the High School, Edinburgh, and Oxford; took holy orders; and in 1825 set up in London as a scholar. He edited many Elizabethan poet-dramatists and played a leading part in founding the Percy Society and the Shakespeare Society (1840); for the latter he published for the first time the play of *Sir Thomas More* (1844). He also published *Recollections of the Table Talk of Samuel Rogers* (1856). See the biographical sketch by J. Forster in the *Catalogue* (1875) of the South Kensington Museum, to which Dyce bequeathed his library. J.K.

Dyer, SIR EDWARD (*Sharpham Park, Somerset 1545; †London V 1607), English courtier of queen Elizabeth, lyric poet and musician. A friend of Hatton and Sidney, Dyer engaged in diplomacy in Paris (1576) and the Netherlands (1584–85). His conduct, even on the death of Essex, was such that no reproach is recorded against him. B.L.J.

The Writings in Verse and Prose, ed. A. B. Grosart (1872); R. M. Sargent, *At the Court of Queen Elizabeth: the life and lyrics of Sir E. D.* (1935). J.R.B.

Dyer, JOHN (∼Llanfynydd 13 VIII 1699; ∞Miss Ensor; †1758), English poet. After a period as a solicitor's clerk and as an itinerant painter he became vicar of Calthorp, Leics., in 1741. He afterwards held several Lincolnshire livings; 1752, LL.B., Cambridge, by royal mandate. Best remembered for his poem, 'Grongar Hill', which first appeared in *A New Miscellany* (1726); then, in *Miscellaneous Poems and Translations* (ed. Savage, 1726); and in its final version in *Miscellaneous Poems* (ed. Lewis, 1726). Dyer's verse has freshness and some charm.

The Ruins of Rome, a poem (1740); *The Fleece, a Poem, in four books* (1757); *Poems, viz. Grongar Hill, The Ruins of Rome, The Fleece* . . . (1761); *Poetical Works* . . . (carefully corrected) (1765); *Poems* . . . (1770); *The Poetical Works of Mark Akenside and J. D.*, ed. R. A. Wilmott (1855); *The Poems of J. D.*, ed. E. Thomas (1903).

S. Johnson, *Lives of the Poets*, III, ed. G. Birkbeck Hill (1905); G. Greever, 'The Two Versions of *Grongar Hill*', in Jour. Eng. and Ger. Philol., XVI (1917); H. S. Hughes, 'J. D. and the Countess of Hertford', in Mod. Philol., XXVII (1930). C.P.

Dygasiński, TOMASZ ADOLF, pseud. Dygas (*Niegosławice 7 III 1839; †Grodzisk 3 VI 1902), Polish author. A democrat and pessimist, he realistically described Polish life and portrayed animals with the same understanding as Kipling.

NOVELS: *Pan Jędrzej Piszczalski* (2 vols, 1890); *As* (1896); *Zając* (1900); *Gody życia* (1902; *Le banquet de la vie*, tr. M. Baron-Guihomard and J. A. Teslar, 1937).—SHORT STORIES: *Z siół, pól i lasów* (2 vols, 1887); *Beldonek* (1883); *Na pańskim dworze* (1887; *Auf dem Edelhofe*, tr. Dr Ruhe and A. Grabowski, 1885).—*Pisma* (1948 ff.).

Z. Wasilewski, 'A. D.', in *Współcześni* (1923); Z. Szweykowski, *Dramat. D.* (1938); J. Topass, 'A. D.', in *Visages d'écrivains* . . . (1930); W. Borowy, 'O "Godach życia" D-o', in Twórczość, XI (1946). S.S.

Eadmer (†*c.* 1124), biographer of St Anselm, was the precentor of Christ Church, Canterbury. In 1120 he was elected bishop of St Andrews but never took office. He wrote a history of his own times, the lives of SS. Bregwin, Dunstan, Oswald and Wilfrid, and a treatise on the Immaculate Conception.

Opera Historica, ed. M. Rule (1884).

A. Wilmart, 'Edmeri Nova Opuscula De Sanctorum Veneratione et Observatione', in Rev. des Sciences Religieuses, 15 (1935). R.R.R.

Earle, John, bishop of Worcester and Salisbury (*York 1601 ?; †Oxford 17 XI 1665), English clergyman, poet and Character writer. A friend of Falkland and tutor to Prince Charles, Earle became dean of Westminster (1660) after 16 years in exile. Valued as a good man, his qualities appear in the wit and creative insight of his Characters.

Micro-Cosmographie (1628, etc.); ed. E. Arber (1868); ed. H. Osborne (1933).

G. Murphy, *Bibliography of English Character-Books 1608–1700* (1925). B.L.J.

Eberhard von Cersne (*fl. c.* 1400), German allegorist. Canon of Minden; author (apart from some lyrics) of *Der Minne Regel* (1404), a free adaptation, within an allegorical and narrative framework, of the *Tractatus Amoris* of Andreas Capellanus.

Der Minne Regel von E. C. (lyrics in appendix), ed. Fr. X. Wöber (1861). F.P.P.

Eberhard von Gandersheim (*fl.* early 13th century), Low German poet. As deacon and notary of Gandersheim he wrote a rhymed chronicle of the abbey, the first poem in Middle Low German (completed *c.* 1216). Expressly aimed at laymen, it shows the influence of popular tradition, in its prosodic technique also.

Ed. L. Weiland, *Mon. Germ. Hist., Dt. Chron.*, II (1877); L. Wolff (1927).

T. Dahlberg, Niederdt. Jahrb., 63/64 (1938). G.C.

Eberlin von Güntzburg, Johann (*Günzburg *c.* 1465; †Wertheim after 1530), German satirist. A Franciscan monk, he became an ardent follower of Luther. His *Die 15 Bundesgenossen*, though dedicated to Charles V, is a trenchant satire on the Roman church; it made a great impression and was bitterly attacked by Murner. A brilliant preacher, Eberlin wrote many religious tracts, often extremely violent.

Ed. L. Enders (3 vols, 1896–1902); selections ed. A. E. Berger (*Deutsch. Lit., Reihe Ref.*, 2, 1931); Letters, ed. O. Langguth, Arch. f. Reformationsgesch., 31, 33.

H. Werner, *J. E. v. G.* (1889); J. H. Schmidt, *Die 15 Bundesgenossen des J. E. v. G.* (Diss. Leipzig, 1900); H. Ahrens, *Die religiösen, nationalen u. sozialen Gedanken Eberlins* (Diss. Hamburg, 1939). D.G.D.

Ebers, Georg (*Berlin 1 III 1837; †Tutzing 7 VIII 1898), German Egyptologist and novelist, whose discovery of the Ebers papyrus (1873) transformed the study of Egyptology. Retiring early through ill health he poured his learning into cultural best-sellers of international repute in their day, conventional romances whose chief virtue lay in their highly wrought archaeological settings.

Eine ägyptische Königstochter (1864); *Homo sum* (1878); *Die Schwestern* (1880); *Kleopatra* (1890).—*Gesammelte Werke* (32 vols, 1893–97); *Historical Romances of G. E.*, tr. D. Appleton (1915).

Otto Kraus, *Der Professorenroman* (1884); R. Gosche, *G. E., der Forscher und Dichter* (1887). H.A.P.

Ebert, Johann Arnold (*Hamburg 8 II 1723; †Brunswick 19 III 1795), German translator. A master at the Carolinum school, Brunswick, Ebert was a friend of Klopstock, who dedicated an ode to him, and of Lessing and Eschenburg. A good translator, he published the German version of Young's *Night Thoughts* (1751).

Translations: *Episteln und Vermischte Gedichte* (2 vols, 1789).—Glover's *Leonidas* (1749); *Übersetzungen einiger poetischen und prosaischen Arbeiten der besten englischen Schriftsteller* (2 vols, 1754–56).

W. Creizenach, in *Allgem. dtsche Biogr.*, vol. 5 (1877). H.B.G.

Eble II de Ventadorn (*c.* 1100–40), Provençal troubadour. Contemporary sources present this noble of Limousin as a lavishly generous protector of the poets. None of his own poetry has been preserved. According to Marcabru—and Bernart de Ventadorn whose songs were addressed to Eble's wife and who was his pupil—Eble was the leader of the new school of courtly love founded by Guilhem of Aquitaine. R.R.B.

Eble, Gui, Peire and **Elias d'Ussel** (*fl. c.* 1190–1240), Provençal troubadours of the family of the lords of Ussel; the first three were brothers, Elias their cousin. All wrote *tensons* and *partimens*, which are typical examples of Provençal occasional verse. We possess *cansos* and *pastorelas* written by Gui.

H. Carstens, *Die Tenzonen aus dem Kreise der Trobadors G., E., E. und P. d'U.* (1914); J. Audiau, *Les poésies des quatre troubadours d'Ussel* (1922). R.R.B.

Ebner, MARGARETHE (*Donauwörth 1291; †Medingen 1351), German mystic. One of a number of nuns who wrote ecstatically of their religious experiences (*Offenbarungen*, 1344 ff.). Her correspondence with the lay-preacher Heinrich von Nördlingen and others is the oldest preserved in the German language.

Ph. Strauch, *M. E. u. Heinr. v. N.* (1882); W. Oehl, *Dt. Mystikerbriefe* (1931); modernized, H. Wilms (1928). F.P.P.

Eça de Queirós: see QUEIRÓS, JOSÉ MARIA DE EÇA DE.

Echeverría, ESTEBAN (*Buenos Aires 2 IX 1805; †Montevideo 19 I 1851), Argentinian poet. On his return from Paris (1826–30) he introduced the romantic movement to his native country. He believed it necessary to achieve cultural as well as political independence from Spain, and was one of the earliest to substitute French cultural leadership for that of Madrid. His early work was greatly influenced by Byron and, to a slight extent, by German romantic poetry, known in translation. *La cautiva* ('The Captive Maid') sets a conventional love fable in the local setting of the desert. It is not great poetry, but achieved fame in Spain as well as at home. Echeverría was a firm opponent of Rosas and formed a political society for which he wrote the prose essay *El dogma socialista*.

Elvira o la novia del Plata (1832); *Los consuelos* (1834); *Rimas* (1837, including *La Cautiva*, frequently pub. since alone and tr. into Ger.); *Cantos a Mayo* (1844); *La Guitarra* (1849); *Obras completas* (5 vols, 1870). E.Sa.

Eckermann, JOHANN PETER (*Winsen 21 IX 1792; ∞9 XI 1831 Johanna Bertram (†30 IV 1834); †Weimar 3 XII 1854), German writer. Grew up in poverty and, attracting Goethe's attention with his second book, became his unpaid assistant, living thereafter in the shadow of the great man and of the complete edition of his works. His selfless absorption bore fruit in his *Gespräche*, composed from notes taken with Goethe's permission from 1824 onwards—a noble portrait, which for truth to the spirit of its subject ranks with Boswell's *Johnson*.

Gedichte (1821); *Beiträge zur Poesie mit besonderer Hinweisung auf Goethe* (1824); *Gespräche mit Goethe in den letzten Jahren seines Lebens* (1836; *Conversations with Eckermann*, tr. J. Goebel, 1925); *Gedichte* (1838).

J. Petersen, *Die Entstehung der Eckermannschen Gespräche und ihre Glaubwürdigkeit* (1924); H. H. Houben, *J. P. E., sein Leben für G.* (1925); E. Beutler, *Essays um Goethe*, II (1947). H.A.P.

Eckhart, 'MEISTER' (*Hochheim, nr Gotha *c.* 1260; †1327), German theologian, the greatest of the medieval mystics. Studied in Strasbourg and Paris (Magister 1302); head of the Dominican province Saxonia 1303–11; condemned a heretic in 1326. He was, when his theology had passed through the more 'poetical' works of Suso and the sermons of Tauler, the most important figure in German religious life before Luther. In popular devotional literature Eckhart appears as a semi-legendary 'learned Doctor of Paris' who admits himself ignorant beside the unschooled but pious soul he has catechized (*docta ignorantia*).

The problem of E.-scholarship is the canon of his works: see J. M. Clark, *The Great German Mystics* (1949) p. 7 ff. and p. 34 on the state of two projected editions, the more scholarly of which was sabotaged by the Nazis. C. de B. Evans, *Meister Eckhart* (tr. 1924) is based on F. Pfeiffer's *Deutsche Mystiker* (4th ed. 1924) and should be used with equal caution. F.P.P.

Eddius (*fl.* 711–31), surnamed Stephanus, came to Northumbria with Bishop Wilfrid in 669 to introduce the Roman method of chanting. After Wilfrid's condemnation in 702, Eddius accompanied him to Rome and was present at his death at Ripon in 709.

The Life of Bishop Wilfrid, ed. B. Colgrave (1927); B. W. Wells, 'Eddi's Life of Wilfrid', Eng. Hist. Rev., VI (1891). R.R.R.

Edelstadt, DAVID (*Kaluga, Russia 9 V 1866; †Colorado, USA 17 X 1892), one of the earliest Yiddish socialist-revolutionary poets. He started writing in Russian; at nine wrote poetry and at twelve was first published. He left 1882 for USA and was later active in the anarchist movement in New York, editing several publications and periodicals.

Collection of his poetry and political writings pub. Arbeter-Frajnd (London, 1910). J.S.

Edgeworth, MARIA (*Bourton Abbots, Oxon. 1 I 1767; †Edgeworthstown, Co. Longford 22 V 1849), novelist; daughter of Richard Lovell Edgeworth, Irish landlord and M.P. She began her literary career by writing stories for her father's large family by four wives. Her novels are didactic and stilted but contain much accurate recording of contemporary life.

A pioneer of the Irish regional novel, she influenced Scott and Turgenev.

Castle Rackrent (1800); *Belinda* (1801); *Tales from Fashionable Life* (1809–12); *Ormond* (1817).
Helen Zimmern, *M. E.* (1883). R.McH.

Edgren, A. C.: see LEFFLER.

Edward, 2nd DUKE OF YORK (*Norwich ? *c.* 1373; ∞Philippa, daughter of Lord Mohun of Dunster; †Agincourt 1415), translated into English, under the title *The Master of Game*, Gaston de Foix's famous hunting manual, *Livre de la Chasse.*

Ed. W. A. and F. Baillie-Grohman (1909). R.W.B.

Edwards, CHARLES (*Llansilin, Denbighshire 1628; ∞ *c.* 1650; †after 1 VII 1691), Welsh prose writer. A scholar of Jesus College, Oxford, he devoted himself to preaching, studying and writing and the editing of Welsh religious books. From 1666, when he separated from his wife, he spent much of his time in Oxford and in London. The argument of his chief work, 'the history of the Christian faith and its virtue', is developed with precision and assurance; the work abounds in images which not only lighten the style but enlarge and enrich the meaning.

Y Ffydd Ddi-ffuant (1667; rev. and enlarged ed. 1671; again rev. and enlarged, 1677; ed. G. J. Williams, 1936); *Fatherly Instructions* ... (tr. from the Christian Fathers) *with an appendix . . . Gildas Minimus* (1686); *An Afflicted Man's Testimony* (1691).
S. Lewis, *Ysgrifau Dydd Mercher* (1945), 'Arddull C. E.', in Efrydiau Catholig, 4 (1949). B.Re.

Edwards, JONATHAN (*East Windsor, Conn. 5 X 1703; ∞1727 Sarah Pierpont; †Princeton 22 III 1758), American clergyman and mystic. A precocious youth, he attended Yale, then studied theology. He is remembered as a hell-fire Calvinist preacher. But more important were his metaphysical dissertations on the problem of evil, the freedom of the will and the roots of religious experience. Shortly before his death, he became president of the College of New Jersey (now Princeton).

A Treatise Concerning Religious Affections (1746); *A Careful and Strict Enquiry . . . of That Freedom of Will . . .* (1754); *The Great Christian Doctrine of Original Sin Defended* (1758).—S. E. Dwight, *The Works of President E.: With a Memoir of His Life* (10 vols, 1829–30).
O. E. Winslow, *E.: A Biography* (1940); A. C. McGiffert, *E.* (1932). H.L.C.

Edwards, RICHARD (*1523 ?; †X 1566), English poet and dramatist. As Master of the Children of the Chapel Royal, Edwards was responsible for presenting plays at court; his only surviving play is the tragicomedy *Damon and Pythias* (1571). He also wrote verse and compiled an anthology of early 16th-century poetry, *The Paradys of Daynty Devyses* (1576).

L. Bradner, *Life and Poems of R. E.* (1927). J.B.B.

Edwards, THOMAS, better known as TWM O'R NANT (*Penparchell Isaf, Denbighshire I 1738/9; ∞1763 Elizabeth Hughes; †Denbigh 3 IV 1810), Welsh poet, author of 'interludes' (a traditional type of popular drama in which a serious theme was interspersed with a stereotype farce), and small-holder, haulier, mason, stone-cutter, toll-keeper, innkeeper and actor. His occasional verse is in the old bardic metres and in song metres.

Y Farddoneg Fabilonaidd; *Cyfoeth a Thylodi*; *Tri Chydymaith Dyn* (1769); *Pedair Colofn Gwladwriaeth* (1786); *Pleser a Gofid* (1787); *Tri Chryfion Byd*; *Gardd o Gerddi* (1790); *Cybydd-dod ac Oferedd* (1870); *Gwaith Twm o'r Nant*, ed. I. Foulkes (1889); *Hunangofiant a Llythyrau Twm o'r Nant*, ed. G. M. Ashton (1948); 'Interliwd ynghylch Cain ac Abel', ed. G. M. Ashton, in Bull. Board Celtic Studies, XIII (1949).
O. Williams, *Bibliography of Denbighshire*, 3 (1937); D. D. Williams, *Twm o'r Nant* (1911); A. Watkin Jones, 'The Interludes of Wales . . .', in Bull. Board Celtic Studies, IV (1928); G. G. Evans, 'Yr Anterliwt Gymraeg', in Llên Cymru, I (1950). B.Re.

Effen, JUSTUS VAN (*Utrecht 21 II 1684; ∞1732 Elisabeth S. Andriessen; †'s-Hertogenbosch 18 IX 1735), Dutch prose writer; for a long time private tutor, 1715 and 1727 ambassadorial secretary in Britain, from 1732 clerk at the government store houses. He wrote his first essays in French but those comprising his chief work are written in a lively, natural Dutch.

Le Spectateur français (1725); *De Hollandsche Spectator* (12 vols, 1731–35).
W. Zuydam, *J. v. E.* (1922); J. E. Brown, 'Goldsmith's indebtedness to Voltaire and J. v. E.', in Mod. Philol. (1926); W. J. B. Pienaar, *English influences in Dutch literature and J. v. E. as intermediary* (1929); E. J. van Dam Gras, 'J. v. E.', in *Bundel de Vooys* (1940). J.W.W.

Efrati, JOSSEF (*Troplowitz 1770; †Ratibor 1804), Hebrew dramatist. His drama, *Meluchat Shaul*, describes the struggle in Saul's heart during the last years of his reign. Y.H.

Eftimiy, Patriarch: see Tarnovsky, Eftimiy.

Egan, Pierce, the Elder (*London? 1772; †*ibid.* 3 III 1849), English sporting journalist and historian of the ring, popular for spirited reports of races and fights: the Cruikshanks illustrated his *Pleasures of London.*

Boxiana: or Sketches of Modern Pugilism (1818–24); *Life in London or the Day and Night Scenes of Jerry Hawthorn Esq. and . . . in their . . . Sprees through the Metropolis* (1821); *Pierce Egan's Book of Sports and Mirror of Life* (1832).
J. C. Hotton, Preface to *Life in London* (1870); W. M. Thackeray, *Roundabout Papers.* R.M.H.

Egen von Bamberg (*fl.* 1320–40), German poet (probably of Bamberg) known by some 350 lines of verse (*Klage der Minne, das Herz*) and a reputation for mastery in the art of 'geblümte Rede' (wilfully obscure diction laden with extravagant metaphors and similes).

O. Mordhorst, *E. v. B. und die 'geblümte Rede'* (1911). F.P.P.

Eggers Brothers, Friedrich (*Rostock 27 XI 1819; †Berlin 11 VIII 1872) and Karl (*Rostock 7 VII 1826; †Warnemünde 18 VII 1900), Low German poets. Friedrich, art-historian at Berlin University, wrote *Gedichte* (1873) and, together with Karl, a lawyer in Rostock, a volume of lyrics and ballads, *Tremsen* ('Corn-flowers', 1875).

E. Strenge, in Mitt. Quickborn, XIII (1919). G.C.

Eggleston, Edward (*Vevay, Ind. 10 XII 1837; ∞1858 Lizzie Snider, ∞1891 Frances Goode; †New York 2 IX 1902), American novelist and historian. He wrote novels of Indian life and of the primitive settlements in the middle border states.

The Hoosier School-Master (1871); *The Circuit Rider* (1874); *Roxy* (1878); *The Hoosier School-Boy* (1883); *A History of the United States and Its People* (1888).
W. P. Randel, *E. E.: Author of 'The Hoosier School-Master'* (1946). H.L.C.

Ehrensvärd, Carl August, Count (*Stockholm 5 V 1745; †Örebro 21 V 1800), Swedish soldier, artist and philosopher. He was an advocate of neo-classicism, which he probably first encountered in France; and later, more forcibly, in Italy. The new doctrine was propagated—not without discrimination—in *Resa till Italien 1780, 1781, 1782* (1786) and in his best-known work *De fria konsters filosofi* (1786). His philosophic criteria at first reflect the materialism of Montesquieu and Locke, afterwards veering to Leibniz's more dynamic view. Ehrensvärd's concise, somewhat unsystematic style is often obscure, but is lightened by frequent aphorisms on Swedish and Italian temperament and milieu.

Samlade Skrifter, ed. C. Eichorn (1866), G. Bergh (2 vols, 1922–25).
K. Warburg, *C. A. E.* (1893). C.H.K.

Eichendorff, Joseph Freiherr von (*Schloss Lubowitz, Silesia 10 III 1788; ∞1814 Luise v. Larisch; †Neisse 26 XI 1857), German poet. Educated by tutors on his father's estate till 1801 when he and his brother Wilhelm were sent first to Breslau, then Halle. In Heidelberg (1807) he was influenced by the romantics, particularly Görres and Loeben, and in Vienna (1810) made contact with Friedrich and Dorothea Schlegel. He entered the Prussian civil service in 1816 and resigned in 1844 from the administration of Roman Catholic affairs in the *Kultusministerium.* Eichendorff's lyrics, though narrow in range, show a balance and perfect relation between form and matter rarely found except in Goethe; they were the expression of a serene inner life securely founded in faith, combined with delight in the outer world—as is the light-hearted spontaneity of his Novelle *Aus dem Leben eines Taugenichts.* These are his enduring works, but he wrote much besides, with varying success: satires, tragedies, narrative poems, translations from Spanish, and, in his later years, histories of literature.

Poems: *Gedichte* (1837); *Julian* (1853); *Robert und Guiscard* (1855); *Lucius* (1857).—Novellen: *Ahnung und Gegenwart* (1815); *Aus dem Leben eines Taugenichts* (1826; *The Happy-go-lucky*, tr. Mrs. A. L. Wister, 1889); *Das Marmorbild* (1826; *The Marble Statue*, tr. F. E. Pierce, 1927); *Das Schloss Durande* (1837); *Die Glücksritter* (1841); *Krieg den Philistern* (1824); *Maierbeths Glück und Ende* (1827).—Plays: *Ezelin von Romano* (1828); *Der Letzte Held von Marienburg* (1830); *Die Freier* (1833).—Miscellaneous: *Über Pressfreiheit* (1832); *Über die ethische und religiöse Bedeutung der neueren romantischen Poesie in Deutschland* (1847); *Geschichte der poetischen Literatur Deutschlands* (1857).—*Sämtliche Werke*, ed. W. Kosch (12 vols, 1908 ff.).
H. v. Eichendorff, *J. v. E., sein Leben und seine Schriften* (1864; ed. K. v. Eichendorff and W. Kosch, 1923); H. Brandenburg, *J. v. E.* (1922); *Eichendorff-Kalender*, ed. W. Kosch (19 vols, 1910–29); *Aurora* (12 vols, 1929–43). H.A.P.

Eike von Repgowe (*Reppichau, Anhalt, *fl. c.* 1180–1235), author of the *Sachsenspiegel*, a comprehensive account of German customary law, widely used in N. Germany and imitated elsewhere; probably also the compiler (from various sources) of the *Sächsische Weltchronik*.

Sachsenspiegel, ed. K. A. Eckhardt (1933); modernized, H. C. Hirsch (1936–39); *Weltchronik*, in *Mon. germ. hist.*, *Dt. Chron.*, II (1877).

K. A. Eckhardt, *Die Entstehungszeit des Sachsenspiegels und der Sächsischen Weltchronik* (1931). F.P.P.

Eilhart von Oberg (*nr Brunswick; *fl. c.* 1170 or 1180), author of the first German Tristan epic. Whether he wrote before or after Heinrich von Veldeke is uncertain. Of his *Tristrant* only about 1,000 lines are preserved, but the work of elaborators, a Czech redaction and the prose novel (printed in 1484) show that his source was the (lost) O.Fr. *estoire*, which he translated conservatively, having little understanding of *amour courtois* (see GOTTFRIED v. STRASSBURG).

K. Wagner, *E. v. O.* (1924); F. Lichtenstein, *E. v. O.* (1877; the fragments and the elaborated texts; still indispensable); F. Pfaff, *Tr. u. Is. Prosaroman des 15. Jh.* (1881).

H. Küpper, *Bibliographie zur Tristan-Sage* (1939); G. Schöpperle, *Tr. and Is.* (2 vols, 1913); F. Ranke, *Tr. u. Is.* (1925). F.P.P.

Einhard (*c.* 770–840), biographer of Charlemagne. Of noble parentage (Main valley) he studied at Fulda (*c.* 788–91) and under the name Bezaleel (*Exod.* 31, 2 seq.) was in charge of building projects at the court of Charlemagne. He served successfully with Louis the Pious. Retiring to his estate Seligenstadt (Odenwald), he there composed (*inter alia*) the *Vita Caroli Magni* (*c.* 820), in conscious emulation of Suetonius—one of the main works of the 'Carolingian revival'.

Ed. O. Holder-Egger (1927); tr. A. J. Grant, *Early Lives of Ch.* (1905).

A. J. Grant, *Eginhart*, etc. (1922); H. Pyritz, 'Das Karlsbild E.s', in Dt. Vierteljhrsschr. XV (1838); G. Baesecke, 'Karlische Ren.', *ibid.* XXIII (1949). F.P.P.

Eiximeniç, FRANCESC (**c.* 1340; †1409?), Catalan theologian and writer. Studied at the university of Lleida (Lerida) and then at Cologne, Paris, Oxford and Toulouse. He was at the papal court and was on friendly terms with the contemporary Catalan kings. As a Franciscan friar he resided for 25 years in Valencia, until appointed bishop of Elna in Roussillon (1408). He was a prolific writer, second only to Ramón Lull. His greatest work is *El Crestià* (1381–86), an encyclopaedia of all the aspects of man as a Christian. Only four of the projected 13 books are extant—the first (origins of Christianity), the second and third (morals) and the twelfth, a political treatise on the government of a republic. The *Libre de les Dones* is a study of the condition of women from girlhood to married and religious life. Other books on theology and mysticism are *Vida de Jesuchrist*, *Libre dels Angels*, *Pastorale* and *Scala Dei*. His prose is clear, direct, studded with anecdotes, and invaluable as a reflection of contemporary life, public and private, and political thought and practice. J.M.B.i R.

Ejima KISEKI, pseud. of EJIMA SHIGETOMO, also known as Ejima Ichirōemon (*Kyoto 1667; †*ibid.* 1736), Japanese novelist. The son of a Kyoto grocer, he wasted his inheritance by luxurious living and took up writing for a living. In 1699 he became an associate of Andō Jishō in writing popular novels for a publishing-house which Jishō owned and the two gained rapid success and produced a steady succession of books to satisfy public demand. In 1712 Kiseki quarrelled with Jishō and published his books in a rival publishing-house of his own, but joined him again in 1719 and continued to work in co-operation with him until his death. A large number of their writings were published in their joint names, but it is certain that Kiseki wrote most of these. The novels which he wrote were in the same tradition as those of Ibara Saikaku, dealing with the life of the *demi-monde*, with graphic and humorous accounts of the courtesans and their amorous adventures.

Seken musume katagi (1716); *Kokusenya Minchō Taiheiki* (1717).

H. S. Hibbet, 'E. K. and his *Katagi-mono*', in Harvard Jour. As. Stud., 14 (1951). E.B.C.

Ekiken: see KAIBARA EKIKEN.

Ekkehart I (*900/10; †973), monk and finally dean of the Alemannic monastery of St Gall. Critics are uncertain of the extent to which his *Waltharius manu fortis* (a work of his youth known to have been conceived as an essay in the Virgilian epic style) preserved a genuine Germanic 'Heldensage' (of Walther and Hildegunde, cf. the Anglo-Saxon *Waldere*). Such doubts do not make it less readable. This Ekkehart and Ekkehart the Courtier (†900) are rolled into one in Scheffel's novel (1855).

Ed.: K. Strecker (2nd ed. 1924) and H. Althof (text 1899, commentary 1908). Ger. tr. Althof (1925) and P. v. Winterfeld, *Dt. Dichter des lat. MA.* (1922).

F. J. E. Raby, *Secular Lat. Poetry*, I, 262 seq.; (1934); J. M. Clark, *The Abbey of St Gall* (1926); K. Stackmann, 'Forschungsbericht', in Euphorion, XLV (1950); O. Schumann, in Anz. f. dt. Alt., 65 (1951). F.P.P.

Ekkehart IV (*c. 980; †c. 1060), dean of St Gall. He was the author of a *Liber Benedictionum*, religious verses for school use, but, above all, of the *Casus Sancti Galli*, a lively, if not always reliable, account of the history of the abbey

J. Egli, *Der liber benedictionum Ekkeharts IV* (1909); *Casus S. Galli*, ed. G. Meyer v. Knonau (1877). F.J.E.R.

Ekken: see KAIBARA EKIKEN.

Eknāth (†A.D. 1608), Marāthī writer of hymns in honour of the god Vithobā of Pandharpur. He came from Paithan in the Deccan. Though a Brahmin, he committed the then unheard-of act of dining with an outcaste.

N. Macnicol, *Psalms of the Marāthā Saints* (1923). H.G.R.

Eleutherophilos: see LINSCHOTEN, PAŪLUS.

Elgström, PER (*Kronoborgs län 24 XII 1781; †Stockholm 28 X 1810), Swedish poet and pamphleteer. He considerably influenced Swedish neo-romanticism in the early 19th century, being the first to adopt Schelling's system of objective idealism. He had much in common with C. J. L. Almquist.

Samlade vitterhetsarbeten af Per Elgström och G. Ingelgren, ed. P. Hanselli (1860).

S. Magnusson, *Det romantiska genombrottet i Auroraförbundet* (1936). C.H.K.

Eliade-Radulescu, ION: see HELIADE-RADULESCU.

Elias d'Ussel: see EBLE D'USSEL.

Elias, WILLEM, alias WILLEM VRANCX, 16th-century Dutch poet in the Rederijker tradition, factor of the Chamber of Rhetoric, 'De Lelie' at Diest. He wrote the remarkable *Cluyt van Tielebuys*.

L. Willems, 'De diestersche rederijker W. E.', in *Gedenkboek A. Vermeylen* (1932). J.J.M.

Elie of Winchester, 12th-century Anglo-Norman poet. He translated the *Disticha Catonis* (see CATO).

Elie's de Wincestre, eines Anonymus und Everarts Übertragungen der Disticha Catonis, ed. E. Stengel (1886). M.F.L.

Elijah of Wilna: see WILNA, ELIJAH.

Eliot, GEORGE, pen-name of Mary Ann Evans (*Arbury Farm, Warwicks 22 XI 1819; ∞1880 J. W. Cross; †London 22 XII 1880), English novelist. George Eliot spent her youth looking after her father's household in Warwickshire, reading widely and acquiring a knowledge of classical and European languages. Her friendship with Charles Bray brought her into contact with new ideas and forced her to reconsider her religious beliefs. On her father's death (1849) she became assistant editor of The Westminster Review (1851–53), making the acquaintance of John Chapman and Herbert Spencer. From 1854 until his death in 1878 she lived with G. H. Lewes who did much to encourage her creative powers. Her literary apprenticeship was served in translation and criticism, but in 1857 she made her début as a novelist with three stories in Blackwood's Magazine.

George Eliot's tolerance and largeness of mind gives a deep humanity to all her novels. Her early work is largely autobiographical in its treatment of English rural life and of the experiences of childhood. Her gift for comedy blends with a command of pathos to lend warmth to her characterization; and to her firm moral sense, with its emphasis on duty and renunciation, her plots owe both their dramatic intensity and their seriousness.

The freshness of the first novels is lacking in the later, where historical documentation and philosophical issues engaged her attention for their own sake, but in *Middlemarch* these preoccupations are successfully adjusted to the interest of plot and character. The first English novelist to draw 'intellectual' men, she had great range in portraiture. *Middlemarch* is a study of the Victorian age, not merely of 'provincial life', and does justice to its greatness.

NOVELS: *Scenes from Clerical Life* (2 vols, 1858); *Adam Bede* (3 vols, 1859); *The Mill on The Floss* (3 vols, 1860); *Silas Marner* (1861); *Romola* (3 vols, 1863); *Felix Holt, the Radical* (3 vols, 1866); *Middlemarch* (4 vols, 1871–72); *Daniel Deronda* (4 vols, 1876).—TRANSLATIONS AND ESSAYS: D. F. Strauss, *The Life of Jesus Critically Examined*, tr. by Marian Evans (3 vols, 1846); L. Feuerbach, *The Essence of Christianity*, tr. by Marian Evans (1854); *Impressions of Theophrastus Such* (1879); *Essays and Leaves from a Notebook*, ed. C. L. Lewes (1884).—VERSE: *The Spanish Gypsy* (1868); *The Legend of Jubal and Other Poems* (1874).—*Collected Works* (20 vols, 1878–80; Illustr. Copyright ed., 21 vols, 1908).

J. W. Cross, *G. E.'s Life, as related in her*

Letters and Journals (3 vols, 1885); M. Blind, *G. E.* (1883); O. Browning, *Life of G. E.* (1890); L. Stephen, *G. E.* (1902); M. H. Deakin, *The Early Life of G. E.* (1913); E. S. Haldane, *G. E. and Her Times* (1927); A. H. Paterson, *G. E.'s Family Life and Letters* (1928); A. T. Kitchel, *George Lewes and G. E.* (1934); G. S. Haight, *G. E. and John Chapman* (1940); Gerald Bullett, *G. E. and her Novels* (1947); Joan Bennett, *G. E.: Her Mind and her Art* (1948).—Articles on G. E. in F. W. H. Myers, *Essays Modern* (1883); Henry James, 'The Life of G. E.' and 'Daniel Deronda, A Conversation', in *Partial Portraits* (1888), 'The Poetry of G. E.', in *Views and Reviews* (1908); Virginia Woolf, *The Common Reader* (1925); F. R. Leavis, *The Great Tradition* (1948). R.F.

Elisabeth, Countess of Nassau-Saarbrücken (1397–1456) compiled a series of German prose 'novels', *Loher* (= Lothar) *und Maller*, *Hug Schapler*, *Herpin*, *Sibilla* (all by 1437), using stories and motifs from French *chansons de geste* and their prose derivatives. It is difficult for us to believe that they were not intended as burlesques: often reprinted in the 16th century, they finally joined the chapbooks.

Hug Schapler, ed. H. Kindermann (Dt. Lit. in Entw.-Reihen, 1928); further biblio. details in G. Ehrismann, *Gesch. d. dt. Lit. . . . des MAs.* (*Schlussbd.*, 1935); W. Liepe, *E. v. N.-S.* (1920); L. Mackensen, *Die dt. Volksbücher* (1927). F.P.P.

Elizabeth I, Queen of England and Ireland (*Greenwich 7 IX 1533; †Richmond 24 III 1603). Tutored by Ascham, she could read the Greek Testament, Sophocles, Cicero, Livy and some of the early Christian Fathers. Her translations of Boethius, Plutarch (*De Curiositate*) and Horace (*De Arte Poetica*) show ability in verse and prose. B.L.J.

Letters to James VI, 1582–1602, ed. J. Bruce (1849); *Englishings of Boethius, Plutarch, Horace* (1593), ed. C. Pemberton, Early Eng. Text Soc. (1899).

G. B. Riddleborough, 'Queen Elizabeth's Translations of Boethius', in Jour. Eng. Ger. Philol. (1946). J.R.B.

Elliott, Ebenezer (*Masborough 17 III 1781; †Great Houghton 1 XII 1849), English poet who dedicated his not inconsiderable talent to vigorous passionate rhymes against the Corn Laws.

Village Patriarch (1829); *Corn Law Rhymes* (1831); *Love: A Poem* (1831); *Splendid Village*, etc. (2 vols, 1850).—*Works*, ed. by son, E. Elliott (2 vols, 1876).

J. Watkins, *Life, Poetry and Letters of E. E.* (1850); J. Searle, *Memoirs of E. E.* (1850). R.M.H.

Ellis, George (*West Indies 1753; †1815), English pamphleteer, historian and editor who contributed both to the Whig satires, *Rolliad* (*c.* 1785) and, later, The Anti-Jacobin; a friend of Scott.

Poetical Tales by Sir Gregory Gandes (1778); *History of the Dutch Revolution* (1789); ed. *Specimens of the Early English Poets* (1790), *Specimens of the E. E. Romances* (1792). H.An.

Elster, Kristian Mandrup (*Overhalla 4 III 1841; ∞1874 Sanna Fasting; †Trondhjem 1881), Norwegian novelist and short-story writer. Elster achieved posthumous fame with his novel *Farlige Folk* (1881), and, although his earlier short stories and sketches had been favourably received, he failed, largely by reason of a morbid lack of self-confidence, to establish himself as a writer. Fantasy versus reality is the central problem in his work.

Tora Trondal (1879); *Udvalgte Fortællinger*, ed. A. Kielland (1881).—*Samlede Skrifter* (2 vols, 1903). R.G.P.

Elstob, Elizabeth (*Newcastle on Tyne 29 IX 1663; †3 VI 1756), English author of an Anglo-Saxon grammar (1719) and translator of *Homily on the Nativity of St Gregory* (1709).

Mrs (Mary) Delany, *Autobiography*, ed. Lady Llanover (1861–62); G. B. Richardson, *William and Elizabeth Elstob, the learned Saxonists* (1847). R.M.H.

Elyot, Sir Thomas (*1490?; ∞after 1522 Margaret Abarrow; †20 III 1546), English diplomatist and scholar, who helped to 'augment our English tongue' with his translations and Latin-English *Dictionary* (1538). He was a reluctant ambassador to Charles V of Spain (1531–32). The sound theory of education developed in his *Governor* (1531) shows an awareness of the ideal relationship between matter and style which is exemplified in his translations. B.L.J.

The Boke named the Governor (1531), ed., with life and criticism, H. H. S. Croft (2 vols, 1880), ed. F. Watson (1907); *The Castel of Health* (1539), repr. facs. (1937); *Of the Knowledge which maketh a Wise Man* (1533), ed. E. J. Howard (1946).

D. T. Starnes, *Sir T. E.* (1933); J. Wortham, 'Sir T. E. and the Translation of Prose', in Hunt. Lib. Quart. (1948). J.R.B.

Elys, Edmund (*Haccombe, Devonshire 1634?; †after 1707), English divine and poet who defended the Quakers in pamphlets. A fellow of Balliol College, Oxford (1655), he edited H. More's

Letters (1694) and translated Boethius (1674).

Dia Poemata (1655); *Divine Poems* (1658; 1659); *Miscellanea* (1662). B.L.J.

Emerson, RALPH WALDO (*Boston 25 V 1803; ∞1829 Ellen Tucker (†1831), ∞1835 Lydia Jackson; †Concord, Mass. 27 IV 1882), American poet, essayist and philosopher. Following his long line of preacher ancestors, he attended Harvard and became a pastor; but resigned when he could not conscientiously administer the Eucharist. On his first trip to Europe he formed a life-long friendship with Carlyle. His productive years began when he remarried and settled in Concord; here he helped found the Transcendental Club and edited The Dial. His first book, *Nature* (1836), contains the gospel of his transcendental ideas. He was considered revolutionary when he gave the Harvard address, *The American Scholar* (1837), demanding independence in thought and art, emphasizing supreme self-reliance. Now famous, he produced two series of *Essays* (1841 and 1844); lectured throughout the West and abroad; published *Representative Men* (1850), testing the values of great men, and *English Traits* (1856), gracefully analysing British society. His social criticism culminates in *The Conduct of Life* (1860). An experimental poet as well as philosopher, he was leader of the American renaissance.

Poems (1847); *Society and Solitude* (1870); *Selected Poems* (1876); *Natural History of the Intellect and Other Papers* (1893).—COLLECTED: *The Complete Works of R. W. E.*, ed. E. W. Emerson (12 vols, 1903–04); *The Complete Essays and Other Writings of R. W. E.*, ed. B. Atkinson (1940).—JOURNALS: *The Journals of R. W. E.*, ed. E. W. Emerson and W. E. Forbes (10 vols, 1909–14); *The Heart of E.'s Journals*, ed. B. Perry (1926).—LETTERS: *The Correspondence of Thomas Carlyle and R. W. E.*, ed. C. E. Norton (2 vols, 1883); *The Letters of R. W. E.*, ed. R. L. Rusk (6 vols, 1939).

G. E. Woodberry, *E.* (1907); G. W. Cooke, *E.: His Life, Writings, and Philosophy* (1881); B. Perry, *E. Today* (1931). H.L.C.

Emin, FËDOR ALEXANDROVICH (*Yugoslavia? 1735?; †St Petersburg 1770), the first Russian novelist at a time when Russian prose-fiction consisted mainly of translations. He went to Russia in 1761, learned the language, edited in 1769 the best satirical journal of that period, *Adskaya Pochta* ('The Hell Post'), and wrote seven didactic-adventurous novels. Some of them are modelled on Fénelon's *Les aventures de Télémaque.* His *Pis'ma Ernesty i Doravry* ('Letters between Ernesta and Doravra', 1766) shows a strong influence of Rousseau's *La nouvelle Héloïse.*

A. Lyashchenko, *Publitsisticheskiy element v romanakh Emina* (1898); V. V. Sipovsky, *Ocherki iz istorii russkogo romana*, I (1909). J.L.

Eminescu, MIHAIL, pseud. of MIHAIL EMINOVICI (*Botoşani 13 or 15 I 1850; †Bucharest between 3 and 15 VI 1889), a great Rumanian poet, though he ceased writing at the age of thirty-three. While still a schoolboy in Cernautz (1865) some of his poems were printed in the Familia magazine. At sixteen he ran away for the second time with a company of strolling players whose prompter he was for three years. In 1869 he went to Vienna university and thence with a 'Junimea' scholarship to Berlin university (1872–74) but failed to take a degree at either. A poem of his, *Venerea şi Madona*, published in Convorbiri Literare (1870) attracted much attention. From 1877 to 1883 he was one of the editors of the daily Timpul in Bucharest. He showed signs of insanity in 1883 but was cured and became assistant librarian at Jassy university until his first relapse (1886) when he was interned in Neamtz monastery. After a short lucid interval he had another relapse (1889) and died shortly after, in tragic circumstances.

Eminescu was a romantic dreamer whom extreme sensibility and powerlessness to face the ups and downs of life turned into a pessimist. He had the intellectual equipment of a great poet—culture and ideas. He was deeply interested in science and sociology. Between two relapses he studied Sanskrit and actually left a Sanskrit grammar and a translation from Kant. He wrote 60 poems, two philosophical tales (*Sărmanul Dionis* and *Cesara*), a novel (*Geniu Pustiu*), fairy tales (*Făt frumos din lacrimă*) and a great many articles on a wide range of subjects. Some of his poems and tales have been translated into French, German, Italian and English.

Poezii (1880, 6th ed. 1892; other eds. 1938, 1950; Ger. trs: *Der Abendstern* (*Luceafărul*) E. von Herz, 1893; *Gedichte*, Tecouţia, 1893; *Deutsche Übertragungen aus den Dichtungen des Poeten E.*, 1901; *Gedichte*, M. W. Schroff, 1913; *Quelques poésies de E.*, tr. A. G. Soutzo, 1911; *Poèmes*, tr. P. Nicolescu, 1931; *Poèmes choisis*, tr. R. P. Barral, 1934; *Hypérion* (*Luceafărul*), tr. P. Lahovary, 1943; *Poems*, tr. E. Pankhurst and I. O. Stefanovici, 1930); *Prosa şi versuri* (1890; *Der arme Dionis* (*Sărmanul Dionis*), Ger. tr. Sanielevici and W. Majerczik, Bucharest, 1904; *Novellen*, tr. M. W. Schroff, Cracow, 1913).

N. Petrascu, *E., Studiu critic* (1891); M. Dragomirescu, *Critica stiinţifica şi E.* (1895); I. Scurtu, *E., Leben und Prosaschriften* (1904); N. Zaharia, *E., Pesimismul şi personalitatea sa artistica* (1910); T. Vianu, *Poezia lui E.* (1920); D. A. Nanu, *Le poète E. et la poésie lyrique française* (1930); D. Caracostea, *Arta cuvântului la E.* (1938); U. T. Paunescu, *Problema E., Comentarii şi Interpretari* (1941); I. San Giorgio, *Neue deutsche Quellen bei E.* (1941). A.V.W.

Emo (*Westeremden ? *c.* 1175; †Wittewierum 1237), Frisian chronicler, studied at Orleans, Paris and Oxford, became a teacher at Westeremden, entered the Premonstratensian order and founded the abbey of Bloemhof at Wittewierum in 1214. Here he remained as abbot until his death. He wrote a chronicle, important for the history of Friesland, running from 1204 until 1234, continued by Menko until 1273 and next by Folberd (?) until the end of the 13th century.

Ed. H. O. Feith and G. Acker Stratingh, in *Werken v. h. Hist. Genootschap te Utrecht*, N. S., IV (1866); L. Weiland, in *Mon. Germ. Script.*, XXIII (1874).

A. W. Wijbrands, *De abdij Bloemhof te Wittewierum in de 13e eeuw* (1883); J. Romein, *Gesch. van de Noord-Nederlandsche geschiedschrijving in de Middeleeuwen* (1932). J.J.M.

Empedocles of Acragas (mid-5th century B.C.), Greek philosopher, a man of varied activities, including politics, medicine, cosmology and religion. His work in hexameter verse, *On Nature*, gives a pluralist cosmology based on four ultimate elements (earth, air, fire and water), and biological theories of perception and thought. A second poem, *Purifications*, belongs to religion rather than to science or philosophy, and maintains the doctrine of metempsychosis. Quite lengthy fragments survive, mostly from *On Nature*. His main importance is his determination to reassert, against Parmenides, the value of the evidence of the senses for an understanding of reality.

H. Diels, *Die Fragmente der Vorsokratiker*, I (6th ed. 1951).

J. Burnet, *Early Greek Philosophy* (4th ed. 1945; with tr.); E. Bignone, *Empédocle* (1916); W. Jaeger, *Theology of the Early Greek Philosophers* (1947); W. Kranz, *Empedokles* (1949); W. J. Verdenius, ‘Empedocles’ “theory of sight”’, in *Studia Vollgratt* (1948). D.J.F.

Emrys ap Iwan, pen-name of Robert Ambrose Jones (*Abergele 24 III 1851; †Rhewl, Denbighshire 6 I 1906), Welsh critic. After a few years of studying and teaching on the continent, he spent his life as a minister in the Vale of Clwyd. In contributions to newspapers and periodicals he pilloried the defeatist snobbery and philistine religiosity of his fellow-countrymen, and advocated home-rule. His style shows influence by the prose-writers of the period between the Reformation and the Methodist revival.

Various contributions to Y Faner (1876–85) and Y Geninen (1883–1903); *Homilïau* (2 vols, 1906–09); *Breuddwyd Pabydd wrth ei Ewyllys* (2 vols [1931]); *Detholiad o Erthyglau a Llythyrau Emrys ap Iwan*, ed. D. M. Lloyd (3 vols, 1937–40).

T. Gwynn Jones, *E. ap I.* (1912); R. T. Jenkins, *Yr Apêl at Hanes* (1930); S. Lewis, *Ysgrifau Dydd Mercher* (1945); B. Jones, ‘Arddull E. ap I.’, in Y Llenor, XXIX (1950). B.Re.

Enchō, pseud. of Debuchi Jirokichi (*Edo (=Tokyo) 13 V 1839; †*ibid.* 11 VIII 1900), Japanese story-teller, whose numerous stories were taken down and published. E.B.C.

Encina, Juan del (*Salamanca 1468; †León ? 1529 ?), Spanish poet, dramatist and musician. He studied under Nebrija, sang in the cathedral and entered the household of the duke of Alba. His first plays were performed in the duke's palace in 1492. He failed to become cantor at the cathedral, went to Rome and obtained a canonry at Málaga in 1508. After two more visits to Rome he went to Jerusalem in 1519, where he said his first mass. On his return he became a canon at León. His *Cancionero* (1496) contains his essay on the art of poetry, some good lyrics, many rather conventional longer poems and eight plays, some religious, some profane. These plays are simple, in a literary dialect, and have considerable charm and realism. Several later ones were acted in Salamanca and Rome, including his more ambitious *Égloga de Plácida y Victoriano*. The first considerable Spanish dramatist, his work influenced L. Fernández, Vicente and Torres Naharro. He was a skilled musician, and his songs in Barbieri's *Cancionero* include some fine examples of his art. He also wrote a lament on the death of Prince John of Castile and a verse account of his pilgrimage to Jerusalem. His work as a whole is of artistic as well as historical importance.

F. Asenjo Barbieri, *Cancionero musical de los siglos XV y XVI* (1890); *Teatro complete*, ed. M. Cañete (1893); *Cancionero* (fac. repr., ed. E. Cotarelo, 1928); *Canciones*, ed. A. J. Battistessa (Buenos Aires, 1941).

J. P. W. Crawford, *Spanish Drama before Lope de Vega* (Philadelphia, 1937). E.M.W.

Enciso, Diego Jiménez de: see Jiménez de Enciso, Diego.

Engelbretsdatter, Dorothe, daughter of Engelbret Jørgensen (*Bergen 16 I 1634; ∞1652 Ambrosius Hardenbech; †*ibid.* 19 II 1716), Norwegian poet. The daughter of a clergyman, Dorothe was much praised in her day as a writer of baroque religious verse. She is somewhat lachrymose in her sentiments, but has a power of versification second only to that of Petter Dass with whom she shares the literary honours of the century.

Siælens Sangoffer (1677?); *Andægtige Taare-Offer* (1685).

J. Storjohann, *Norges første Digterpar D. E. og Peder Dass* (1911). R.G.P.

Engelen, Adriaan Walraven; pseud. H. van Apeltern (*Valkeveen 23 VIII 1804; †Velp 29 I 1890), Dutch liberal historian, prose writer and poet.

Poetry: *Poëzij* (1829); *Dichterlijken brief aan Dr. H. Riedel* (1833); *Staatshervormen* (1845).—Prose: *De grot van Fosto* (3 vols, 1840); *Herinneringen van vroeger en later leeftijd* (1887).

E. J. Potgieter, *Kritische Studiën*, 2 (1876). J.W.W.

Engelen, Cornelis van (*Utrecht 1722; †Leiden 1793), Dutch mennonite clergyman, man of letters and translator.

Welke zijn de algemeene oogmerken die een dichter moet bedoelen (1779). J.W.W.

Ennius, Quintus (*Rudiae, Calabria *c.* 239; †Rome 169 B.C.), 'the father of Roman poetry'. After service in the Roman army in Sardinia, Ennius was brought by M. Porcius Cato to Rome, where he earned a living by teaching Greek. He became an intimate friend of Scipio Africanus and in 184 obtained Roman citizenship. The extant fragments of his works, which included tragedies, comedies, satires and didactic poems, show Ennius as a poet of versatility both in form and subject-matter. His undying fame at Rome was achieved principally by his hexameter epic of Roman history, the 18 books of *Annales*. The extant lines (some 550) are conspicuous for their rugged greatness. The versification is rough, but it is impossible to overestimate Ennius' creation of the Latin quantitative hexameter.

Ennianae Poesis Reliquiae, ed. J. Vahlen (3rd ed. 1928); *The Annals of Q. E.*, ed. Ethel M. Steuart (1925); E. H. Warmington, *Remains of Old Latin*, I (Loeb Libr. 1935).

W. Y. Sellar, *The Roman Poets of the Republic* (3rd ed. 1889); E. Norden, *E. und Virgilius* (1915). A.J.D.

Ennodius, Magnus Felix (*473; †521), Christian writer, became bishop of Pavia in 511, and led embassies to Constantinople in 514 and 517 to fight the Eutychian heresy. His letters, speeches, poems and a life of St Epiphanius are of some historical interest, but exemplify in style the false taste of his age.

W. Hartel, *Corp. Script. Eccl. Lat.*, 6 (1882); F. Vogel, *Mon. Ger. Hist., Auct. Ant.*, 7 (1885). J.A.W.

Enomoto no Kikaku: see Kikaku.

Enríquez Gómez, Antonio (*Segovia 1602; †Amsterdam? 1660), Spanish poet, dramatist and novelist. Of Jewish descent, he left Spain in 1636, served Louis XIII as secretary and joined the Jewish community at Amsterdam. He wrote copiously in many genres. His most interesting works are a satire called *El siglo pitagórico* (which contains his picaresque novel *Don Gregorio Guadaña*), a couple of tragedies of vengeance and a handful of satirical lyrics. He was much influenced by Quevedo, Góngora and Calderón.

Bibl. Autores Esp., 33, 42, 47; *Academias morales de las Musas* (Bordeaux, 1642); *El siglo pitagórico* (Rouen, 1644).

M. Menéndez y Pelayo, *Historia de los heterodoxos españoles*, 5; C. Roth, *A History of the Marranos* (1940). E.M.W.

Envallson, Carl Magnus (*Vaxholm 24 X 1756; †Stockholm 14 VII 1806), Swedish writer. He revolutionized Swedish vaudeville, for which he translated, revised and wrote large numbers of plays. Of these, *Kronofogdarne eller Slottерölet* (1787), modelled on Piis and Barré's *Les vendangeurs ou les deux baillis*, was his greatest success, while his lyrical tragedy *Gustaf Ericsson i Dalarne* (1784) was the first patriotic musical play in Sweden.

J. Flodmark, *C. E. och hans 'Kronofogdar'* (1914). C.H.K.

Enzinas, Francisco de; *alias* Dryander, Du Chesne, Van-Eick, etc. (*Burgos 1520?; †Strasbourg 1552), Spanish humanist. He studied at Louvain and Wittenberg where he met Melanchthon. His translation of the New Testament caused him to be imprisoned in Brussels. He escaped (1545) and travelled widely. He taught Greek at Cambridge and produced some translations of Plutarch and Lucian.

El Nuevo Testamento (Antwerp, 1543); *Diálogos de Luciano* (Strasbourg, 1550); *Las vidas de ilustres y excelentes varones griegos y romanos* (Strasbourg, 1551); *Mémoires de Francisco de Enzinas* (Brussels, 1862).

M. Menéndez y Pelayo, *Historia de los heterodoxos españoles*, IV (1948). E.M.W.

Enzo (*1220/25; †1272), Italian poet. A natural son of the emperor Frederick II, Enzo was made king of Sardinia (1239) and imperial legate in the Romagna. Being taken prisoner by the Bolognese in 1249, he remained in captivity in Bologna until his death. It seems that he was able, in this period, to cultivate the society of literary men; and what is perhaps his only authentic surviving poem, the fine nostalgic canzone, *Amor mi fa sovente*, may have been written in prison. Salimbene da Parma describes him admiringly in his chronicle.

E. Monaci, *Crestomazia ital. dei primi secoli* (1912).

V. De Bartholomaeis, *Primordi della lirica d'arte in Italia* (1943); A. Monteverdi, 'Per una canzone di R. E.', in Studi romanzi, 30 (1947); S. Santangelo, in Studi medievali, 17 (1951). K.F.

Eötvös, József, Baron (*Buda 3 IX 1813; ∞1842 Ágnes Rosty; †Budapest 2 II 1874), Hungarian novelist, poet and essayist. Liberal philosopher and statesman, Eötvös won immediate recognition with his *A Karthauzi* (1839–40), probably modelled on Sainte-Beuve's *Volupté*. No great stylist, he was nevertheless a deep thinker, whose literary and political activity alike were aimed at social reform.

Novels: *A falu jegyzője* (3 vols, 1845; *The Village Notary*, tr. O. Wenckstern, 3 vols, 1850); *Magyarország 1514-ben* (3 vols, 1847). —Various: *Reform* (Leipzig, 1846); *A XIX. század uralkodó eszmeinek befolyása az álladalomra* (2 vols, 1851–54).

J. Péterfy, *Összegyüjtött munkái*, I (1901); G. Voinovich, *Báró E. J.* (1903). G.F.C.

Ephorus (*Cyme, *fl.* mid-4th century B.C.), Greek historian, probably pupil of Isocrates in Athens. His *Histories* in 30 books moralizes upon the story of the Greek people and of such foreign nations as they knew, from the Dorian invasion to *c.* 340. This first 'universal' history, itself a compilation, was much drawn upon by succeeding historians.

F. Jacoby, *Fragmente der griech. Historiker*, vol. 2 (1926).

E. Cavaignac, 'Réflexions sur Éphore', *Mélanges Glotz*, I (1932); A. Momigliano, 'La Storia di Eforo e le Elleniche di Teopompo', Riv. filol. class., 13 (1935); G. L. Barber, *The Historian Ephorus* (1935). R.B.

Ephraem, Byzantine historian. Nothing appears to be known about him except that he wrote a *Chronicle* in verse *c.* 1313 on the history of the Roman and Byzantine emperors to 1261. Its importance lies chiefly in its usefulness in establishing the text of other historians on whose work Ephraem relies.

Ed. I. Bekker (1840, with Latin tr.); Migne, *Patr. Gr.*, 143 (with Latin tr.). J.M.H.

Epicharmus (**c.* 530; †*c.* 440 B.C.), wrote short comic dramas at Syracuse under Gelo and Hiero, and before that at Megara Hyblea. Of 35 plays, 18 were myth-burlesques, with Heracles and Odysseus as popular characters; some of the rest were apparently scenes from everyday life and dramatized debates. *Elpis e Ploutos* has the earliest known comic parasite; elsewhere there is much philosophizing, occasional flashes of wit and imagination, and traces of parody and contemporary allusion. Aristotle credits Epicharmus with beginning plot-construction; here, and in the treatment of certain favourite themes and characters, he may have influenced Athenian comedy. His reputation as a sage provoked imitation: spurious quotations and whole treatises circulated under his name.

G. Kaibel, *Comicorum Graecorum Fragmenta*, I (1899); A. Olivieri, *Frammenti della commedia greca*, I (2nd ed. 1946, with It. comm.); D. L. Page, *Greek Literary Papyri*, I (Loeb Libr. 1942).

A. W. Pickard-Cambridge, *Dithyramb, Tragedy and Comedy* (1927); G. Norwood, *Greek Comedy* (1931, with trs); E. Wüst, 'Epicharmos und die alte attische Komödie', in Rhein. Museum, N. F. 93 (1950). E.W.H.

Epictetus (*Hierapolis, Phrygia *c.* 55; †*c.* 135), Stoic philosopher. He was a slave but was later set free and taught philosophy at Rome and in Epirus. Arrian published his lectures and a *Manual* of his philosophy. Like other Stoics he taught submission to Fate, and happiness through self-reliance, but without the usual Stoic self-righteousness.

W. A. Oldfather (Loeb Libr., 2 vols, 1926).

T. Colardeau, *Étude sur Épictète* (1903); D. S. Sharp, *E. and the New Testament* (1914). D.J.F.

Epicurus (*Samos 341; †270 B.C.), Greek philosopher. He settled in Athens in 306, established his school, the rival of the Stoics, in a garden, and spent his whole life teaching there. Only three epistles, the *Kyriai Doxai* and some fragments of other works survive.

His problem was to show men the way to personal happiness and tranquillity in a hostile and unpredictable world, and the chief obstacles to be overcome were irrational desires, superstitions and fears. He taught a rigidly materialistic view of the world, based on the atomic metaphysics of Democritus and Leucippus: the world is a random product of natural causes, directed neither by fate nor by gods. Epicurus' emphasis on personal tranquillity, and the selfish hedonism which he appeared to teach, brought his system more disrepute than it deserved. It was admittedly unsocial, but it was not gross. It is expounded with magnificent fervour by the Roman poet Lucretius.

H. Usener, *Epicurea* (1887); C. Bailey, *E.* (1926, with tr.).

C. Bailey, *The Greek Atomists and E.* (1928; fullest Eng. account); E. Zeller, *Stoics, Epicureans and Sceptics* (1880); W. Wallace, *Epicureanism* (1902); R. D. Hicks, *Stoic and Epicurean* (1910); J. M. Guyau, *La Morale d'Épicure* (1927); A. J. Festugière, *Épicure et ses Dieux* (1944). D.J.F.

Equicola, Mario (*Alvito *c.* 1470; †Mantua 1525), Italian humanist, author of *Libro de natura de amore* (1525), an encyclopaedic treatise reflecting the Platonism of Marsilio Ficino. He was secretary to Isabella d'Este, whom he accompanied to Provence.

D. Santoro, *Della vita e delle opere di M. E.* (1906) and *Il viaggio di Isabella Gonzaga in Provenza* (1913); L. Savino, 'Di alcuni trattatisti d'amore', in Studi di letteratura italiana, XI (1914); N. Robb, *Neoplatonism in the Italian Renaissance* (1934). B.R.

Eraqi: see Iraqi.

Erasmus, Desiderius (*Rotterdam 27 or 28 X 1469; †Basle 12 VII 1536), Dutch humanist, son of Gerard, priest at Gouda, and Margaretha, a woman of Rotterdam. He was educated at the Latin school at Deventer and the friary school at 's-Hertogenbosch. In 1487 he entered the monastery of Steyn near Gouda and was ordained priest in 1492. Next year he left the monastery as secretary to the bishop of Cambrai, who in 1495 allowed him to take up his studies in Paris. There, at the Collège Montaigu, he renewed his acquaintance with the spirit of the Modern Devotion in which he was not very much interested, however. In 1499 he visited England in the suite of Lord Mountjoy. Here he met Thomas More whose lifelong friend he became, spent a few months at St Mary's College, Oxford and was influenced by John Colet who roused his interest in Christian antiquity. Until 1517 Erasmus was constantly abroad (1506–09 in Italy, where he became doctor of theology in Turin and next in England where he lectured at Cambridge). His literary fame by now was world-wide. After the pagan humanistic writings *Antibarbari*, *Adagia* and *Colloquia*, Erasmus professed his 'biblical humanism' in *Enchiridion* and next published two works which won him general and durable fame, *Moriae Encomium*, a delightful analysis of the contradictions of man's deepest urges, and an edition of the New Testament, which for centuries remained the basis of New Testament scholarship. Erasmus' years at Louvain (1517–21) were darkened by the battle of the Reformation. Urged by both Protestants and Catholics to take sides publicly, he finally gave in. At Basle where, anxious for his safety, he had taken refuge in 1521, he wrote against Luther his *De libero arbitrio*, forthwith replied to by the latter in *De servo arbitrio*. Erasmus lacked understanding for the Lutheran 'sola gratia', which he considered a danger to morality. Henceforward he belonged to the Roman camp. So when in 1529 the Reformation was triumphant at Basle he went into exile at Freiburg. He died while on a visit to his publisher Froben at Basle.

F. v. d. Haeghen, *Bibl. Erasmiana* (5 vols, 1897–1907); W. de Vreese, *Bibl. Erasmiana* (1936–41).

Opera Omnia, ed. J. Clericus (10 vols, 1703–06); *Opus Epistolarum*, ed. P. S. and H. M. Allen and H. W. Garrod, (11 vols, 1906–47), Eng. tr. (up to 1518) by F. M. Nichols, *Th epistles of E.* (3 vols, 1901–17); *Opuscula*, ed. W. K. Ferguson (1933).

J. Huizinga, *E.* (4th ed. 1947; Eng. tr. 1952); R. B. Drummond, *E. his Life and Character* (2 vols, 1873); F. Seebohm, *The Oxford Reformers* (4th ed. 1913); R. H. Murray, *E. and Luther* (1920); Preserved Smith, *E.* (1923) and *A key to the colloquies of E.* (1927); P. S. Allen, *The age of E.* (1914) and *E., Lectures and Wayfaring Sketches* (1934); J. B. Pineau, *E., sa pensée religieuse* (1924); A. Renaudet, *E.* (1926) and *Études érasmiennes* (1939); A. Hyma, *The youth of E.* (1930); M. Mann, *E. et les débuts de la Réforme française* (1934); T. Quoniam, *E.* (1935). J.J.M.

Eratosthenes (*Cyrene *c.* 275; †*c.* 195 B.C.). The last of the great Greek polymaths, he was literary critic, chronologist, mathematician, geographer and poet; head of the royal library at Alexandria from *c.* 235. None of his works survives entire. He combated the old conception of the poet as primarily an educator and did much for the study of Old Comedy. His work *On Chronography*, embracing cultural as well as political history, was the foundation of all later chronology. In his *Geographica*, stimulated by the voyages of discovery of the late 4th century, he cut geography loose from the leading-strings of Homer and applied mathematical methods to the measurement and description of the earth.

C. Müller, *Eratosthenis Chronographiae fragmenta*, in W. Dindorf's *Herodotus* (1844); E. Hiller, *Eratosthenis carminum reliquiae* (1872); C. Robert, *Eratosthenis catasterismorum reliquiae* (1878); H. Berger, *Die geographischen Fragmente des E.* (1880).

E. H. Warmington, *Greek Geography* (1934); H. F. Tozer, *History of Ancient Geography* (2nd ed. 1935); W. A. Heidel, *The Frame of Ancient Greek Maps* (1937); J. O. Thomson, *History of Ancient Geography* (1948). R.B.

Erauso, CATALINA DE, known as La Monja Alférez, 'the Nun Ensign' (*San Sebastián 1592; †Cuitlaxtla ?, Mexico 1650 ?), supposed Spanish autobiographer. Her *Historia* is probably an 18th-century forgery by Trigueros. The fact that she ran away from a convent and served for years as a soldier in America is undoubted. Several pamphlets and a play by Pérez de Montalbán were written about her adventures.

Historia de la Monja Alférez, Doña Catalina de Erauso, ed. J. M. de Ferrer (Paris, 1829); *La Nonne Alférez*, tr. J. M. de Heredia (1894); *The Nun Ensign*, tr. J. Fitzmaurice-Kelly (1908, containing the text of Montalbán's play).

M. Serrano y Sanz, *Apuntes para una biblioteca de escritoras españolas*, I (1903). E.M.W.

Erben, KAREL JAROMÍR (*Miletín 7 XI 1811; †Prague 21 XI 1870), Czech poet. The son of a fruit-farmer in north-eastern Bohemia, Erben qualified as a lawyer in Prague. He held various administrative posts until in 1844 he entered the service of the Bohemian museum in Prague, in which he spent the rest of his life. From 1851 he was archivist of the city of Prague. His early life was almost entirely devoted to the study of Slavonic (especially Czech) folk-lore, popular poetry, medieval literature and antiquities. In the spirit of romantic scholarship he collected Slavonic folk-tales (e.g. '100 Slavonic fairy-stories and tales in the original tongues', 1864) and Czech folk-songs ('Popular Czech songs and rimes', 1862–64).

His reputation as a poet rests on a single volume, *Kytice* ('The Garland', 1853), which ensures his place in the front rank of Czech poets and profoundly influenced later writers. It contains (in the definitive edition) 12 ballads and a prologue. The themes and rhythms are basically those of Czech folk-literature, with a distinct emphasis on the grim, irrational, demonic elements of folk belief. Yet Erben's conscious linguistic artistry and moral purpose make these poems much more than mere 'echoes' of popular poetry, such as Čelakovský had produced some years earlier.

Dílo, ed. A. Grund (5 vols, 1938–39); *Kytice*, best separate ed. by O. Fischer (4th ed. 1947).

A. Grund, *K. J. E.* (1935); R. Jakobson, 'Poznámky k dílu Erbenovu', in Slovo a slovesnost, I (1935). R.A.

Erceldoune, THOMAS OF, known as Thomas the Rhymer; or Learmont (**c.* 1220; †*c.* 1297), quasi-legendary (yet named in charters) Scottish prophet and poet, corresponding to Merlin in England.

The Romance and Prophecies of T. of E., ed. J. A. H. Murray (1875); J. M. Burnham, 'A Study of T. of E.', in Pub. Mod. Lang. Assoc., 23 (1908). R.W.B.

Ercilla y Zúñiga, ALONSO DE (*Madrid 1533; ∞1570 María de Bazán; †Madrid ? 1594), Spanish poet. He was of noble family, served as a page to Philip II, whom he accompanied to Flanders and England, and fought as a volunteer in Chile against the fierce Araucanian Indians. On his return to Spain he completed his epic poem on this subject, the three parts of which were published in 1569, 1578 and 1589 respectively. He married well and died rich. The *Araucana* is the most famous Spanish renaissance epic. It deals with Ercilla's own experiences and contains some magnificent descriptive writing: battle-scenes, landscapes, etc., though his style and versification are rather clumsy, and the poem contains too many irrelevant episodes. His sympathy for the Indians and admiration for their valour and fortitude are notable. The poem provided subject-matter for other poets and dramatists. The most famous sequel was written by Pedro de Oña.

Bibl. Autores Esp., 17; *La Araucana,* ed. T. Medina (Santiago, Chile, 4 vols, 1916), *Morceaux choisis*, ed. J. Ducamin (Paris, n.d.), adapted and tr. W. Owen, bk I, canto I (Buenos Aires, 1945).

M. J. Quintana, *Discurso sobre la poesía épica española*, Bibl. Autores Esp., 19; F. Pierce, *The Heroic Poem of the Spanish Golden Age* (Oxford, 1947); J. T. Medina, *Vida de E.* (1948). E.M.W.

Erckmann-Chatrian, joint pseud. of EMILE ERCKMANN (*Phalsbourg 20 V 1822; †Lunéville 14 III 1899) and ALEXANDRE CHATRIAN (*Soldatenthal 18 XII 1826; †Villemomble 3 IX 1890), French novelists and dramatists. Both were Alsatians who embarked on a joint literary career in 1847. Success came to them after 1859. They had a talent for portraying, often in an idealistic light, Alsatian manners (*L'Ami*

Fritz, 1864) and for glorifying patriotic and humanitarian sentiments (*Histoire d'un Paysan*). They adapted their novels for the stage, and finally quarrelled (1889).

Novels: *L'Illustre Docteur Mathéus* (1859); *Contes* (3 vols, 1860–62); *Le Fou Yégof* (1862); *Madame Thérèse* (1864); *Histoire d'un Conscrit de 1813* (1864; *The Conscript*, tr. R. D. Gellman, 1909); *Waterloo* (1865; Eng. tr. R. D. Gellman, 1909); *Histoire d'un Paysan* (4 vols, 1869–70; *The Story of a Peasant*, tr. R. D. Gellman, 1915); *Le Brigadier Frédéric* (1874).—Plays: *L'Ami Fritz* (1876); *Les Rantzau* (1882); *Madame Thérèse* (1882).

L. Shoumacher, *E.-C.* (1933).

M.G.; J.P.R.

Erinna, Greek poet from Telos (4th century B.C.), died at the age of nineteen. Fragments survive including a portion of her *Distaff* in which she recalls her girlhood with her friend Baucis and her horror at her friend's death soon after marriage.

E. Diehl, *Anthologia Lyrica Graeca* (1949); C. M. Bowra, *Greek Poetry and Life* (1936).

T.B.L.W.

Ershov, Peter Pavlovich (*1815; †1869), Russian poet; author of the charming fairy-tale in verse, *Konëk-Gorbunok* (1834, 'The Hunchbacked Pony'), a children's classic. It has been successfully filmed.

Stikhotvoreniya (1936); *Little Magic Horse*, tr. T. B. Drowne (1946). J.L.

Ertel, Alexander Ivanovich (*1855; †1908), Russian author whose stories and novels deal with life in the provinces after the reforms of 1861. Like Turgenev he delighted in natural scenery, and like Tolstoy he was a seeker for the meaning of life and an admirer of the simple people. His best works are *Zapiski stepnyaka* (1880–85) and the novel *Gardeniny* (1889, 1933).

Sobranie sochineniy (7 vols, 1909); *Pis'ma* (1909).

V. V. Bush, *Ocherki literaturnogo narodnichestva* (1931). J.L.

Erter, Isaac (*Koniuszek 1791; †Brody 20 IV 1851), Galician Hebrew satirist. After a career as a teacher marred by persecution on account of his modernist views, he began to study medicine at the age of thirty-four, practising at Brody from 1831. One of the chief exponents of *Haskalah* ('Enlightenment'), he directed his satires against all communal abuses, but also against Hasidism (see Ba‘al Shem Tov). He was influenced by Jean Paul, Heine, Börne; his contemporaries admired above all his pure biblical style. He made an unsuccessful effort to found a Hebrew periodical for scholarship and religious reform. A Hebrew translation of *Robinson Crusoe* by him is lost.

Ha-zofeh le-vet Yisra'el, ed. M. Letteris (1858).

J. Chotzner, 'I. E., a modern Hebrew Humorist', in Jew. Quart. Rev., III (1891); M. Lovitch, 'I. E., his life and works', in Hebrew Union College Annual, I (1904). C.R.

Erythraeus, Ianus Nicius, pseud. of Gian Vittorio Rossi (*Rome? 1577; †Rome 13 XI 1647), Italian scholar. After eighteen years as secretary to a cardinal, Rossi devoted himself to writing. An allegorical novel, *Eudemia*, satirizing contemporary Roman society, was inspired by John Barclay's *Argenis*. His collection of about 300 life-like sketches (in Latin) of contemporaries, *Pinacotheca*, remains a useful source.

Eudemia (1637; 2nd augmented ed. 1645); *Pinacotheca* (3 vols, Amsterdam, 1643); *Dialogi* (1645); *Epistolae ad Diversos* (4 vols, Colonia, 1645).—*Opera* (3 vols, Colonia [Amsterdam] 1645–49).

L. Gerboni, *Un Umanista nel Seicento* (1890); B. Croce, 'La "Pinacoteca" dell'Eritreo', in *Nuovi Saggi sulla Lett. del Seicento* (1931). U.L.

Esad, Mehmed: see Galib.

Escouchy, Mathieu d' (*1420?; †1482?), French chronicler; provost of Péronne and royal procurator at St-Quentin and Compiègne. His chronicle gives a remarkably impartial account of the last years of the reign of Charles VII of France (1444–61). His outlook on society is similar to that of Froissart, and his style is clear, lively and picturesque.

M. d'E., Chronique, ed. G. du Fresne (3 vols, 1863–64). A.H.D.

Escrivá, Juan (*Valencia 2nd half 15th century), Spanish poet, ambassador at Rome in 1497. His poems appeared in the *Cancionero general* of 1511. His most famous lines 'Ven, muerte, tan escondida' were often glossed, imitated and referred to by later writers, including Calderón.

H. del Castillo, *Cancionero general*, ed. J. A. de Balenchana (2 vols, 1882). E.M.W.

Espejo: see Santa Cruz y Espejo.

Espinel Martinez, Vicente (*Ronda 1550; †Madrid 1624), Spanish novelist and poet. He led a wandering life, studying at Salamanca and travelling through Navarre with visits to Aragon, Valladolid, Seville. While travelling to Italy he was held in captivity by Moors for a time. On returning to Ronda from Italy, he took orders.

He eventually became a chaplain in Madrid (1599), where he moved in musical and literary circles. His picaresque novel *Marcos de Obregón* (1618) has a hero who is not a rogue but a disillusioned observer of life. It is influenced by Alemán, but is less bitter. It influenced Lesage. In poetry he is said to have invented the *décima*.

Rimas (1591); *Vida de Marcos de Obregón*, ed. S. Gili Gaya (1922); A. Valbuena Prat, *La novela picaresca española* (1946); *The History of the life of the Squire Marcos of Obregon*, tr. A. Langton (2 vols, 1816).

E. Muret, 'Notes sur *Marcos de Obregón*', in *Mélanges A. Jeanroy* (1928). E.M.W.

Espinosa, Pedro (*Antequera 1578; †Sanlúcar 1650), Spanish poet, anthologist and prose-writer. After living in Granada, Seville and Valladolid he became a hermit and took orders; later he resumed an active life. His poems (especially *La fábula del Genil* and the *Psalmos*) are excellent; his anthology (1605) contained some of the best poems of his contemporaries. The prose satires are entertaining.

Flores de poetas ilustres, ed. J. Quirós de los Ríos and F. Rodríguez Marín (2 vols, 1896).

F. Rodríguez Marín, *P. E.: Estudio* and *Obras* (2 vols, 1907–09); A. Lumsden, 'P. E.', in *Liverpool Studies in Spanish*, II (1946). E.M.W.

Espronceda, José de (*nr Almendralejo, Badajoz 1808; †Madrid 1842), Spanish poet. Educated in the private school of Lista, he was at 15 already involved in a conspiracy. At 18 he fled to Gibraltar, Lisbon and London. He fought for the liberal cause in Holland (1828), on the Paris barricades (1830) and in Spain, with arms and pen, against Spanish absolutism. With less schooling than his model Byron, his lyrical impulse, wealth of metre and intensity of feeling made him the best Spanish exponent of extrovert romanticism. His limitations are painfully apparent in the ambitious, dramatic poem *El diablo mundo* (1840–41). He is most at home in virile patriotic poems calling for freedom, or when rebelling against society and siding with the underdog (*A Jarifa en una orgia*). He wrote two masterpieces. First, the *Canto a Teresa* (inexplicably included in *El diablo mundo*), in which he tells, in 44 octaves of poignant lyrical pessimism, of his personal experience from youthful illusions of freedom and love to utter disillusion and death; it became the canon of Spanish romanticism. Secondly, *El estudiante de Salamanca* (1839); its eerie atmosphere, restrained passion and variety of metre make this long poetic legend one of the most interesting versions of the Don Juan saga.

Obras Completas, ed. J. J. Domenchina (1945); *Poesias y El estudiante de Salamanca* and *El diablo mundo*, ed. Moreno Villa (1923); tr. in *Translations from Hispanic Poets*, pub. Hisp. Soc. Amer. (N. Y., 1938) and in J. Kennedy, *Modern Poets and Poetry of Spain* (1860).

J. Cascales Muñoz, *Don J. de E.: su época, su vida y sus obras* (1914); N. Alonso Cortes, *E.* (1942); P. H. Churchman, 'Byron and E.', in Rev. Hisp. (1909); A. Bonilla y San Martín, 'El pensamiento de E.', in Esp. Mod., 234 (1908); M. Garcia Blanco, *E. o el enfasis* (1943). R.M.N.

Esquilache, Francisco de Borja y Acevedo, Prince of (*Madrid 1582; †*ibid.* 1658), Spanish poet. He was governor of Peru from 1615 to 1621. His poems are often in the manner of the Argensolas: elegant, smooth and classical. They lack originality. Some of his *romances* approach the popular style.

Obras en verso (1639; Antwerp, 1654); Bibl. Autores Esp., 16, 29, 42, 61. E.M.W.

Estébanez Calderón, Serafín (*Málaga 1799; †Madrid 1867), Spanish writer. He studied law at Granada, intervened in politics, held important posts, was an Arabic scholar of distinction, a folklorist and a bibliophile. He made famous his nick-name of *El solitario*. He was the protector of his nephew Cánovas del Castillo. His poems and his historical novel *Cristianos y moriscos* are almost forgotten. His reputation rests on *Escenas andaluzas* (1847), a pictorial series of sketches of the Andalusian popular types and customs which he knew so intimately. In this type of *costumbrismo* he is held to be second only to Mesonero Romanos. His style, however, is at times too elaborate, and the fusion of popular and *culto* language is not always successful.

Poesías (1888).—A. Cánovas del Castillo, '*El solitario' y su tiempo* (2 vols, 1883). R.M.N.

Estella, Fr. Diego de, otherwise Diego de San Cristóbal (*Estella 1524; †Salamanca 1578), Spanish religious writer. He studied in Salamanca and became a Franciscan friar in 1541. He afterwards resided in Portugal, Madrid and Salamanca. His magnificently written treatises on the vanity of the world (1574) and on the love of God (1576) were widely read, not only in Spain, but also in England and France.

Tratado de la vida del Evangelista San Juan (1554); *Tratado de la vanidad del mundo* (1574), *The contempte of the world*, tr. G. C. (Douai?, n.d.), *A methode unto mortification called the contempt of the world*, tr. T. Rogers (1586, 1605); *Modus concionandi* (1576); *Meditaciones devotísimas del amor de Dios* (1920); *Arte de predicar y modus concionandi* (1951).

P. Sagües Azcona, *Fray D. de E.* (1951).
E.M.W.

Estienne, Henri [II] (*Paris 1531 ?; ∞1555 Marguerite Pillot, ∞1565 Barbe de Wille; †Lyons 1598), French printer, humanist, philologist and polemist, son of Robert Estienne. He played a vital part in the diffusion of Greek culture in France, publishing the first edition (1554) of Anacreon (in reality, Alexandrian imitations) and a monumental *Thesaurus graecæ linguæ* (1572). His philological writings examined and defended the French language as an instrument of expression. An independent sceptic, as in the licentious tales of his so-called *Apologie pour Hérodote,* he conformed fully to neither Paris nor Geneva.

De la précellence du langage françois (1579), ed. E. Huguet (1896); *Traité préparatif à l'Apologie d'Hérodote* (1566), ed. P. Ristelhuber (1879).

L. Feugère, *H. E.* (1853); H. Dieterle, *H. E.* (Strasbourg, 1895).
G.B.

Estienne, Robert (*Paris 1503; ∞1528 Perrette Bade; †Geneva 7 IX 1559), French printer and humanist. A member of a celebrated family of printers (his father, Henri I, *c.* 1470–1520; his brother, Charles, 1504–64; his son Henri II), he was royal printer to François I and produced important editions of the Bible in Latin, Hebrew and Greek. Driven for this from France to Geneva (1550) he became a Protestant and attacked his enemies in his eloquent *Censures des théologiens de Paris* (1552).

A. Renouard, *Annales de l'imprimerie des E.* (1843).
G.B.

Estlander, Carl Gustaf (*31 I 1834; †28 VIII 1910), Finnish-Swedish scholar, professor of literature and aesthetics at Helsingfors university 1868–98, founded in 1876 the periodical Finsk Tidskrift and in 1885 started, in memory of Runeberg, the influential society Svenska Litteratursällskapet, of which he remained chairman until 1897. Runeberg and Snoilsky in many ways personified his literary ideals. Estlander was a cultural leader of the Finnish-Swedish minority.

Runebergs Skaldskap (1902); *Ungdomsminnen* (1918); *Skrifter* (4 vols, 1914–25); M. G. Schybergson, *C. G. E.* (1916).
B.M.E.M.

Estrada, Diego, Duque de (*Toledo 1589; †Cagliari ? 1647 ?), Spanish autobiographer. It is difficult to sort out truth from fiction in his memoirs, which tell of his murders, duels, imprisonments, tortures, life in Naples and Transylvania, in the Adriatic fleet and finally in a Sardinian monastery; but amidst rodomontade and bombast there are some good stories and interesting details of 17th-century life.

Comentarios del desengañado de sí mesmo, in *Memorial histórico español,* XII (1860).
E.M.W.

Estúñiga, Lope de (mid-15th century), Spanish poet, son of the Marshal of Navarre. He fought against John II of Castile, where he was imprisoned and later pardoned. His name is attached to a Spanish *Cancionero* compiled in Italy. His love poetry is elegant and subtle.

Cancionero de Estúñiga, ed. F. del Valle and S. Rayón (1872); R. Foulché-Delbosc, *Cancionero castellano del siglo XV,* Nue. Bibl. Autores Esp., XXII.

C. V. Aubrun, *Le Chansonnier espagnol d'Herberay des Essarts* (1951).
E.M.W.

Etherege, Sir George (*Bermuda ? *c.* 1634–35 ?; ∞1679 ? Matty Arnold; †Paris *c.* I–II 1691), English Restoration 'wit', who held diplomatic posts and wrote comedies and competent occasional verse. Etherege may have been in France during the Commonwealth. In 1668 he became secretary to the embassy in The Hague. Returning (1671) he took part in an infamous brawl at Epsom in 1676. From 1685 to 1688 Etherege was appointed to the embassy at Regensburg. The *Letters* written there are easy, graceful, shrewd and witty. Etherege is notable for writing his comedies in prose with serious scenes in rhyme. He had no great dramatic talent and was fortunate in his actors.
B.L.J.

Works . . . Plays and Poems (1704); ed. A. W. Verity (1888); ed. M. F. B. Brett-Smith (3 vols; I and II, 1927; III not yet pub.); *The Letter-book,* ed. S. Rosenfeld (1928).

D. Foster, in Notes and Queries (1927–28), Rev. Eng. Stud. (1932); B. Dobrée, *Essays in biography* (1925); F. S. McCarnie, *Sir G. E.* (1931).
J.R.B.

Étienne de Bourbon (*Belleville-sur-Saone *c.* 1190; †Lyons *c.* 1261), French Dominican, preached at Vézelay against the Albigensians and took part in the inquisition against them. His *Tractatus de diversis materiis praedicabilibus,* a collection of exemplicative stories for the use of preachers, was widely read in the middle ages.

J. T. Welter, *L'Exemplum dans la lit tératur religieuse et didactique du moyen âge* (1927).
R.R.R.

Étienne de Fougères, (†28 XII 1178), French poet; bishop of Rennes (1168) and chaplain to Henry II of England. He wrote Latin verse and prose. His chief production, however, is the vernacular *Livre des Manières*, outspoken against worldly vanity, and earliest among such works of general satire.

Le Livre des Manières, ed. J. Kremer (1887). M.F.L.

Étienne de Rouen (*fl.* 1160), a Benedictine of Bec, wrote an elegy on the death of Waleran de Meulant, son of Stephen I, and an epic poem entitled *Draco Normannicus* dealing with Norman affairs from 1167 to 1169.

Draco Normannicus, ed. R. Howlett, in *Chronicles of the Reigns of Stephen, Henry II and Richard I*, 2 (1885). R.R.R.

Etlar, CARIT: see BROSBØLL, J. C. C.

Ettinger, SALOMON (*Warsaw XII 1799; †Zhdanof 1855), one of the first modern Yiddish writers of poetry, fables and plays. He contributed to the development of modern Yiddish, but also wrote in Hebrew, German and Italian.

Serkele (Johannesburg, 1861; Warsaw, 1874), first modern play in Yiddish. Collection of his poems, fables, short stories, was published in St Petersburg in 1889, by his son. Second edition in 1890. J.S.

Eubulus (*fl. c.* 375–330 B.C.), poet of Athenian Middle Comedy, author of 104 plays: over 50 titles are known, more than half indicating burlesques of tragedy or myth. *Sphingokarion* illustrates the fondness of Middle Comedy for riddles; elsewhere the stock topics of food and sex are boisterously treated.

T. Kock, *Comicorum Atticorum Fragmenta*, II (1884); J. Demiańczuk, *Supplementum Comicum* (1912).

G. Norwood, *Greek Comedy* (1931); T. B. L. Webster, *Studies in Later Greek Comedy* (1953) and 'Chronological notes on Middle Comedy', in Class. Quart. N.S., II (1952). E.W.H.

Euclid OF ALEXANDRIA (*c.* 300 B.C.), Greek mathematician. His *Elements* of plane geometry, theory of numbers, irrational and solid geometry restated in different form the conclusions of his predecessors and added some of his own work: it remained a standard text-book from his own time until the 19th century.

Ed. J. L. Heiberg and H. Menge (8 vols, 1883–1916); tr. Sir Thomas Heath, *The Thirteen Books of Euclid's Elements* (2nd ed. 3 vols, 1926).

Sir Thomas Heath, *A History of Greek Mathematics*, I (1921). D.J.F.

Euclides OF MEGARA (**c.* 450; †*c.* 380 B.C.), Greek philosopher, pupil of Socrates and founder of the Megarian school. The Megarians identified the 'One' of Parmenides with the moral good; chiefly they were famous for captious dialectic. D.J.F.

Eugenius OF TOLEDO (**c.* 600; †13 XI 658), of noble Visigothic origin, became bishop of Toledo in 647. He wrote much verse and edited poems of Dracontius for king Chindasvinth.

Migne, *Patr. Lat.*, 87; *Analecta Hymnica*, 50; *Mon. Germ. Hist.*, *Auct. Antiq.*, XIV.

F. Vollmer, 'Die Gedichtsammlung des E. v. T.', in Neues Archiv, 26 (1901). F.J.E.R.

Eugenius Vulgaris (*fl.* 900), a Neapolitan priest, who wrote a pamphlet in favour of the dead pope Formosus, whose memory and acts had been condemned. Besides *Carmina figurata* in imitation of Porfirius he also wrote other pieces in lyric metres.

Mon. Germ. Hist., *Poet. Lat. Aevi Carolini*, IV; E. Dümmler, *Auxilius und Vulgarius* (1866). F.J.E.R.

Eugippius (*fl.* 500), an African by birth, head of a monastery at Naples, wrote in 511 a life of Saint Severinus (†482), the apostle of Noricum, which is a valuable historical source.

Mon. Germ. Hist., *Auct. Antiq.*, I; *Corpus Script. Eccles. Lat.*, IX (1885–86).

A. Baudrillart, *Saint Séverin* (1908). F.J.E.R.

Eunapius (*Sardis *c.* 345; †*c.* 420), Greek historian. Adherent of the neo-platonic school of Iamblichus. Author of *Historical Memoirs*, recounting the history of the empire from 270 to 404, surviving in excerpts, and of *Lives of the Sophists*, i.e. the later neo-platonists. Tendentious, inaccurate and tasteless, Eunapius is nevertheless a valuable source.

L. Dindorf, *Historici graeci minores* (1870); J. F. Boissonade, *Eunapius: Vitae Sophistarum* (1822; repr. in A. Westermann, *Philostratorum opera*, 1849); W. C. Wright, *Philostratus and E., Lives of the Sophists* (Loeb Libr. 1922).

V. Lundström, *Prolegomena in Eunapii vitas philosophorum et sophistarum* (Uppsala, 1897); J. C. Vollebregt, *Symbola in novam Eunapii vitarum editionem* (1929); G. Moravcsik, *Byzantinoturcica* (1942). R.B.

Euphorion (*Chalcis *c.* 276 B.C.), Greek poet; librarian at Antioch under Antiochus the Great. He wrote short epics and composite poems on mythological subjects. The story counts for little; he is interested primarily in rare words and tricks of style.

He greatly influenced Roman poets of the generation of Catullus.

J. U. Powell, *Collectanea Alexandrina* (1925); K. Latte, 'Der Thrax des Euphorion', in Philologus, XC (1935). T.B.L.W.

Eupolis (*446?; †soon after 412 B.C.), poet of Athenian Old Comedy, with some 14 plays on political and social themes; first production 430/29. He attacked Pericles, Cleon, Hyperbolus and Alcibiades and quarrelled with Aristophanes over alleged borrowings from the *Knights*. The sophists and their rich patron Callias were the subject of *Kolakes* ('Flatterers': 421); the name-character of *Autolykos* (two versions, the first 420) was Callias' favourite, a young athlete. Outstanding, perhaps, were *Poleis* (422) in which a chorus of tribute cities protested against Athenian imperialism, and *Demoi* (412) with the resurrection of four great statesmen and their treatment of current problems. One of the greatest comic poets, Eupolis was admired for the ambitious fantasy of his plots and for satire which relied more on wit than vigour.

T. Kock, *Comicorum Atticorum Fragmenta*, I (1880), with important supplements in J. Demiańczuk, *Supplementum Comicum* (1912) and D. L. Page, *Greek Literary Papyri*, I (Loeb Libr. 1942).

G. Norwood, *Greek Comedy* (1931, with trs); Schmid-Stählin, *Gesch. d. gr. Lit.*, I, 4, ii (1946). E.W.H.

Euripides (*Athens 485; †Macedonia 406 B.C.), Athenian tragic poet, son of Mnesarchus or Mnesarchides. His first production was in 455, his first victory in 441. Little is known of his life except that he associated with Socrates and Anaxagoras and went to the court of Archelaus of Macedon in 407. He wrote over 80 plays of which 19 survive. Of these *Alcestis* was produced in 438, *Medea* in 431, *Hippolytus* in 428, *Trojan Women* in 415, *Electra* in 413, *Helen* in 412, *Orestes* in 408, *Bacchae* and *Iphigenia in Aulis* after his death. Stylistic evidence suggests that *Heraclidae*, *Hecuba* and *Andromache* can be dated between 430 and 420, *Suppliant Women* and *Hercules Furens* between 420 and 415, *Ion*, *Iphigenia in Tauris* and *Phoenissae* between 415 and 406. The satyr play *Cyclops* was before 415; the *Rhesus* is probably the work of a later poet in the 4th century. Although (or because) more plays of Euripides survive (to which considerable papyrus fragments can be added) than of Aeschylus and Sophocles, it is difficult to show a clear progression in his art; the only connected trilogy that we know—*Alexandros*, *Palamedes* and *Trojan Women*—was produced in 415 and the thread binding those plays together seems much thinner than in the trilogies of Aeschylus. The studies of passionate women (Medea, and Phaedra in the *Hippolytus*) may belong to the years round 430 and are related to sophistic discussions of nature and convention and the Socratic equation of knowledge and virtue; the romantic melodramas which end happily after strange misadventures to close relatives (*Iphigenia in Tauris*, *Helen*, *Ion*) seem to belong to the last fifteen years of Euripides' life and exercised a great influence on 4th-century comedy and the novel. Structure of the whole is less important to him than the value of the individual scene or song. Prologue and final speech often give a prosaic account of past and future legendary history. Choruses are not primary interpreters of the poet's thought and their songs may show musical brilliance rather than relevant commentary: actors also may sing operatic arias which contrast strangely with the realism of character-drawing, costume and language in some of the dialogue. Debates, e.g. on the relative merits of light and heavy armour in the *Hercules Furens*, show Euripides' interest in the technique of the sophists. Scenes of self sacrifice (e.g. *Hecuba*), madness (e.g. *Orestes*), recognition (e.g. *Iphigenia in Tauris*) and narratives of rescues (e.g. *Helen*) or fighting (e.g. *Andromache*) show a sense of theatre which Aristotle admitted when he said that 'Euripides though faulty in other respects was most tragic on the stage'. He does not like Sophocles subordinate everything to a single aim; he sees dramatic elements in a great variety of human activity. He has too much sympathy with the advanced and pessimistic thought of the sophists to accept even the purified and moralized view of divine government which satisfied Sophocles and Aeschylus. Apollo can tell a lie (*Ion*) and Hera drives Heracles mad out of spite (*Hercules Furens*); war may turn human beings into heroines or beasts (*Hecuba*). But some human values such as loyalty, friendship, poetry and music are absolute, and gods like Aphrodite (*Hippolytus*) and Dionysos (*Bacchae*) personify forces with which the human being has to come to terms if he is to live. Euripides won only five victories, but after his death he soon became the most popular of the classical tragedians.

Ed. G. G. A. Murray (1901); A. S. Way (1923, with Eng. tr.); L. Méridier, L. Parmentier, H. Grégoire (1925, with Fr. tr.); A.

Nauck, *Tragicorum Graecorum Fragmenta* (1926); H. von Arnim, *Supplementum Euripideum* (1913); D. L. Page, *Greek Literary Papyri* (1942).—TRANSLATIONS: G. G. A. Murray, *Alcestis, Bacchae, Electra, Hippolytus, Iphigenia in Tauris, Medea, Trojan Women, Rhesus* (1902–14); H. A. Meredith, *Hecuba, Heracles, Andromache, Orestes* (1937); D. W. Lucas, *Medea, Ion, Alcestis* (1949–50).—COMMENTARIES: F. A. Paley (1872–80); U. von Wilamowitz-Moellendorff, *Herakles* (1895); D. L. Page, *Medea* (1938); M. Platnauer, *Iphigenia in Tauris* (1938); J. D. Denniston, *Electra* (1939); A. S. Owen, *Ion* (1940); E. R. Dodds, *Bacchae* (1944); A. M. Dale, *Alcestis* (1953).

P. Décharme, *Euripide* (1905); W. Nestle, *Euripides* (1901); G. G. A. Murray, *Euripides and his age* (1913); R. P. Winnington-Ingram, *Euripides and Dionysus* (1948); A. W. Pickard-Cambridge, in *New Chapters in Greek Literature*, 3rd ser. (1933). M.L.C.; T.B.L.W.

Eusebius (*260/64; †*c.* 340), Greek ecclesiastical writer. Pupil of Pamphilus at the Christian school at Caesarea in Palestine, consecrated bishop of Caesarea *c.* 313/15, excommunicated for Arianism in 324, took part in Council of Nicea in 325, close collaborator of the emperor Constantine. Author of many works of biblical criticism, apologetics, profane and ecclesiastical history as well as panegyrics on Constantine and other orations. Many works are lost, others survive only in translation. He is best known for his *Ecclesiastical History* in 10 books, in which, applying the methods of Hellenistic scholarship to the church up to 325, he preserves many priceless documents of early Christianity. It is through Eusebius' eyes that succeeding generations have seen and still see the pre-Nicene period.

Migne, *Patr. Gr.*, 19–24; *Eusebius Werke*, ed. J. A. Heikel, E. Schwartz, T. Mommsen, E. Klostermann, H. Gressmann, J. Karst and R. Helm (7 vols, 1902–26); E. H. Gifford, *Eusebii Evangelica Praeparatio* (4 vols in 5, 1903, with Eng. tr).; K. Lake and J. E. L. Oulton, *Eusebius: Ecclesiastical History* (Loeb Libr., 2 vols, 1926–32); S. Lee, *Eusebius on the Theophania* (1843); W. J. Ferrar, *The Proof of the Gospel* (2 vols, 1920); H. J. Lawlor and J. E. L. Oulton, *Eusebius, the Ecclesiastical History and the Martyrs of Palestine* (2 vols, 1927–28).

J. Stevenson, *Studies in E.* (1929); R. Laqueur, *E. als Historiker seiner Zeit* (1929); F. J. Foakes-Jackson, *E.: a Study of the Man and his Writings* (1933); P. Henry, *Recherches sur la Préparation Évangélique d'Eusèbe* (1935); H. Grégoire, 'Nouvelles recherches constantiniennes', in Byzantion, 13 (1938); I. Daniele, *I documenti costantiniani della Vita Constantini di E. di C.* (1938); H. Berkhof, *Die Theologie des E. von C.* (Amsterdam, 1939). R.B.

Euskerken, CLAUS VAN (†30 IX 1520), Dutch writer, friar of the Heer Florenshuis and pastor of the Meester Geershuis at Deventer. Of his sermons, most instructive on the spirit of the Modern Devotion, only excerpts remain.

Ed. D. A. Brinkerink, in Ned. Archief v. Kerkgesch., N.S., III (1905). J.J.M.

Eustache (*fl.* *c.* 1170), French poet, author of the *Fuerre de Gadres* ('the foraging at Gaza'), dealing with incidents in the war between Alexander and Darius. It was revised and incorporated into the *Roman d'Alexandre* by Alexandre de Bernai, and forms the second branch of this work.

Ed. E. C. Armstrong and A. Foulet, in *The Medieval French Roman d'Alexandre*, 4 (1942). F.W.

Eustache d'Amiens, 12th-century French poet; author of the *Boucher d'Abbeville* (*c.* 1250), a 'fabliau' or short satirical tale about a trick played on a greedy country priest; it stands out for its dramatic qualities and lively characterization.

Ed. A. de Montaiglon and G. Raynaud, in *Recueil gen. des fabliaux*, III (1878); separately ed. J. Orr (1947). M.F.L.

Eustathius (†*c.* 1192), Byzantine scholar, metropolitan of Thessalonica, author of orations, letters, commentaries on classical texts, theological writings and an account of the capture of Thessalonica by the Normans in 1185.

Migne, *Patr. Gr.*, 135–136 (with Latin tr.); *De capta Thessalonica*, ed. I. Bekker (1842). J.M.H.

Eutropius, Roman historian, served with Julian 363 and held high posts under Valens (364–78), at whose command he wrote *Breviarium ab Urbe Condita*, a digest of Roman history up to 364. His judgment is good and his style straightforward. Popular by its brevity, the work was continued by Paulus Diaconus (*c.* 770) and by Landulfus Sagax (*c.* 1000), who brought it down to Leo the Armenian (†820).

Ed. F. Rühl (2nd ed. 1913); *Historia Miscella* (Eutropius-Paulus-Landulfus), ed. H. Droysen, in *Mon. Germ. Hist.*, II (ed. minor 1879).

W. Pirogoff, *De Eutropii Breviarii indole ac fontibus* (Diss. Berlin 1873). J.A.W.

Evagrius of Pontus (**c.* 345; †399), one of the leading exponents of asceticism in the Egyptian deserts. He used Origen's writings and was later condemned as heretical. His works have survived in part, mainly in translations or under the names of other writers.

Migne, *Patr. Gr.*, 40; O. Chadwick, *John Cassian: a study in primitive monasticism* (1950). J.M.H.

Evagrius Scholasticus (*Epiphaneia in Syria *c.* 536; †early 7th century), Byzantine historian. His *Ecclesiastical History* covers 431–594 and his style is modelled on that of Thucydides. Its value is mainly in the preservation of otherwise lost sources.

The Ecclesiastical History of Evagrius with the scholia, ed. J. Bidez–L. Parmentier (1898); Migne, *Patr. Gr.*, 86 (with Latin tr.); *History of the Church* (Eng. tr., 1846). J.M.H.

Evans, Evan: see Ieuan Glan Geirionydd.

Evans, Mary Ann: see Eliot, George.

Evans, Theophilus (~Llandugwydd, Cardiganshire 21 II 1693; ∞1728?; †11 IX 1767), Welsh writer. He was ordained curate of Defynnog in Breconshire in 1717, and all his benefices, except Llandyfrïog (1722–28), were in the same county. His early masterpiece, dealing with the history of the ancient Britons and the history of Christianity among the Welsh, is of little value as a critical study, but the author's easy, flowing style, his flair for homely similes and graphic descriptions, and his cavalier treatment of historical figures and historiographers have given it lasting popularity.

Drych y Prif Oesoedd (1716; enlarged ed. 1740; ed. S. J. Evans, 1902); *A History of Modern Enthusiasm* (1752); also sermons and minor trs into Welsh.

T. J. Morgan, 'Drych y Prif Oesoedd', in Yr Athro, VIII (1935); D. Thomas, 'Cysylltiadau . . . T. E.', in Y Llenor, XVIII (1942). B.Re.

Evelyn, John (*Wotton, Surrey 31 X 1620; ∞27 VI 1647 Mary Browne; †*ibid.* 27 II 1706), English diarist and virtuoso, student at Middle Temple and Fellow of Balliol 1637. He served in the royalist army 1642, and travelled in France and Italy 1643–46. Returning with Edmund Waller he settled at Sayes Court, Deptford, 1653 and was secretary to the Royal Society in 1672. Evelyn's diary is more a written-up memoir than a day-to-day recording, and is inferior to Boswell's or Pepys'. His extraordinary range of interests was perhaps the outcome of his piety, which induced him to turn every moment of his life to good account.

Sculptura (1662); *Sylva* (1664); *Life of Mrs Godolphin* (1847); *Diary*, ed. E. S. de Beer (6 vols, 1954 ff.; first complete text).

A. W. H. Ponsonby, *J. E., F.R.S.* (1933). G.F.S.

Everaert, Cornelis (*Bruges *c.* 1480; †*ibid.* 14 XI 1556), Dutch poet in the Rederijker tradition. Cloth dyer, scribe of the St Sebastian guild of archers; member of the Chambers of Rhetoric 'De Heleghe Gheest' and 'De Drie Santinnen'. Between 1509 and 1538 he wrote 35 plays of which the religious and social plays are inferior to the comic ones; these no 16th-century poet has equalled.

J. W. Muller and L. Scharpé, *Spelen van C. E.* (1920); W. J. C. Buitendijk, *Het Calvinisme in de spiegal van de Zuidnederlandsche literatuur der Contra-Reformatie* (1942); J. J. Mak, *Vier Excellente Kluchten* (1948). J.J.M.

Everard le Moine, 12th-century Anglo-Norman poet, sometimes identified with the earlier Everard de Kirkham. He wrote a version of the *Disticha Catonis* and probably revised the work of Elie of Winchester.

Ed. E. Stengel (1886). M.F.L.

Evliya Çelebi (*Istanbul 1611; †1682), Turkish author. Apart from occasional government service, he spent most of his life in travelling in European, Asiatic and African dominions of the Ottoman empire and neighbouring countries. He wrote an elaborate account of his travels in ten large volumes, an invaluable source of information for history, geography, social life and folklore. Although the author's fiery imagination led him sometimes to exaggerate, he was a good observer and wrote in a comparatively simple and pleasant style.

Seyahatname (vols I–V 1898–99, vol. VI 1902, vols VII and VIII 1928, vol. IX 1935, vol. X 1938).

J. v. Hammer, *Narrative of Travels . . . by Evliya Efendi* (1840–50); F. Taeschner, 'Die neue Stanbuler Ausgabe von Ewliya Tschelebi's Reisewerk', in Der Islam, XVIII (1929); A. A. Pallis, *In the Days of the Janissaries* (1950). F.I.

Evrard the German (*fl.* before 1280), appears to have lived in Cologne. He wrote, in verse, the *Laborinthus*, on grammar, the art of poetry and the miseries of scholastic life.

E. Faral, *Les arts poétiques du XIIᵉ et du XIIIᵉ siècle* (1924). F.J.E.R.

Ewald, Carl (*Gram, North Slesvig 15 X 1856; ∞1880 Emilie Salomon, ∞1887 Betty Ponsaing; †Charlottenlund

23 II 1908), Danish novelist, short-story writer and essayist. His literary contributions fall into four main groups: novels discussing contemporary problems, historical novels, stories and fairy-tales, and journalistic novels, stories and essays. He is now mainly remembered as a writer of nature stories (based on a Darwinian philosophy) and satirical and humorous stories.

NOVELS: *Regel eller Undtagelse* (1883); *En Udvej* (1884); *Lindegrenen* (1886); *Fru Johanne* (1892); *Børnekorstoget* (1896); *Makra* (1897); *Mogens Heinesen* (1904); *Karl Peter Ulrik* (1905); *Den største i Landet* (1905); *Danske Dronninger uden Krone* (1906–08).—STORIES: *I det Frie* (2 vols, 1892–93); *Fem nye Eventyr* (1894); *De fire Fjerdingsfyrster* (1895); *Den gamle Stue* (1895); *Cordts Søn* (1896); *Æventyr* (12 vols, 1893–1905).—*Eventyr i Udvalg* (1941).—VARIOUS: *Min lille Dreng* (1899); *Min store Pige* (1904); *James Singletons store Udenlandsrejse* (1897); *James Singletons Glæde over Danmark* (1898); *Historier* (1902); *Canta* (1901); *Gerhard Ramm* (1906).

ENG. TR.: *Two Legs, and other stories* (1907); *The Queen Bee, and other Nature stories* (1907); *My Little Boy* (1908); *The Old Room* (1908); *The Pond, and other stories* (1909); *The Four Seasons* (1913); *The Old Willow-Tree, and other stories* (1921); *The Old Post, and other Nature stories* (1922); *The Twelve Sisters, and other stories* (1923). E.B.

Ewald, HERMAN FREDERIK (*Copenhagen 13 XII 1821; ∞1855 Julie Caroline Oest; †Fredensborg 29 IV 1908), Danish novelist. Following the example of Scott he wrote a series of very popular historical novels, in a pseudo-archaic style, but with little artistic inspiration.

Valdemar Krones Ungdomshistorie (1860), tr. as *The Story of Waldemar Krone's Youth* (2 vols, 1867); *Svenskerne paa Kronborg* (1867); *Den skotske Kvinde paa Tjele* (1871); *Knud Gyldenstjerne* (1875); *Anna Hardenberg* (1880); *Dronningens Jomfruer* (1885); *Griffenfeld* (1888); *Niels Ebbesøn* (1886); *Caroline Mathilde* (1890); *Daniel Rantzow* (1899). E.B.

Ewald, JOHANNES (*Copenhagen 18 XI 1743; †*ibid.* 17 III 1781), Danish poet and playwright. In search of easy fame he ran away from home and enrolled as a volunteer in the Seven Years' War. On his return he studied theology and became engaged to Arendse Hulegaard, the niece of his step-father. But in 1764 she married another suitor, and Ewald became a tragic, unhappy character, bitterly disappointed in love, a hopeless drunkard, physically broken down.

Ewald is regarded by many as Denmark's greatest lyrical poet. In a strange way he was both a forerunner of 19th-century romanticism and at the same time bound by 18th-century literary traditions. In his frail body was a restless and indomitable spirit, a lover of mankind and a worshipper of God. He filled the outdated form of the ode with new and fascinating contents—his poetry was passionate—full of the enraptured, harmonious expressions of the genuine poet. He was the first who delved into Scandinavian antiquity and discovered the poetic wealth in the myths, in Saxo Grammaticus, in the sagas and in the medieval ballads. His northern tragedies are inspired by Shakespeare, Milton, Rousseau and Ossian. But he found heroism also in everyday life (*Fiskerne*, 'The Fishermen'), and a new patriotic sentiment, hitherto unknown to Danish poetry, appears in this play.

Although mainly a lyrical poet Ewald wrote one prose work which has become a classic, his autobiography, entitled *Levnet og Meninger* ('Life and Opinions'), in imitation of Laurence Sterne, who influenced its style considerably. In these memoirs humour and gentle irony mingle with expressions of the profoundest grief.

PLAYS: *Adam og Eva* (1769); *Rolf Krage* (1770); *Pebersvendene* (1771); *De brutale Klappere* (1771); *Harlekin Patriot* (1772); *Balders Død* (1774–75; *The Death of Balder*, tr. G. Borrow, 1889); *Fiskerne* (1779).—VERSE: *Adskilligt af Johannes Ewald* (1771).—MEMOIRS: *Levnet og Meninger* (1804–08, new ed. 1942).—*Johannes Ewalds samlede Skrifter* (6 vols, 1914–24).

C. Molbech, *J. E.'s Levnet* (1831); A. Oehlenschläger, *Om E. og Schiller* (1854); H. Möller, *Beiträge zur Charakteristik der Dichtungen J. E.'s* (1906); H. Brix, *J. E.* (1913); E. Frandsen, *J. E. Et Stykke dansk Aandshistorie* (1939); L. Bobé, *J. E. Biografiske Studier* (1943); K. Flor, *J. E.* (1943); S. Thomsen, *J. E. En Digters Livshistorie* (1943). E.B.

Ewing, JULIANA HORATIA, née Gatty (*Ecclesfield 3 VIII 1841; ∞1867 Alexander Ewing; †Bath 13 V 1885), English writer of children's books notable for her imaginative grasp of the child's point of view. Her illustrators included Caldecott and Cruikshank.

Most of Mrs Ewing's stories appeared first in Aunt Judy's Magazine; the dates here given are those of the first edition in book form. *Melchior's Dream and Other Tales* (1862); *Mrs Overtheway's Remembrances* (1869); *The Brownies* (1870); *A Flat Iron for a Farthing* (1873); *Lob Lie by the Fire* (1874); *Jan of the Windmill* (1876); *Jackanapes* (1883); *The Peace Egg: A Christmas Mumming Play* (1887).—*Collected Works* (18 vols, 1894–96).

H. K. F. Eden, *J. H. E. and her Books* (1885); C. Maxwell, *Mrs Gatty and Mrs Ewing* (1949). R.F.

Eyth, Max von (*Kirchheim unter Teck 6 V 1836; †Ulm 25 VIII 1906), German writer and engineer, son of the theological writer Eduard Eyth. He spent long periods in England, Egypt, U.S.A. and Peru, returning to Germany 1882. His originality lay in novels of ideas built round a technical question.

Verse: *Volkmar* (1863).—Sketches and Novels: *Wanderbuch eines Ingenieurs* (6 vols, 1871–84); *Der Waldteufel* (1878); *Der Kampf um die Cheopspyramide* (2 vols, 1902); *Hinter Pflug und Schraubstock* (1899); *Der Schneider von Ulm* (1906).—*Gesammelte Schriften* (6 vols, 1909).

P. Gehring, 'M. v. E.', in *Schwäbische Lebensbilder*, I (1940); G. Kittel, *Eyth und seine Sippe* (1937). H.A.P.

Ezzo (*fl.* 1065), German religious poet. A canon of Bamberg who, evidently at the instigation of bishop Gunther (1057–65), composed a poem of some thirty rhyming stanzas (400 lines in a longer version), on the story from the Creation to the Resurrection. This is the earliest and, by its rhetorical power and extensive use of Christian symbol and allegory, the most poetic of some twenty works believed to reflect religious feeling in Germany after the introduction of the Cluny monastic reform.

A. Waag, *Kleinere deutsche Ged. des xi. u. xii. Jh.* (1916); H. de Boor and H. Schneider, in Zs. f. dt. Alt., 68 (1931). F.P.P.

Faassen, Pieter Jacobus (Rosier) (*The Hague 9 X 1833; †Rotterdam 2 II 1907), Dutch playwright and actor, the author of popular plays.

Annemie (1878), Eng. tr. C. Scott (1880); *De ledige wieg* (1878).—*Dramatische werken* (2 vols, 1883); *Mijn leven* (1897). J.W.W.

Faber, Peter Christian Frederik (*Copenhagen 7 X 1810; ∞1844 Frantzine Petrine Eibye; †*ibid.* 25 IV 1877), Danish poet. By profession he was a scientist and became the director of the Danish Telegraphs. As a poet he was an amateur, but his name is invariably linked with his song, *Den tapre Landsoldat* (written 1848, tr. *The Gallant Soldier*, Ill. London News, 1851), a simple and genial expression of the feelings of the Danish private soldier at the time of the first Slesvig war. Some of his Christmas songs, too, have gained enormous popularity in Denmark.

Viser og Vers (1877).—H. Brix, *Fagre Ord* (1908). E.B.

Fabius Pictor, Quintus, the first Roman historian, composed in Greek after the battle of Cannae (216) an annalistic history of Rome up to his own time, much used as a source by later Roman historians. Only fragments remain.

H. Peter, *Hist. Rom. Rel.* (2nd ed. 1914).
W. Harless, *De Fabiis et Aufidiis rerum Romanarum scriptoribus* (1853). J.A.W.

Fabre, Ferdinand (*Bédarieux 19 VI 1827; †Paris 11 II 1898), French novelist. Fabre, born of a peasant family, was sent to the seminary at Saint-Pons but left before finishing his studies. His novels presented a realistic picture of peasant life as he knew it in his native Provence—and, more particularly, of the psychology of the country priest.

Les Courbezon (1862); *L'abbé Tigrane* (1873); *Mon Oncle Célestin* (1881); *Lucifer* (1884); *Ma vocation* (1889).

J. Lemaître, *Les Contemporains*, II (1888); E. W. Gosse, *French Profiles* (1905). M.G.; J.P.R.

Fabre d'Églantine, pseud. of Philippe Fabre (*Carcassonne 28 XII 1755; †Paris 5 IV 1794), French writer. In turn priest, actor and a member of the Convention, Fabre d'Églantine ended his life on the scaffold in the company of Danton and Camille Desmoulins. He had been a disciple of Rousseau and was the author of the republican calendar. He wrote a number of songs, but is best known for his topical comedies which held the Paris stage during the revolution. In his best play, *Le Philinte de Molière* (1791), he sets himself to rehabilitate the *misanthrope* Alceste at the expense of Philinte.

Les gens de lettres (1787); *L'aristocrate ou le convalescent de qualité* (1791); *L'intrigue épistolaire* (1791); *Les précepteurs* (1800); *Œuvres politiques* (1914).

L. Moland, *Théâtre de la Révolution* (1877); L. Jacob, *F. d'E., chef des 'Fripons'* (1946). M.G.; J.P.R.

Fabri, or **Lefevre,** Pierre (of Rouen; †before 1520), French writer. His treatise on rhetoric (1521) is a full guide to writing prose and verse according to the practice of the *rhétoriqueurs*. He recommends the regular alternation of masculine and feminine rhymes, but only in the *chant royal*.

Le grand et vrai art de pleine rhétorique, ed. A. Héron (3 vols, 1889–90). M.Y.

Fabrizi, Cinzio Aloise (*Venice, first half of 16th century), Italian poet, author of *Libro della origine delli volgari proverbi* (1526), dedicated to Pope Clement VII.

Its obscenity led to the institution of a censorship in Venice in 1527.

G. Rua in Giorn. storico della lett. ital., 18 (1891); L. Di Francia, *Novellistica*, II. B.R.

Fa-hsien, religious name of Kung, personal name unknown (▫Wu-yang; †Ching-chou 420), Chinese Buddhist monk. Fa-hsien is the first Chinese pilgrim to India whose travel record has been preserved. He set out overland from Ch'ang-an *c.* 399, and, after 15 years abroad, of which he spent 6 in India and 2 in Ceylon, he returned home by sea. In 416 he wrote an account of his travels, *Fo-kuo chi*. He devoted his last years to translation of scriptures which he had brought back.

A Record of Buddhistic Kingdoms, tr. J. Legge (1886); H. A. Giles, *Record of the Buddhistic Kingdoms* (1877); S. Beal, *Buddhist Records of the Western World* (2 vols, 1906). A.R.D.

Fairfax, EDWARD (*Leeds; †I 1635), English translator of poetic quality, whose managing of metre, especially the couplet of his heroic stanzas, influenced Waller and other couplet-writers. His translation of Tasso—the first complete—is represented in *England's Parnassus* (1600).

Godfrey of Bulloigne or the Recoverie of Jerusalem (1600), repr. H. Morley (1890).
R. E. N. Dodge, in Pub. Mod. Lang. Assoc., 44 (1929); R. C. Wallerstein, *ibid.*, 50 (1935); C. C. Bell, 'History of F. Criticism', *ibid.*, 62 (1947). B.L.J.

Faitinelli (Mugnone), PIETRO DE' (*Lucca 1290?; †*c.* 1349), Italian poet. A Black Guelf, he was exiled when the Ghibellines gained supremacy in Lucca (1314); recalled (1331), he resumed his profession as a notary. Faitinelli wrote autobiographical, moral and political sonnets expressing with colloquial immediacy his grief in exile and antipathy against the changing order.

Rime, ed. Del Prete (1874).
E. Gerunzi, 'P. d. F. detto M. e il moto di U. d. F. in Toscana', in Propugnatore, XVII (1885); N. Sapegno, *Il Trecento* (with biblio. 1945). M.W.

Fakhr al-Din Jurjāni, AS'AD, 11th-century Persian poet, is the author of *Vis-u-Rāmin* (Calcutta, 1865; Tehran, 1935), a romance in verse based on an old Parthian original.

V. Minorsky, 'Vis-u-Ramin, a Parthian Romance', in Bull. Sch. Or. Stud., XI (1946), XII (1947). E.Y.

Falaguera (IBN FALAQUERA, (IBN) PALQUIERA), SHEMTOB (*c. 1225; †*c.* 1295), Spanish Hebrew philosopher and poet. He was a faithful follower of Maimonides and a propagandist for the study of the sciences. Besides some encyclopaedias, he pursued this aim in a work of the *Maqāma* style (rhymed prose with poetry interspersed), *Ha-Mevaqqesh* (Cracow, 1646), which was widely read.

Iggereth ha-Wikkuah (1st ed. Constantinople, 1577; ed. A. Jellinek, 1875); *Zori ha-Yagon* (Cremona, 1557); *Reshith Ḥokhmah*, ed. M. David (1902).
H. Malter, 'Shem Tob ben Joseph Palquera', in Jew. Quart. Rev., n.s. I (1910). C.R.

Falcando, HUGO, Italian chronicler, lived in Sicily in the time of William I and William II. His *Liber de Regno Sicilie*, written before 1190, covers the period 1154–68.

Ed. L. A. Muratori, in *Rerum Ital. Script.*, 7 (1732). R.R.R.

Falcão, CRISTÓVÃO (*c. 1515; †*c.* 1553), Portuguese poet. He is traditionally held to be the author of the long eclogue *Crisfal*, though attempts have been made to ascribe the work to Bernardim Ribeiro. The poem is an interesting example of the Portuguese type of pastoral, but its celebrity is to a large extent due to the polemics that have arisen over its authorship.

Trovas de Crisfal (n.d.); the eclogue was incl. in Bernardim Ribeiro, *Hystoria de Menina e Moça* (Ferrara, 1554); ed. F. Costa Marques (1943).
C. Michaëlis de Vasconcelos, 'C. F. e a Écloga *Crisfal*', in *Bernardim Ribeiro e Cristóvão Falcão: Obras*, I (1923); M. da Silva Gaio, *Bucolismo*, II: *C. F.* (1933). T.P.W.

Falco of Benevento (*fl.* 1100–50), jurist and chronicler. He wrote a valuable eyewitness account of the resistance of Benevento against Innocent II.

G. Del Re, *Cronisti e scrittori sineroni Napoletani* (1845); K. A. Kehr, 'Ergänzungen zu F. v. B.', in Neues Archiv, XXVII (1902). R.R.R.

Falconer, WILLIAM (*Edinburgh 11 II 1732; †at sea XII 1769), Scottish poet. He went to sea as a boy; won patronage and fame with *The Shipwreck*, which describes with vividness and a wealth of technical detail the loss of the *Britannia* in 1749, when Falconer was a survivor. This poem furnished Byron with storm material for *Don Juan*.

A Poem on the Death of Frederick Prince of Wales (1751); *The Shipwreck. A Poem in three cantos. By a Sailor* (1762; 1764); *The Demagogue* (1764); *Universal Dictionary of the Marine* (1769).

J. Friedrich, *The Shipwreck* (1907); Austin Dobson, 'F.'s Shipwreck', in *Rosalba's Journal* (1915). J.K.

Faleński, FELICJAN MEDARD, pseud. FELICJAN (*Warsaw 5 VI 1825; †*ibid.* 11 X 1910), Polish poet, playwright and novelist. He wrote with parnassian care for form, but his plays in particular lack individuality. He was a successful translator.

VERSE: *Kwiaty i kolce* (1856); *Meandry* (2 vols, 1892–98).—PLAYS: *Utwory dramatyczne* (3 vols, 1896–99).

A. Kraushar, 'Ze wspomnień o F. F.', in *Echa przeszłości* (1917); W. Przecławski, *F. M. F. Zywot i dzieła* (1922). S.S.

Falstaff Fakir: see WALLENGREN, A.

Falster, CHRISTIAN (*Branderslev 1 I 1690; ∞1717 Margrethe Baggesen; †Ribe 24 X 1752), Danish essayist and satirist. He was a distinguished classical scholar, headmaster of Ribe grammar school, and wrote a number of philological works in Latin. As an essayist he is a conservative counterpart to his contemporary Ludvig Holberg.

Disse Tiders onde Optugtelse (1720); *Daarers alamodiske Leveregler* (1721); *Den daarlige udenlandske Rejse* (1721); *Den utidige Rangsyge* (1722); *Amoenitates philologicæ* (3 vols, 1729–32), extracts in Eng. tr. *A Scholar's Creed* (1918), Danish tr. *Lærdom's Lystgaard* (3 vols, 1919–20); *Verden som et Dolhus* (1730); *Den latinske Skriverstue* (1742).

H. Hansen, *De vita et rebus C. Falsteri commentariolus* (1769); C. Bruun, *Falsteriana* (1869). E.B.

Fan CHʻÊNG-TA (□Wu-chün 1126; †1193), Chinese poet and scholar, had a distinguished official career. At court and in the provinces he worked for administrative improvements and, in particular, just regulations for the services required of the people. In 1164 he was sent on a difficult embassy to the Chin (Tatar) emperor of North China. Later, as military governor of Szechwan, he succeeded in checking the incursions of the Tʻu-fan (Tibetan) tribes. He was a leading member of the 'Kiangsi' school of pastoral poets. Besides his poetry he left a number of journals, one of the earliest local histories and a work on chrysanthemums.

VERSE: *Ssŭ-shih tʻien-yüan tsa-hsing* (*The Golden Year of Fan Cheng-ta*, tr. G. Bullett, 1946).—COLLECTED VERSE: *Shih-hu chi.*—JOURNALS: *Lan-pʻei lu* (wr. 1164); *Tsʻan-luan lu* (wr. 1172); *Wu-chʻuan lu* (wr. 1177).—LOCAL HISTORY AND MISCELLANEOUS: *Wu-chün chih*; *Kuei-hai yü-hêng chih*; *Fan-tsun chiu-pu.* A.R.D.

Fan CHUNG-YEN (□Wu-hsien 989; †Hsü-chou 20 VI 1052), Chinese scholar and poet, was among the most prominent political figures of the first half of the 11th century. By 1035 he had become chief magistrate of the capital, Kʻai-fêng. In the next year, however, he was banished to Jao-chou. His part in the conclusion of peace with the Hsi-hsia (north-west China) brought him back to high office and he became grand councillor (1043). With Fu Pi he submitted a ten-point reform programme which aroused great opposition. Like his friend, Ou-yang Hsiu, he believed in the direct application of the teaching of the Confucian classics to contemporary politics. He also wrote much poetry, including some fine *tzʻŭ*-songs.

Fan Wên-chêng kung chi (collected works). A.R.D.

Fándli, JURO (*Častá 22 III 1750; †Ompitál 1811), Slovak author of sermons and practical treatises. A follower of Bernolák, he was among the first to use Slovak for works of a utilitarian character (treatises on agricultural economy).

Pil'ní domajší a pol'ní hospodár (5 vols, 1792–1800).—J. Kotvan, *J. F.* (1946). R.A.

Fang HSIAO-JU (*Ning-hai 1357; †Nanking 1402), Chinese scholar. Fang was the principal adviser of emperor Hui whose tutor, as heir-apparent, he had been. He gained a martyr's fame when he was executed rather than serve the usurper, Yung-lo. An adherent of Chu Hsi, his writings are mainly on political and ethical subjects. He ranks among the finest prose stylists of the 14th century.

Fang Chêng-hsüeh chi (collected works); selected trs in H. A. Giles, *Gems of Chinese Literature* (2nd ed. 1923) and G. Margouliès, *Anthologie Raisonnée de la Littérature Chinoise* (1948). A.R.D.

Fang PAO (*Nanking 25 V 1668; †*ibid* 29 IX 1749), Chinese essayist. Though Fang's essays possessed no outstanding merit, his influence became great, when Yao Nai acclaimed him as the founder of the 'Tʻung-chʻêng' prose school. He illustrated his stylistic principles by his anthology, *Ku-wên yüeh-hsüan* (compiled 1733).

Wang-hsi hsien-shêng wên-chi (1746, supplemented 1851, 1852).

A. W. Hummel, *Eminent Chinese of the Chʻing Period*, I (1943). A.R.D.

Fanshawe, SIR RICHARD (*Ware Park VI 1608; ∞Wolvercote 18 V 1644 Anne Harrison; †Siete Chimineos 26 VI 1666), English diplomat, renowned for his translations, who became secretary (1635) and chargé d'affaires (1638) at the Madrid embassy. Secretary to prince Charles during the civil war, Fanshawe was in the West Country, the Scilly Islands and Normandy (1645–47) and went abroad again in 1648. Accompanying the prince at Worcester (1656), he was taken prisoner. In Paris in 1659, he was in Charles's ship at the restoration and later became ambassador to Madrid. Fanshawe's verse is readable, capturing the spirit of his originals.

Translations (Plays): *Il Pastor Fido, The faithfull Shepherd* (1658); *La Fida Pastora* (i.e. Fletcher's *Faithful Sheperdess*, 1658).—Verse: *Selected Parts of Horace*, etc. (1652); *The Lusiad* (1655); *The Fourth Book of Vergil's Aeneid*, ed. A. L. Irvine (1929). B.L.J.

Fantoni, Giovanni, Conte (*Fivizzano (Lunigiana) 28 I 1755; †*ibid.* 1 XI 1807), Italian poet. 'Labindo' in Arcadia; the 'Etruscan Horace'; a soldier of restless republican sentiments; professor of rhetoric, Pisa (1800); president of the academy, Carrara (1807); a precursor of Carducci. Fantoni wrote fashionable occasional verse and 3 books of sonorous *Odi* (1784–1806) in which he strove, while maintaining rhyme, to imitate the classical prosody of Horace.

Poesie, ed. Lazzeri (1913).

G. Sforza, 'Contributo alla vita di G. F.', in *Giorn. stor. e lett. d. Liguria*, 7–8 (1906–07); G. Natali, *Il Settecento* (1936, with biblio.). M.W.

Faqāni, Baba (*Shiraz; †Mashhad 1519), Persian poet. His patron was sultan Ya'qub, the prince of White Sheep Turkmans, but Faqāni finally abandoned court life and passed the rest of his days in retirement. He developed a new style, which later found imitators especially in India and Turkey.

Divan-i Baba Faqāni (Tehran, 1937).

E. J. W. Gibb, *Ottoman poetry*, 3 (1904). E.Y.

al-**Farabi** (*Transoxania *c.* 870; †nr Damascus 950), Arabic philosopher, passed the greater part of his life in Baghdād and Aleppo. He combined a penetrating interpretation of Aristotle, following the neo-platonic school of Alexandria, with a vigorous appreciation of Plato's political theory which he applied to the Moslem problems of his day. He was bent on assigning to philosophy a dominant position in the Islamic world. He was appreciated by Ibn-Sina, and influenced particularly the Spanish-Arabic philosophers who very largely depend on his achievements. He was not unknown to the Schoolmen.

Alfarabius de Platonis philosophia, ed. F. Rosenthal and R. Walzer (1943); *Alfarabius de Platonis Legibus*, ed. F. Gabrieli (1953).

F. Dieterici, *Al-F.s philosophische Abhandlungen* (1892) and *Al-F., Der Musterstaat* (1900); F. Brönnle, *Die Staatsleitung von F.* (1904); E. Gilson, 'Les sources Gréco-Arabes de l'Augustinisme Avicennisant', in Arch. d'hist. doctrinale et litt. du moyen-âge, 4 (1929; on Al-F.'s *De intellectu*); I. Madkour, *La place d'Al-F. dans l'école philosophique musulmane* (1934); Jaussen-Karam-Chlala, *Al-F., Idées des habitants de la cité vertueuse* (1949). R.R.W.

Faraday, Michael (*Newington Butts, Surrey 22 IX 1791; ∞1821 Sarah Barnard; †Hampton Court 25 VIII 1867), English physicist. Faraday began as a blacksmith's apprentice, became Davy's assistant and made important discoveries in the fields of electro-chemistry and electricity.

Experimental Researches in Electricity (3 vols, 1839–55; repr. from Phil. Trans., 121–45, 1831–55); *The Chemical History of a Candle* (1861).

H. Bence-Jones, *The Life and Letters of F.* (1870); S. P. Thompson, *M. F.: His Life and Work* (1898); F. N. Appleyard, *Tribute to M. F.* (1931). B.H.

al-**Farazdaq** (*fl.* 7th–8th century), Arabic poet, and one of the greatest of the Umayyad period, continuing the spirit of pre-Islamic poetry. He and his rival Jarir engaged for many years in a 'public scolding-match'.

Divan de Férazdak, ed. R. Boucher (1870; incomplete). S.M.S.

Faria e Sousa, Manuel (*Pombeiro 19 III 1590; †Madrid 13 VI 1649), Portuguese poet, historian and critic. His histories, written like most of his works in Spanish, are uncritical but helped to spread knowledge of Portugal's discoveries and conquests in Europe. He was a devoted scholar of the works of Camões, though himself undistinguished as a poet.

Verse: *Fuente de Aganipe y rimas varias* (7 pts, 1624–27).—History: *Epítome de las historias portuguesas* (1628; Eng. tr. J. Stevens, 1698); *Asia portuguesa* (3 vols, 1666–75; *The Portuguese Asia*, tr. J. Stevens, 3 vols, 1694–95); *Europa portuguesa* (3 vols, 1678–80); *Africa portuguesa* (1681). T.P.W.

Farley, or **Farlie,** Robert (*fl.* 1638), Scottish poet and moralist. Wrote moral emblems in English and Latin verse. They are of a mediocre character, but the illustrations are interesting.

Lychnocausia (1638; repr. 1860). J.J.Y.L.

Farnwald, pseud. of Strubberg, F. A.

Farquhar, George (*Derry 1677?; ∞1703? London? Margaret Pernell; †London 29 IV 1707), Anglo-Irish actor and dramatist, who, tradition says, carried colours at the battle of the Boyne (1690). From acting in Dublin (1696) he came to London (1697), but after accidentally wounding a fellow-actor in *The Indian Emperor* he renounced the profession. The success of his plays did not rescue him from poverty, and he was given a commission in the Grenadiers (1704); his experiences recruiting at Lichfield and Shrewsbury inspired his *Recruiting Officer* (1706). Selling his commission the same year, he passed the rest of his life in distress. Farquhar's comedies outshine his *Barcellona* and his lively but not sustained essays and prefaces. He excels in drawing contemporary life and in dialogue. Translated into French and German he influenced Lessing. B.L.J.

Love and a Bottle (1699); *A Constant Couple* (1699); *Sir Henry Wildair* (1701); *The Inconstant* (1702); *The Twin Rivals* (1702); *The Recruiting Officer* (1706); *The Beaux Stratagem* (1707); (with Motteux) *The Stage Coach* (1704).—*The Complete Works*, ed. C. Stonehill (2 vols, 1930).

W. Hazlitt, *English comic writers* (1819); D. Schmid, *G. F.* (1904); H. T. E. Perry, *The Comic spirit in Restoration drama* (1925); J. R. Sutherland, 'New light on G. F.', in Times Litt. Supp. (6 III 1937); W. Connely, *Young G. F.* (1949). J.R.B.

Farrar, Frederick William, dean of Canterbury (*Bombay 7 VIII 1831; ∞1860 Lucy Cardew; †Canterbury 22 III 1903), English writer of boys' school tales and of works on philology and theology, including a popular *Life of Christ* (1874).

Eric, or Little by Little (1858); *St Winifred's, or the World of School* (1862); *Life of St Paul* (1879).

R. Farrar, *Life* (1905). R.M.H.

Farrukhi, Abu'l-Hasan Alī ibn Jūlūq (†1038), Persian poet, was a native of Sīstān and early in his career gained the favour of a local landowner by his musical and poetical abilities. Later, in search of a more generous patron, he journeyed to Transoxania and finally joined the court of the great patron of poets, Sultan Mahmūd-i Qaznavi, at Qazna. Here he found fortune and ranked amongst the most favoured poets of the court. His *Divān* consists mainly of panegyrics. He is the most popular and widely read poet of the Qaznavid period. His style is distinguished by simplicity of expression, great descriptive power and a youthful freshness of spirit. He has influenced many later Persian poets, especially in recent periods.

Divān-i Farrukhī, ed. A. Abd al-Rasūlī (1932).

H. Ethé, 'Neupersische Litteratur', in *Grun. der iran. Phil.*, II (1896–1904); W. Jackson, *Early Persian Poetry* (1920). E.Y.

Fastoul, Baude, 13th-century French lyric poet, probably a minstrel. In his only extant work, *Congé* (1272), inspired by Jean Bodel's poem of the same title, he bids farewell to the world.

A. Guesnon, 'Deux trouvères artésiens, B. F. et J. le Vinier', in *Mélanges M. Wilmotte* (1910). A.H.D.

Fauchet, Claude (*Paris 3 VII 1530; †Paris 10? 1 1602), French historian, notable in a humanistic age for his competence in medieval political and social history, and for his exact research into medieval writers, particularly the *trouvères*. He is one of the first French literary historians (see E. Pasquier).

Recueil de l'origine de la langue et poésie françoise (1581), ed. J. G. Espiner-Scott (1939); *Les Antiquités gauloises et françoises* (1599–1602).

J. G. Espiner-Scott, *C. F.* (1938). G.B.

Fava or **Faba,** Guido (**c.* 1200; †*c.* 1250), a teacher of rhetoric at Bologna and author of two compilations of standard specimens or 'formulae' of letters and speeches in the vernacular, *La Gemma purpurea* (*c.* 1229) and *Parlamenti ed Epistole* (*c.* 1240–45), which have some importance in the history of the origins of Italian prose.

E. Monaci, *Crestomazia ital. dei primi secoli* (1912); A. Monteverdi, *Testi volgari ital. dei primi tempi* (1948).

G. Bertoni, *Il Duecento* (2nd ed. 1930); A. Schiaffini, *Tradizione e poesia nella prosa d'arte ital.* (1943). K.F.

Favart, Charles-Simon (*Paris 13 XI 1710; ∞1745 Marie-Justine Duronceray; †Belleville 12 III 1792), French playwright. After writing short farces for the *Théâtre de la Foire* he became a creator of the *opéra-comique*, a light (often pastoral) comedy interspersed with songs. His wife, an excellent actress, probably collaborated with him.

La Chercheuse d'esprit (1741); *Bastien et Bastienne* (1753); *Ninette à la cour* (1755); *Annette et Lubin* (1762); *Les Moissonneurs* (1768).—*Œuvres*, ed. L. Gozlan (1853).

A. Font, *F. et l'opéra-comique* (1894); A. Pougin, *Madame F.* (1912). G.B.

Favetti, Carlo (*Gorizia 1819; †*ibid.* 1892), Ræto-Romansch–Friulian poet.

He studied law in Vienna. Thereafter in what was Austrian Friuli he became an active spokesman of Italian nationalist aspirations and had to flee to Italy; he spent the remainder of his life in Milan and Venice. The product of his banishment and patriotism was a series of moving poems inspired by his native land.

Rime e prose in vernacolo goriziano (1893). R.R.B.

Fawcett, Henry (*Salisbury 26 VIII 1833; ∞1867 Millicent Garrett; †Cambridge 6 XI 1884), English economist and radical. Fawcett advocated poor-law and educational reform and as postmaster-general introduced many practical innovations.

A Manual of Political Economy (1863); *Pauperism: its Causes and Remedies* (1871); *Aids to Thrift* (1886; with J. Cardin).
L. Stephen, *The Life of H. F.* (1885). B.H.

Fawkes, Francis (*Warmsworth *c.* IV 1720; †Hayes 26 VIII 1777), English poet and divine. Fawkes translated minor Greek verse and the Latin poems of Christopher Smart.

Bramham Park, a Poem (1745); *Original Poems and Translations* (1761); *Partridge Shooting, an Eclogue* (1767).
I. A. Williams, *Byeways Round Helicon* (1921); R. Aldington, 'F.'s "Brown Jug"', in Times Litt. Supp., 8 III 1923, and subsequent corresp. B.H.

Fáy, András (*Kohány 30 V 1786; ∞1832 Zsuzsanna Sziráky; †Pest 26 VII 1864), Hungarian novelist and essayist. Known chiefly for his social novel *A Bélteky-ház* (2 vols, 1832), the first of its kind in Hungary, Fáy took an active part in the reform movement under Széchenyi. He also collected fables, wrote on banking and education, and helped to establish the national theatre.

F. A. eredeti meséi es aforizmái (1820; *Originelle Fabeln u. Aphorismen,* Ger. tr. L. Petz, 1825).—*F. A. szépirodalmi összes munkái* (collected works; 8 vols, 1843–44).
F. Badics, *F. A. életrajza* (1890). G.F.C.

Fayzi, Abu'l Fayz ibn Mubārak-Shāh (*Agra 1547; †*ibid.* 5 X 1595), Persian poet of India. Although greatly honoured by Akbar Shah (1556–1605) he was suspected of heresy by the orthodox Moslems. His poetry is somewhat diffuse and lacks vividness.

Divan (Delhi, 1894); *Nal-u-Daman* (Calcutta, 1831).—Tr. from Sanskrit *Bhagavad gītā Fārsi* (Allahabad, 1895, Benares, 1905–19); *Mahābhārata Fārsi* (Lucknow, 1897–1900).
G. Ouseley, *Biographical Notices of Persian Poets* (1846); Shibli Nu'mani, *Shi'r al-Ajam,* III (1924); M. A. Ghani, *History of Persian Language and Literature at the Mughal Court,* III (Allahabad, 1930). E.Y.

Fazio, Bartolomeo (*Spezia 1400; †Naples 1457), Italian humanist and historian, pupil of Guarino da Verona. His *De origine belli inter Gallos et Britannos historia* investigates the cause of wars between France and England.

De bello Veneto cum Genuensibus gesto; De rebus ab Alphonso primo Neapolitanorum rege (1455); *De viris illustribus liber* (wr. 1456; pub. 1745; with biog.).
F. Gabotto, in Atti di Società ligure di storia patria, 24 (1892). B.R.

Feijoó y Montenegro, Benito (* Casdemiro, Orense 1676; †Oviedo 1764), Spanish writer. He entered the Benedictine order very young and held various chairs at Oviedo university. From his cell he maintained a vast correspondence with the outside world and kept in touch with new European ideas and inventions. Through his writing, begun when he was almost 50, he exercised an influence on the revival of Spanish thought, education and life unsurpassed by any single person of his time or since. Considered the first real Spanish essayist, his *Teatro crítico* contains over a hundred essays on the most varied subjects. Ironic, at times witty, always persuasive and factual, Feijoó set out to fight the ignorance and superstition prevailing in Spain. He continued the task in his *Cartas.* A rationalist who did not lose his faith, this Benedictine was the great champion of encyclopaedism. His beneficial influence was enhanced by the lengthy and stormy polemics which arose over his writings.

Teatro crítico y universal (8 vols, 1726–39); *Cartas eruditas y curiosas* (5 vols, 1742–60). Sel. essays, ed. A. Millares Carlo, in Clás. cast. (3 vols, 1941).—Eng. tr.: *The honour and advantage of agriculture* (Dublin, 1764); *An essay of the learning, genius, and abilities of the fair sex* (London, 1774); *Essays or discourses,* tr. John Brett (London, 1777; 1780); *Rules for preserving health* (London, 1800).
G. Delpy, *F., et l'Esprit européen* (1936); G. Marañón, *Las ideas biológicas del Padre F.* (1934); M. Morayta, *El Padre F. y sus obras* (1913). R.M.N.

Feirberg, Mordechai Zeeb (*Novygrad-Volhynsk 20 IX 1874; †*ibid.* 2 III 1899), Hebrew short-story writer. The son of a fanatical Ḥassid, Feirberg's output, though small, is counted among the classics of Hebrew literature. His fame rests largely on *le-On* ('Whither?'). S.A.

Feitama, Sybrand (*Amsterdam 10 XII 1694; †13 VI 1758), Dutch translator and playwright in all too smooth verse.

Telemachus (1733, after Fénelon); *Hendrik de Groote* (1743, after Voltaire); *Fabricius* (1720); *Tooneelpoëzij* (2 vols, 1735); *Nagelaten dichtwerken* (1764).

M. J. Minderhout, *La Henriade dans la littérature hollandaise* (1927). J.W.W.

Feitelson, Menacḥem Mendel (*nr Melitopol 1 IX 1870; †Yekaterinoslav 18 V 1912), Hebrew critic and scholar. He published his first book, *Mechkarim Betoldot Israel*, at the age of 16. A man of culture and wide scholarship, he was troubled by his deformed, almost dwarfish physique, which finally drove him to suicide.

Ketabim, ed. F. Liachover (Warsaw, 1914). S.A.

Feith, Rhijnvis (*Zwolle 7 II 1753; ∞1792 Ockje Groeneveldt; †*ibid.* 8 II 1824), Dutch poet and prose writer; from 1787 burgomaster of Zwolle. His remarkable sentimental love stories (influenced by *Werther*, Baculard d'Arnaud and Miller) present the melancholy sentiment as the one thing of importance in this world: a presentiment of the bliss of the hereafter. Among his numerous lyrics some are exceptionally beautiful; he was one of the first to seek inspiration in individual feeling.

Novels: *Julia* (1783); *Fanny* (1783); *Ferdinand en Constantia* (1785).—Poetry: *Vergankelijkheid van het heelal* etc. (1777); *Lofdichten op de Ruyter* (1785); *Het Graf* (1792); *Oden en gedichten* (5 vols, 1796–1814); *De Ouderdom* (1802).—Prose: *Brieven over verschillende onderwerpen* (6 vols, 1784); *Dagboek mijner goede werken* (1785); *Bijdragen* (with J. Kantelaar, 3 vols, 1793–96).—Plays: *Thirsa* (1784); *Lady Johanna Gray* (1791); *Ines de Castro* (1793); *C. Mucius Cordus* (1795).—*Dicht- en Prozaïsche werken* (14 vols, 1824–25).

Gedenkzuil voor R. F. (1825); C. Busken Huet, 'Feith en Kinker', in *Litterarische Fantasiën en Kritieken*, 24; J. Koopmans, 'R. F.', in De Beweging, 4 (1908); H. G. ten Bruggencate, *R. F.* (1911); A. Zijderveld, *De Romance-poëzie in Noord-Nederl.* (1915); De Inklaar, *F.-Th. de Baculard d'Arnaud* (1925); A. van Duinkerken, in *Achter de Vuurlijn* (1930). J.W.W.

Feliński, Alojzy (*Łuck 1771; †Krzemieniec 23 II 1820), Polish poet and playwright. His *Barbara Radziwiłłówna* is the best Polish pseudo-classical tragedy and he wrote, in 1816, after the British national anthem, his great hymn later known as *Boże, cos Polskę*.

Plays: *Barbara Radziwiłłówna* (1820; Fr. tr. A. Denis, 1823).—*Dzieła* (2 vols, 1840).

K. Kantecki, 'A. F.', in *Dwaj Krzemieńczanie* (2 vols, 1879); A. Bar, 'A. F.', in *Pol. Słow. Biogr.*, VI (1948). S.S.

Feliú y Codina, José (*Barcelona 11 VI 1847; †Madrid 2 V 1897), Spanish playwright. He applied the neo-romantic technique of his model Echegaray to a peculiar form of rural, picturesque and regional naturalism. His most famous play is *La Dolores* (1892) a good, though over-passioned, portrait of a woman set against an Aragonese background. It has been used as a libretto for a *zarzuela* (q.v.) with music by Breton.

El buen callar (1891); *Un lihro viejo* (1891); *Miel de la Alcarria* (1893); *María del Carmen* (1896); *Boca de Fraile* (1897).

F. M. Tubino, *Historia del renacimiento literario de Cataluña, Valencia y Baleares* (1877); Elías de Molíns, *Diccionario de escritores y artistas catalanes* (1886). R.M.N.

Fellltham, Owen (*1602?; †London 1668), English essayist and poet whose father had property in Suffolk. Felltham visited the Low Countries (before 1627?), was friendly with the wits and served the earl of Thomond (before 1641).

Verse: *Lusoria, or Occasional Pieces* (appended to *Resolves*, 1661).—Prose: *Resolves* (before 1623; 1628, etc.; ed. O. Smeaton, 1904); *A Brief Character of the Low Countries* (pirated ed. 1648, 1652; authorized ed. 1652, etc.). B.L.J.

Feltre, Vittorino da: see Rambaldoni.

Fénelon, François de Salignac de La Mothe (*Fénelon, Périgord 6 VIII 1651; †Cambrai 7 I 1715), French theologian and writer. After fulfilling several important ecclesiastical missions, Fénelon wrote his first pedagogic work, the *Traité de l'éducation des filles* (1687), became friendly with Mme de Maintenon and was made tutor (1689–95) to the duc de Bourgogne, a potential heir to the throne. To instruct his pupil agreeably in Greek literature, he wrote his novel *Télémaque*, an imaginative continuation of Book IV of the *Odyssey*, which contained liberal ideas and implied criticism of Louis XIV. Published against his wishes in 1699, *Télémaque* accentuated the disfavour into which he had meanwhile fallen through defending the passively mystic doctrine of quietism in his *Explication des maximes des saints sur la vie intérieure* (1697; crit. ed. A. Chérel, 1911). He finished his days 'in exile' at Cambrai, of which he had been made archbishop in 1695.

Télémaque, ed A. Cahen (2 vols, 1920);—*Œuvres complètes*, ed. Gosselin and Caron (34 vols, 1820–30).

E. K. Sanders, *F., his friends and enemies* (1901); J. Lemaître, *F.* (1910); H. Bremond, *Apologie pour F.* (1911); E. Carcassonne, *F.* (1946). G.B.

Fenestella (*52 B.C. ?; †A.D. 19 ?), Roman historian, wrote among other works a history of Rome in at least 22 books, going down at least to 57 B.C. His authority was highly esteemed in antiquity but his work has perished.

H. Peter, *Hist. Rom. Rel.*, 2 (1906).

L. Mercklin, *De F. historico et poeta* (1844); J. Poeth, *De F. historiarum scriptore et carminum* (1849); a different dating by F. Münzer, *Beiträge zur Quellenkritik . . . des Plinius* (1897). J.A.W.

Fêng MÊNG-LUNG (□Wu-hsien 1574 ?; †1645 ?), Chinese writer. Fêng was for long known only as a minor Confucian scholar; his editorship of colloquial fiction and of drama was performed under the pseudonym of *Mo-han chai* ('Ink-mad studio'). It is known that, of the plays he published, two were original works. In his collections of excellent stories also, the extent of his 'editing' appears to vary: some are probably his own work. The novels, *Lieh-kuo chih* and *P'ing-yao chuan*, were extensively rewritten by him. The famous *Chin-ku ch'i-kuan* anthology (1644) reproduced 29 stories from his collections.

STORY-COLLECTIONS: *Ku-chin hsiao-shuo* (pr. between 1621 and 1624; part with add. repr. shortly after as *Yü-shih ming yen*); *Ching-shih t'ung-yen* (1624; one story, *Fan-Hy-Cheu* tr. G. T. Staunton, 1815); *Hsing-shih hêng-yen* (1627; *Four Cautionary Tales*, tr. H. Acton and Lee Yi-hsieh, limited ed. 1941, repr. 1947).—NOVEL RE-EDITIONS: *Tung-Chou lieh-kuo chih* (partially tr. Ling Tsiu-sen, 'Die Phoenixmelodie', in Sinica V, 1930; see H. Cordier, *Bibliotheca Sinica*, 1904–07 for list of other partial trs); *P'ing-yao chuan* (*c.* 1620).—PLAYS: *Mo-han chai ting-pên*.

A. Waley, 'Notes on the History of Chinese Popular Literature', in T'oung Pao, 28 (1931); J. Průšek, 'Popular Novels in the Collection of Ch'ien Tseng', in Archiv Orientální, 10 (1938), 'Researches into the Beginnings of the Chinese Popular Novel', in Archiv Orientální, 11 (1939). A.R.D.

Fêng TAO (□Ching-ch'êng 882; †954), Chinese official. Fêng is the traditional inventor of block-printing; while this is in no way true, his printing of the Nine (Confucian) Classics (932–53) initiated the great development of that art during the Sung dynasty. His object was not publication but to establish official texts. He remained prime minister under seven emperors of four short-lived dynasties and thus ensured the work's completion.

T. F. Carter, *The Invention of Printing in China and its Spread Westward* (1925). A.R.D.

Fenton, ELIJAH (*Shelton 20 V 1683; †Easthampstead VIII 1730), English verse-writer and man of letters who wrote books 1, 4, 19 and 20 of Pope's *Odyssey* in perfect imitation of Pope's versification.

Poems on Several Occasions (1717); *Mariamne, a Tragedy* (with Southern; 1723).

S. Johnson, *Lives of the Poets* (1781). R.M.H.

Ferguson, ADAM (*Logierait 20 VI 1723; ∞1766 Katherine Black; †St Andrews 22 II 1816), Scottish philosopher and historian. He succeeded Hume as librarian of the Advocates' Library (1757) and was professor of natural philosophy (1759–64) and of moral philosophy (1764–85) at Edinburgh. His *History* was for long a standard work.

Essay on the History of Civil Society (1767); *The History of the Progress and Termination of the Roman Republic* (1783); *Principles of Moral and Political Science* (1792).

J. Small, *A. F.* (1864); H. Huth, *Soziale und individualistische Auffassung . . . bei Adam Smith und A. F.* (1907). J.K.

Ferguson, SIR SAMUEL (*Belfast 10 III 1810; ∞1848 Mary Catherine Guinness; †Howth, Co. Dublin 9 VIII 1886), Irish poet and antiquarian; knighted 1878. He used the material of early Irish literature in his epic poetry; also wrote notable translations from, and versions of, Irish poems. A precursor of the Irish literary revival, his poetry has a good general level but few great heights.

Lays of the Western Gael (1862); *Congal* (1872); *Poems* (1880).—*F.'s Poems*, ed. E. Boyd (1916). R.McH.

Fergusson, ROBERT (*Edinburgh 5 IX 1750; †*ibid.* 16 X 1774), Scottish poet. Educated at St Andrews University; employed as a clerk. Essentially a town poet, familiar with the conviviality and bustle of Edinburgh, Fergusson describes and satirizes the society in which he moved. He revived the Scots poetic tradition and passed on much, in spirit and in the vigorous use of the vernacular, to Burns. He died wretchedly in a bedlam.

Poetical contributions to Ruddiman's Weekly Magazine and Edinburgh Amusement (1771–72); *Poems* (1779, 1782); *Poems*, ed. B. Dickins (1925); *Scots Poems*, ed. A. Law (1947).

A. B. Grosart, *R. F.* (1898). J.K.

Ferienčík, Mikuláš Štefan (*30 VII 1825; †3 III 1881), Slovak novelist. One of the first authors to write novels in Slovak on contemporary social themes, he shows in his later work the influence of the Russian realists.

Irma (1860); *Jedl'ovský učitel'* (1862); *Šefranik* (1880). R.A.

Ferland, Jean Baptiste Antoine (*Montreal 25 XII 1805; †Quebec 11 I 1865), French-Canadian historian. Ordained priest in 1828, he became professor of philosophy in Nicolet College in 1841, and in 1855 professor of Canadian history at Laval University, Quebec. His great work on the history of Canada has never enjoyed so wide a popularity as that of his predecessor Garneau, but he excelled him in research and in understanding of the conditions of the colony before it came into British hands. The two historians were chiefly responsible for the strongly Quebec-nationalist trend of French literature in Canada during the subsequent period.

Cours d'Histoire du Canada (2 vols, 1861–65). H. d'Arles, *Nos Historiens* (1921). B.K.S.

Fernán Caballero : see Caballero.

Fernández, Lucas (*Salamanca 1474?; †*ibid.* 1542), Spanish dramatist. He was choir-master, priest and professor of music at Salamanca. His 6 plays (1514) resemble Encina's early works; three are profane, three religious. The *Auto de la pasión* is particularly moving.

Farsas y églogas, ed. M. Cañete (1868). E.M.W.

Fernandez de Avellaneda: see Avellaneda.

Fernández de Lizardi, José Joaquín, (*Mexico City 15 XI 1776; †1827), also known as El Pensador Mexicano, a pseudonym adopted from the title of a journal he founded in 1812. Chiefly remembered for his picaresque novel (so long after the peninsular vogue for the picaresque, except for *Gil Blas*, as to be almost a pastiche) *El Periquillo Sarniento* (1816), which gives a vivid but highly satirical picture of life in 18th-century Mexico. He was a firm believer in the reforming ideas current in his day and supported the movement for independence.

Verse: *Fábulas* (1817); *Noches tristes* (1818). —Prose: *La Quijotita y su prima* (1819); *D. Catrín de la Fachenda* (1832).
S. J. Rea, *Life and Works* (1931). E.Sa.

Fernández de Moratín, Leandro (*Madrid 1760; †Paris 1828), Spanish dramatist, son of Nicolás. He started life as a goldsmith's apprentice; protected by Jovellanos, he was for two years secretary of the embassy in Paris; as Godoy's protégé he travelled extensively. He collaborated with the Napoleonic invaders and was 'purified' in 1814 but, fearing the resurrected Inquisition, went into permanent exile. A man of refined, complex character, very shy, often cowardly, he wrote in excellent prose a damaging satire against bad writers (*Derrota de los Pedantes*, 1789) and a brilliant play (*La Comedia Nueva*, 1792), making fun of his fellow dramatists. With only four other original plays he stands far above them all. His other masterpiece, *El sí de las niñas* (1805), deals in an unsentimental way with the recurrent Moratín themes of youth versus maturity, and marriage by parental imposition. His plays are full of psychological interest. With their subtle, quick action, Moratín alone succeeded in writing good Spanish comedies in the French manner, but in some of them the coming romanticism is already felt. Molière was his model, and he translated superbly *L'Ecole des maris* and *Le Médecin malgré lui*. His critical notes to his good translation of *Hamlet* are also very interesting. As a poet he is inferior to his father.

Bibl. Autores Esp., 2; *Teatro*, ed. R. Morcuende, in Clás. Cast. (1924).—'The Baron', tr. F. Holcroft, in Theatr. Rev., 2 (1805); 'Selections', tr. J. Kennedy, in *Modern Poets and Poetry of Spain* (1852); 'Ode: The Day at Home', tr. T. Walsh, in *Hisp. Anth.* (1920); 'From an ode to Pedro Romero' and extracts from *El viejo y la niña*, tr. in H. W. Longfellow, *Poets and Poetry of Europe* (1845 and 1888); extracts from *Comedia Nueva*, *Mogigata* and *El viejo y la niña*, in Foreign Rev., 2 (1828) and in Foreign Quart. Rev., 2 (1828).
J. Pérez de Guzmán, 'La primera representación de *El sí de las niñas*', in Esp. Mod. (1902); J. Ortega y Rubio, 'Don L. F. de M.', in Rev. Contemp., 79 (1904); J. Sarrailh, 'Note sur le *Café* de M.', in Bull. Hisp., 36 (1934). R.M.N.

Fernández de Moratín, Nicolás (*Madrid 1737; ∞Isidora Cabo Conde; †*ibid.* 1780), Spanish poet and dramatist. He studied law at Valladolid. With *Desengaños al teatro español* (1763) he took a leading part in the great polemic around the Spanish theatre and contributed to the banning (1767) of the *autos sacramentales* (q.v.). His trilogy—*Lucrecia* (1763), *Hermesinda* (1777, the only one performed), *Guzmán el Bueno* (1777)—and his comedy *La Petimetra* (1762) are weak attempts at introducing the French rules into the Spanish stage. But in spite of Moratín's admiration for French models he was by temperament essentially Spanish. It is as a poet and when dealing with national themes in the Spanish style that he wrote his masterpieces *Fiesta de toros en Madrid* and *Oda a Pedro Romero*.

Poesías y comedias, ed. L. T. de Muhí, in Bibl. Autores Esp., 2; *Poesías inéditas*, ed. R. Foulché-Delbosc (1892).—'Apology for an Error', tr. E. E. Sherman, in *Translations from Hispanic Poets* (1938).

A. Fernández-Guerra, 'Lección poética sobre las célebres quintillas de D. N. F. de M.', in Rev. Hispanoamer. (1882); J. M. Cossío, 'La fiesta de toros en Madrid' and 'Oda a Pedro Romero', in Bol. M. Pelayo, 8 (1925). R.M.N.

Fernández de Velasco y Pimentel, BERNARDINO, DUQUE DE FRÍAS (*Madrid 1783; ∞Mariana de Silva, ∞María de la Piedad Roca de Togores; †*ibid.* 1851), Spanish poet. He fought against Napoleon, was persecuted by Ferdinand VII as a liberal, but was later ambassador in London and Paris. His poetry is of a neo-classical type. He wrote some good elegies (e.g. *El Llanto conyugal*), elegiac sonnets and a fine lament (*Llanto del proscrito*) written in exile.

Obras poéticas (1857). R.M.N.

Fernández y González, MANUEL (*Seville 1821; ∞Manuela Muñoz de Padilla; †Madrid 1888), Spanish novelist. Bohemian life, picturesque vanity and amazing fecundity gave him temporary renown. He wrote, or dictated, over 300 novels (some 500 volumes). A powerful fantasy and wealth of expression produced some good pages in a few books, but the bulk of his historico-legendary novels is very heavy going.

Men Rodríguez de Sanabria (1853); *Historia de un murciélago* (1857); *El Cocinero de Su Majestad* (1857); *Los siete infantes de Lara* (1853); *Enrique IV (el impotente) o memorias de una reina* (1854); *Lucrecia Borgia* (1864). R.M.N.

Ferrandes de Jerena, GARCÍA (late 14th century), Spanish poet. He is said to have abandoned Christian Spain and turned Moslem. His work shows the influence of the Galician-Portuguese *Cancioneiros*, both in language and style. His poems, relatively artless and simple, are in the *Cancionero de Baena*. (See BAENA, JUAN ALFONSO DE.) E.M.W.

Ferrara, IL CIECO DI: see BELLO, FRANCESCO.

Ferrari, GIUSEPPE (*Milan 7 III 1811; †Rome 2 VII 1876), Italian historian and political theorist. Believing Italian political unification unattainable, he supported republican federalism. His most important work, first published in French, is *Storia delle Rivoluzioni d'Italia* (Paris, 4 vols, 1856–58).

Lo spirito di G. D. Romagnosi (1835); *Lo spirito di G. B. Vico* (1835); *Vico et l'Italie* (Paris, 1839); *Principi e limiti della filosofia della storia* (1843); *Filosofia della rivoluzione* (Capolago, 1851); *La federazione repubblicana* (London, but really Capolago, 1851); *Corso sugli scrittori politici italiani* (1862; 2nd ed. 1929); *Teoria dei periodi politici* (1874).

A. Ferrari, *G. F.* (1914); A. Momigliano, 'Il primo periodo della politica militante di G. F.', in Nuova Antologia (1921); A. Monti, *G. F. e la politica interna della Destra* (1925). B.R.

Ferreira, ANTÓNIO (*Lisbon 1528; ∞Maria Pimentel; †*ibid.* 1569), Portuguese poet and playwright. He studied at Coimbra under the humanist Diogo de Teive, later becoming a magistrate and a respected figure at the Portuguese court. Ferreira was a devoted follower of Sá de Miranda, who had introduced into Portugal the poetic genres of the Italian Renaissance. Disdaining the traditional peninsular metres Ferreira helped to acclimatize the new poetic style. A man of sound humanistic culture he exercised in Portugal an influence comparable with that of Du Bellay in France; he opposed the use of Spanish (at the time a current practice) by Portuguese poets, and urged the study and imitation of the writers of antiquity.

Though the general level of his lyrical poems is not very high, Ferreira excels in the verse epistle. His masterpiece is the tragedy *Castro*, written around 1558. This work, dealing with the fatal love of the later Pedro I of Portugal and Inês de Castro, is set in a classical mould. The psychological conflicts that emerge, notably that in the character of Pedro's father, king Afonso, are handled in a masterly fashion. A chorus provides a lyrical commentary on the action. Ferreira also left two comedies: *Bristo* and *O Cioso*, both written in prose.

Tragédia . . . de D. Inês de Castro (1587), ed. J. Mendes dos Remédios (1915), Eng. tr. C. Cockburne (1697); *Comédias famosas portuguesas dos doctores F. de Sá de Miranda e A. F.* (1622; contains *Bristo* and *O Cioso*); *Poemas lusitanos*, ed. M. Leite Ferreira (1598), ed. Marques Braga (2 vols, 1939–40).—*Obras completas* (2 vols, Paris, 1865).

T. Braga, 'O doutor A. F.', in *História dos quinhentistas* (1871); J. de Castilho, *A. F., poeta quinhentista* (study and anthology, 3 vols, 1875); J. P. W. Crawford, 'The influence of

Seneca's tragedies on F.'s "Castro" and Bermúdez' "Nise Lastimosa"', in Mod. Philol., 12 (1914). T.P.W.

Ferrer del Río, Antonio (*Madrid 1814; †El Molar, Madrid 1872), Spanish critic. In his *Galería de la literatura española* (1846) he draws literary profiles of his contemporaries and gives an anthology of their works. Though prepared in haste it is not without interest. Among his other works he left a valuable *Historia del reinado de Carlos III* (4 vols, 1856) and a study-preface to the 1866 edition of *La Araucana.* R.M.N.

Ferrers, George (*St Albans 1500?; ∞25 III 1541 Elizabeth Bourchier, ∞1545/6 Jane 'Southrote', ∞1569 Margaret Prestone; †Flamstead? I 1578/9), English politician, poet and writer of masques, who served Henry VIII's children in these capacities. Ferrers wrote part of *The Mirror for Magistrates* (1559). Once 'master of the king's pastimes', he arranged pageants and masques, sharing in the entertainment at Kenilworth (1575). Puttenham and Meres mistakenly credited his verse to Edward Ferrers (†1564).

The Mirror for Magistrates (1559), ed. L. B. Campbell (1938). B.L.J.

Ferrier, Susan Edmonstone (*Edinburgh 7 IX 1782; †*ibid.* 5 XI 1854), Scottish novelist. Her tales, which were published anonymously and by some attributed to her friend Scott, are attractive representations of Scottish society, marked by close observation and lively comedy.

Marriage (1818); *The Inheritance* (1824); *Destiny, or the Chief's Daughter* (1831).—*Works* (6 vols, 1882), ed. Lady Margaret Sackville (4 vols, 1928).

Memoir and Correspondence of S. F., ed. J. A. Doyle (1898). J.K.

Festus, Sextus Pompeius (*fl. c.* A.D. 200), Roman lexicographer, epitomized Verrius Flaccus' *De Significatu Verborum.* The glossary of Festus survives in one badly mutilated manuscript and in an epitome made by Paulus Diaconus in the 8th century.

W. M. Lindsay, in *Glossaria Latina,* IV (1930). J.A.W.

Fet (**Shenshin**), Afanasy Afanasyevich (*near Mtsensk 23 XI 1820; †1892), Russian lyrical poet. His first poems (1840) had no success. In the 1860s he was silenced by the radical critics on account of his indifference to political and social problems. He reappeared some twenty years later in the full power of his talent which was duly appreciated by the symbolists, notably Blok. A landowner, he was endowed with a healthy epicurean love of life which was not impaired even by his interest in Schopenhauer (whom he translated). His best lyrics are about love and nature, expressed in concise, intensely musical and impressionistic verses. In his old age he wrote some exquisite philosophic poems, full of courage with regard to fate and death. He also translated from Latin (Horace) and German (Goethe), and left some interesting memoirs.

Polnoye sobranie stikhotvoreniy (collected verse, 3 vols, 1901–10; 2 vols, 1912; 1936); *Moi vospominaniya* (2 vols, 1890); N. Y. Stechkin, *Pamyati A. A. Feta* (1903); L. M. Sukhotin, *Fet i Elena Lazich* (1933); C. M. Bowra, *A Book of Russian Verse* (1943).

V. Pokrovsky, *A. A. F.* (1911); V. Fedina, *A. A. F.* (1915); D. Darsky, *Radost' zemli* (1916); V. Zhirmunsky, *Kompozitsiya liricheskikh stikhov* (1921). J.L.

Feuchtersleben, Ernst von (*Vienna 29 IV 1806; †*ibid.* 3 IX 1840), Austrian essayist, poet and early psychologist, a friend of Stifter's and Schubert's. His popular philosophical writings, with their quiet good sense, had wide educative influence.

Gedichte (1836); *Diätetik der Seele* (1838; *The Hygiene of the Mind,* tr. F. C. Sumner, 1933).—*Sämtliche Werke,* ed. F. Hebbel (7 vols, 1851–53); *Aus Feuchterslebens Briefen 1826–32,* ed. A. F. Seligmann (1909).

R. M. Meyer, 'E. v. F.', in *Gestalten und Probleme* (1905). H.A.P.

Feuillet, Octave (*Saint-Lô 11 VII 1821; †Paris 29 XII 1890), French novelist and dramatist. Feuillet's life was that of a hard-working man of letters. He became a member of the French Academy in 1862 and was appointed librarian at Fontainebleau by the empress Eugénie. His novels enjoyed enormous success with middle-class readers for whom he preached a somewhat conventional form of idealism (*Le Roman d'un Jeune Homme Pauvre,* 1857) and attacked the moral depravity of the aristocratic circles of his day (*Monsieur de Camors,* 1867). His plays, though varied and skilfully constructed, depend too largely on psychological tricks.

Novels: *La Petite Comtesse* (1857); *Histoire de Sibylle* (1862); *Julia de Trécœur* (1872).—Plays: *La Crise* (1848); *Dalila* (1857); *Le Roman d'un Jeune Homme Pauvre* (1858).

L. Deries, *O. F.* (1902); H. Bordeaux, *La Jeunesse d'O. F.* (1922). M.G.; J.P.R.

Féval, Paul Henri Corentin (*Rennes 28 XI 1817; †Paris 8 III 1887), French novelist. After his first success as a writer of serial adventure novels, *Le Club des Phoques* (1841), Féval was commissioned to write *Les Mystères de Londres* (1844), to compete with the popular success of Sue. With Balzac and Dumas *père* he contributed to the development of the detective novel by introducing into an urban setting the 'pathfinding' methods of Fenimore Cooper's Mohicans.

Les Couteaux d'or (1856); *Les Habits noirs* (1863).

C. Buet, *F.* (1883); A. Delaigue, *Un homme de lettres, F.* (1890); R. Messac, *Le 'detective novel' et la pensée scientifique* (1929). T.W.

Feydeau, Ernest Aimé (*Paris 16 III 1821; †*ibid.* 27 X 1873), French novelist. Feydeau's early novels, *Fanny* (1858) and *Daniel* (1859), are typical products of the struggle between realism and romanticism in mid-19th-century fiction. His reputation as a realist novelist of genius declined in his own lifetime.

Catherine Overmeire (1860); *Sylvie* (1861); *Monsieur de Saint-Bertrand* (1863); *Le Mari de la Danseuse* (1863); *Le Secret du Bonheur* (1867); *La Comtesse de Chalis* (1867).

E. Bouvier, *La Bataille Réaliste* (1913); R. Dumesnil, *Le Réalisme* (1936). T.W.

Fichet, Guillaume (**c.* 1440; †end 15th century), French rhetorician, rector of the university of Paris from 1467. In 1469 he brought to Paris the printers Gering, Krantz and Friburger who established the first printing press in that city. His *Rhetoricorum libri III* was the first book to be printed in Paris (1470); his *Epistolae* appeared in 1471 at the same press.

Jules Phillippe, *G. F., sa vie et ses œuvres* (1892).

Ficino, Marsilio (*Figline 19 X 1433; †Florence 1 X 1499), Italian philosopher. His translations from Plato were commissioned by Cosimo de' Medici. His villa at Careggi was an influential centre of philosophic discussion. Several of his works attempt to reconcile philosophy with religion; he was accused of heresy in 1489. Among his pupils were Lorenzo il Magnifico, Poliziano and Pico della Mirandola.

Opera (Basle, 1561, incomplete; Paris, 2 vols, 1641); *Supplementum ficinianum*, ed. P. Kristeller (Florence, 2 vols, 1937); *Epistolae familiares* (1495).

G. Saitta, *La filosofia di M. F.* (1923); B. Kieszkowski, *Studi sul platonismo del Rinascimento in Italia* (1936); G. Anichini, *L'umanesimo e il problema della salvezza in M. F.* (1937). B.R.

Field, Eugene (*St Louis 2 IX 1850; ∞1873 Julia Comstock; †Chicago 4 XI 1895), American poet and journalist. He attended Williams College, travelled abroad, then created a whimsical column, 'Sharps and Flats', for the Chicago Morning News. A popular poetizer, he wrote in dialect verse.

A Little Book of Western Verse (1889); *The Holy Cross and Other Tales* (1893).—*Sharps and Flats*, collected and ed. S. Thompson (2 vols, 1900).

C. H. Dennis, *E. F.'s Creative Years* (1924). H.L.C.

Field, Nathan (*London X 1587; †*ibid.* VI ? VII ? VIII ? 1619), English actor-dramatist. His hand is conjectured in plays by Beaumont and Fletcher, Massinger's *Fatal Dowry* and *The Distracted Emperor* (anon.). His plays show an understanding of his theatre, its prose and blank verse.

The Plays of N. F., ed. W. Perry (1950).—*Feild* [*sic*] *the Players Letter to Mr Sutton Preacher att St Mary Overs* 1616 (Cal. S. Papers Domestic, James I, 89, No. 105; repr. J. O. Halliwell(-Phillipps) as *The Remonstrance of N. F.*, 1865; and in *Illustrations of Shakespeare*, I, app. XXIII, 1874). B.L.J.

Fielding, Henry (*nr Glastonbury 22 IV 1707; ∞1734 Charlotte Craddock, ∞1747 Mary Daniel; †Lisbon 8 X 1754) English playwright, magistrate and pamphleteer who, acclimatizing the loosely knit narrative form of Cervantes and Marivaux to his own contemporary England and his own comic humane genius, established the novel form in England with his *Joseph Andrews* (2 vols, 1742), *History of Tom Jones, a Foundling* (6 vols, 1749) and *Amelia* (4 vols, 1752). After traditional education at Eton he served mixed apprenticeship to law and theatre, contributing one brilliant, lovable burlesque, *The Tragedy of Tragedies: or, The Life and Death of Tom Thumb the Great* (1730), some adaptations of Molière, and a number of farces and comedies. His political satire, *Pasquin*, hastened the Licensing Act (1735) which barred his way to further success in the theatre. Resuming the study of law he proved from 1748 a conscientious and humane magistrate, expounding social causes of crime and reducing the incidence of violence in London. Meanwhile, in *Joseph Andrews*, initially a burlesque of *Pamela* but rapidly outgrowing this purpose, and in *Tom Jones* had emerged that combination of farcical incident, omnivorous zest for real life, and sense of beauty and dignity of certain simple virtues which marks his 'comic epic poems in prose'. *Amelia*, lacking this ebullience, shows a more restricted canvas and sadder insight. In 1743 had appeared a masterpiece of irony, *Mr Jonathan Wild the Great.* His posthumously published *Journal of a Voyage to Lisbon* (1755) whither he had travelled broken in health, to die, still shows his abounding wit, wisdom and humanity unimpaired.

Plays: *Love in Several Masques* (1728); *The Temple Beau* (1730); *Rape upon Rape, or the Justice Caught in his own Trap* (1730); *The Mock Doctor* (from Molière, 1732); *The Miser* (from Molière, 1733).—Pamphlet: *Enquiry into the Causes of the late Increase of Robbers* (1751).—*Collected Works*, ed. A. Murphy (with life, 4 vols, 1762; ed. A. Chalmers, 1806; ed. L. Stephen with biog. essay, 10 vols, 1882; ed. G. Saintsbury with intro., 12 vols, 1893; ed. E. Gosse with intro., 12 vols, 1898–99); *Collected Novels* (with memoir by Sir Walter Scott, 1821).

W. M. Thackeray, *The English Humourists of the 18th century* (1835); A. Dobson, *F.* (1907); G. M. Goddon, *F., a Memoir* (containing previously unpub. material, and chron. list of works, 1910); W. L. Cross, *The History of F.* (1918); F. T. Blanchard, *F. the Novelist* (1926); B. M. Jones, *F., Novelist and Magistrate* (1933); F. H. Dudden, *H. F., his Life, Works and Times* (2 vols, 1952). R.M.H.

Fielding, Sarah (*East Stour 8 XI 1710; †Bath 1768), English novelist, sister of Henry Fielding, who contributed a preface to her first novel. Richardson extravagantly praised her knowledge of the human heart.

Adventures of David Simple in search of Faithful Friend (1744); *The Governess* (1749); *David Simple* (an additional volume, 1752); *The Cry: a Dramatic Fable* (with Miss Collier, 1754).
A. Dobson, *Fielding* (1907). R.M.H.

Figueiredo, Manuel de (*Lisbon 15 VII 1725; †27 VIII 1801), Portuguese playwright. A member of the Arcádia Lusitana, he sought to restore tragedy and comedy on neo-classic lines, writing plays that would be 'morally and dramatically correct'. Though he lacked any dramatic talent he wrote many such plays, no one of which ever seems to have been performed.

Teatro (14 vols, 1804–15).
T. Braga, 'M. de F.', in *A baixa comédia* (1871). T.P.W.

Figueroa, Francisco de (*Alcalá de Henares, before 1600; †*ibid.* ? *c.* 1620), Spanish poet. He served as a soldier in Italy, returned to Spain, married and settled in Alcalá. He was a friend of Cervantes and Antonio Pérez. His poetry is Italianate and elegant, and his technique owed much to Garcilaso. His poems were published posthumously in 1625.

Obras (1926; fac. ed., New York, 1903); *Poesías*, ed. A. González Palencia (1943).
A. González Palencia, *Del 'Lazarillo' a Quevedo* (1946). E.M.W.

Figueroa y Cordoba, José and Diego (*Seville 1625 and 1619), Spanish dramatists. They wrote plays of much the same kind and often collaborated with one another. Their merit is not of the highest; their action however is usually lively, and the endings tend to be happy.

Bibl. Autores Esp., 47.
E. Cotarelo y Mori, 'Los hermanos F. y C.', in Boletín de la Real Acad. Esp. (1919). E.M.W.

Filelfo, Francesco (*Tolentino 25 VII 1398; †Florence 31 VII 1481), Italian humanist, author of a commentary on Petrarch's canzoni and a life of Federico of Urbino. Quarrelsome and malevolent, he was a bitter enemy of Cosimo de' Medici and Bracciolini-Poggio.

G. Saitta, *L'educazione dell'umanesimo in Italia* (1928); G. Benadduci, in Atti e Mem. della R. Dep. di Storia per le Marche, 5 (1901); G. Zippel, in Giornale storico della lett. ital., 42 (1903). B.R.

Filicaia, Vincenzo (da) (*Florence 30 XII 1642; ∞Anna di Scipione Capponi; †*ibid.* 24 IX 1707), Italian poet. Famous during his life for his numerous lyric poems, he is only remembered now because his spirited sonnets on Italy made him a forerunner of Italian unity. His turgid rhetoric is the result of his attempt to raise his style to his lofty subjects; sonorous but empty lines came naturally to him.

Poesie Toscane (1707; a more complete ed., 2 vols, 1793).
L. Castellani, 'Il Seicento e V. da F.', in *Scritti Letterari* (1889); G. Caponi, *V. da F. e le sue opere* (1901). U.L.

Filimon, Neculai (*Bucharest 1819; †*ibid.* 1865), Rumanian novelist, was also an accomplished singer and flute-player. His second novel *Ciocoii vechi şi noi* (1863; 2nd ed. 1886) is vividly written and gives a very good picture of contemporary Rumanian society.

Excursiuni in Germania meridionala (1860); *Oraşul Bergamo* (1861); *Slujnicarii sau Gentilomii de mahala* (1861).
Ciocoii vechi şi noi, ed. G. Baiculescu (1931; best biog.); N. Iorga, 'F.', in Revista Noua, IV (1891). A.V.W.

Filinto Elysio: see Nascimento, F. M. do.

Finch, Anne (*Basingstoke ? IV 1661; ∞V 1684 Heneage Finch, later Earl of Winchelsea; †London 5 VIII 1720), English poet, a friend of Pope. The tone and imagery of some of her poems remarkably foreshadow romantic poetry, especially Wordsworth's.

Miscellany: Poems on Several Occasions (1713); *Poems*, ed. Myra Reynolds (Chicago, 1903); *Minor Poets of the 18th Century*, ed. Hugh I'A. Fausset (1930). G.F.S.

Firdowsi, ABU'L-QĀSIM (*Tabaran 941; †Tus 1019), author of *Shah-Nameh*, the national epic of Persia. He belonged to the *dihqan* class, the landed proprietors, among whom the old Persian traditions had been best kept. At the age of 35 he set out to write *Shah-Nameh*. His main source for this gigantic task, which absorbed 35 years of his life, was *Khuday-Nameh* ('book of the kings'), a prose work based on older sources, which contained the legendary and authentic history of Persia from prehistoric times till the fall of the Sassanian empire (A.D. 652). He was helped in the fulfilment of his task by moral and material support from some of his local friends. When the great epic was completed Firdowsi, old and broken by then, in the hope of receiving a liberal reward, dedicated the work of his life to Sultan Mahmud, the Qaznavid monarch, whose fame as the patron of poets was widespread. However, being misrepresented at the court by jealous intriguers, he was but meanly rewarded. In his indignation he composed the famous satire on Mahmud. After some years of wandering he found a princely patron in Tabaristan but later the longing for home drew him to Tus, where he died in despair.

Apart from *Shah-Nameh* a number of short lyric fragments by Firdowsi have been recorded by his biographers. The authenticity of the poetical romance, *Yusif u Zulaykha*, attributed to him has been seriously doubted. *Shah-Nameh*, the greatest monument of Persian language and one of the world's great epics, has established Firdowsi as the supreme master of epic poetry among the Persian poets. He combines a great power of description, a keen dramatic sense and a vigorous diction with a pure and dignified style, which never fails to rouse his compatriots. Although primarily a singer of ancient glories and heroic feats, his work is yet full of mature thinking and wise advice, enshrined in a thoughtful and contemplative mood.

For ed. and tr. see SHAH-NAMEH.

T. Nöldeke, 'Das iranische Nationalepos', in *Grun. der iran. Phil.* (1896–1904, the standard work on *Shah-Nameh*); C. J. Pickering, 'F.'s lyrical poetry', in Nat. Rev. (1890); W. Jackson, *Early Persian Poetry* (1920); H. Massé, *Firdowsi et l'épopée nationale* (1935); Z. Safa, *Hamãse-ye Melli-ye Īran* (1947). E.Y.

Firenzuola, AGNOLO (*Florence 1493; †Prato 27 VI 1543), Italian poet and playwright, author of a satire on court life, *La prima veste dei discorsi degli animali* (1493). He opposed Trissino's spelling reforms in *Discacciamento delle nuove lettere aggiunte* (1524). One of his comedies, *La Trinuzia* (1549), is modelled on Bibbiena's *La Calandria*.

DIALOGUES: *Della perfetta bellezza d'una donna* (1541); *Delle Bellezze delle donne, o Celso* (1548); *I Ragionamenti d'amore* (1548).—COMEDY: *I Lucidi* (1549).—VERSE: *Liriche* (1549).—*Opere di A. F.* (2 vols, 1848); *Prose scelte di A. F.*, ed. S. Ferrari (new ed. 1915); *Le più belle pagine di A. F.*, ed. A. Baldini (1925).

M. Oliveri, *A. F.* (1935); I. Sanesi, *La Commedia*, I (1911; 1944). B.R.

Firishta, MOHAMMED QAZIM (*1570; †1611), Persian historian and author of a *History of India* (tr. G. Briggs, 1829). He lived at the court of Ibrāhīm Adīl Shāh II, sultan of Bijāpur in the Deccan. H.G.R.

Firmicus Maternus, JULIUS (*fl. c.* A.D. 350), wrote on astrology in eight books entitled *Mathesis*, in which his doctrines differ markedly from those of Ptolemy. Later he became a Christian and wrote a fierce polemic against pagan errors.

Mathesis, ed. W. Kroll, F. Skutsch, K. Ziegler (1897–1913); *De Errore Profanarum Religionum*, ed. K. Ziegler (1907). J.A.W.

Fischart, JOHANN, called MENTZER (*Strasbourg 1546; †Forbach 1589/90), German satirist. Studied under Kaspar Scheidt, travelled widely and acquired a many-sided humanistic education, wrote most of his works at Strasbourg 1576–81. A firm Protestant, he bitterly attacked the Jesuits (*Jesuiterhütlein*, 1580). His best works are *Der Flöhhaz* (1573), a brilliant satire on women, *Das glückhafft Schiff von Zürich* (1576), a charming account of the voyage by river from Zürich to Strasbourg in 1576, and the *Geschichtsklitterung* (1575–90), a free adaptation of Book I of Rabelais' *Gargantua*, a lively though formless collection of tales told in an exuberant, witty, often chaotic German in which the 'German Rabelais' outdoes his master. A virtuoso of language, Fischart combines the satire of Brant and Murner with that of Rabelais, and, the greatest satirist of his age, is the epitome of German 16th-century literature.

Aller Praktik Grossmutter (1572), ed. A. Alsleben (1876); *Eulenspiegel* (1572); *Der Flöhhaz*, ed. C. Wendeler (1877); *Das glückhafft Schiff von Zürich*, ed. G. Baesecke (1901); *Philosophisch Ehzuchtbüchlein* (1578); *Affentheurlich Naupengeheurliche Geschichtklitterung*, ed. A. Alsleben (1887).—*Dichtungen*, ed. H. Kurz (3 vols, 1866–67); selections, ed. K. Goedeke (1880), ed. A. Hauffen (Kürschner, *Dt. Nat.-Lit.*, 3 vols, 1892–95); *Schweizer Dichtungen*, ed. A. Hauffen (1926).

A. Hauffen, *J. F.* (2 vols, 1921–22; full biblio.); A. Leitzmann, *Fischartiana* (1924); R. Zitzmann, *Fischarts 'Geschichtsklitterung' in ihrem Verhältnis zu Rabelais* (Diss. Frankfurt 1935). D.G.D.

Fischer, Johann Georg (*Gross Süssen 25 X 1816; ∞1848 Auguste Neubert; †Stuttgart 4 V 1897), one of the minor Swabian poets grouped round Uhland and Kerner. Some of his verse had political bearings, though its main virtue lay in his intimate feeling for nature. His plays derived from Schiller, but lacked dramatic impulse.

Gedichte (1838, 1841 and 1854); *Neue Gedichte* (1865); *Den deutschen Frauen* (1869); *Aus frischer Luft* (1872).—Plays: *Saul* (1862); *Friedrich II von Hohenstaufen* (1863); *Florian Geyer* (1866); *Kaiser Maximilian von Mexico* (1863).—*Auswahl aus den Gedichten*, ed. E. Lissauer (1923).

H. v. Fischer, *Erinnerungen an J. G. F.* (1897). H.A.P.

Fisher, John (*Beverley 1469; †London 22 VI 1535), bishop of Rochester; executed by Henry VIII for denying the royal supremacy (canonized 1935); wrote miscellaneous Latin and English works (the latter chiefly sermons).

Opera Omnia (Lat. works only; 1597); *The English Works of F.*, ed. J. E. B. Mayor (1876).

T. E. Bridgett, *Life of Blessed J. F.* (2nd ed. 1890); E. A. Benians, *J. F.* (1935). R.W.B.

Fiske, John (*Hartford, Conn. 30 III 1842; ∞1864 Abby Brooks; †Gloucester, Mass. 4 VII 1901), American philosopher and historian. As an interpreter of American political ideas and a philosopher reconciling religion and the theory of evolution, he was one of America's intellectual leaders at the end of the 19th century.

Outlines of Cosmic Philosophy (1874); *The Destiny of Man* (1884); *American Political Ideas* (1885); *The Discovery of America* (1892).—*The Writings of J. F.* (24 vols, 1902).

T. S. Perry, *J. F.* (1906). H.L.C.

Fitch, Clyde (William) (*Elmira, N.Y. 2 V 1865; †Châlons-sur-Marne, France 4 IX 1909), American playwright. He wrote over 60 plays dealing with American subjects, including romantic social comedies, melodramas and period plays.

Beau Brummel (1890); *The Climbers* (1901); *The Girl with the Green Eyes* (1902); *The Truth* (1906); *The City* (1909).

Moses and Gerson, *C. F. and His Letters* (1924). H.L.C.

Fitz-Geffry, Charles (*Fowey; †St Dominick, Cornwall 24 II 1637/8), English poet and divine, represented in *England's Parnassus* (1600). He published Latin epigrams and epitaphs (1601) and sermons.

Complete Poems, ed. A. B. Grosart (1881); *Sir Francis Drake* (1596), ed. Sir S. E. Brydges (1819); *The Blessed Birthday Celebrated*, etc. (1634; 1636; 1654). B.L.J.

Fitzgerald, Edward, born Purcell (*Bradfield, Suffolk 31 III 1809; ∞1856 Lucy Barton; †Merton Rectory, Norfolk 14 VI 1883), English poet and translator. His father assumed his father-in-law's name, Fitzgerald, in 1818. Educated at Bury St Edmunds and Cambridge, Fitzgerald spent most of his pleasant peaceful life at Woodbridge, Suffolk. His marriage failed, but his friends (including Tennyson and Carlyle) were many. His translations from Persian, Spanish and Greek were a poet's re-creations, and he is remembered for *The Rubaiyát*, exotic version of Victorian pessimism, and for the ease and wit of his letters.

The Rubaiyát of Omar Khayyam (1859); *The Letters and Literary Remains of E. F.*, ed. W. Aldis Knight (7 vols, 1902–03).

T. Wright, *The Life of E. F.* (2 vols, 1904); A. C. Benson, *E. F.* (1905); M. Adams, *Omar's Interpreter, a New Life of E. F.* (1909); A. M. Perhune, *The Life of E. F.* (1947). B.H.

Fitzneal, Richard (*1130; †10 IX 1198), natural son of bishop Nigel of Ely, served Henry II as treasurer and became archdeacon of Ely, canon of St Paul's, archdeacon of Colchester and dean of Lincoln. His *Dialogus de Scaccario*, written in 1176–77, is a valuable account of the exchequer under Henry II.

Dialogus de Scaccario, ed. C. Johnson (1950).

R. L. Poole, *The Exchequer in the Twelfth Century* (1912). R.R.R.

Fitzstephen, William (†*c.* 1190), confidant and biographer of Thomas Becket.

J. C. Robertson, *Materials for the History of Thomas Becket*, III (1877) contains his 'Vita Sancti Thomae'. R.W.B.

Flacius Illyricus, Matthias; originally Vlačic (*Albona, Istria 3 III 1520; †Frankfurt-on-Main 11 III 1575), Protestant church historian, spent most of his adult life in Germany, where he organized a team of scholars at Magdeburg (1554 onwards). The 'Centuriators of Magdeburg' collected materials for the history of the Christian church and arranged it by centuries, providing Protestants with propaganda material and provoking the Catholic reply of Baronius.

Ecclesiastica Historia . . . secundum singulas centurias perspicuo ordine complectans (with the collaboration of Wigand, Judex, Faber, Corvinus and Holthuter, 13 vols, 1559–74); *Catalogus Testium Veritatis* (1556).

W. Preger, *M. F. I. u. seine Zeit* (2 vols, 1859–61); P. Polman, 'F. I. historien de l'église', in Rev. d'hist. ecclésiastique, 27 (1931). D.H.

Flaminio, Marco Antonio (*Serravalle, now Vittorio Veneto 1498; †Rome 17 II 1550), Italian humanist. Of his Latin poetry, the *Lusus pastorales* are the most admired. His letters (in Italian) reflect the influence of the Reformation.

Carmina (1743).

P. Rossi, *M. A. F.* (1931); B. Chiurlo, in Giornale storico della lett. ital., 104 (1934); G. F. Cortini, 'M. A. F. luterano', in La Romagna, XVII (1928); E. Carrara, *La poesia pastorale* (1909). B.R.

Flatman, Thomas (*London ? 21 II 1634/5; ∞26 IX 1672; †London 8 XII 1688), English poet and miniature painter. Educated at Winchester and New College, he was elected F.R.S. in 1668. He wrote good devotional poems, elegant lighter verse and competent pindarics.

Poems and Songs (1674 etc.), ed. G. Saintsbury, in *Minor Poets of the Caroline Period,* III (1921); *The Life and Uncollected Poems,* ed. F. A. Child (1921); P. Simpson, 'Poems of T. F.', in Bodleian Q.R., 8 (1937). B.L.J.

Flaubert, Gustave (*Rouen 12 XII 1821; †Croisset 8 V 1880), French novelist. The son of a surgeon, Flaubert studied law in Paris (1840–43), but his health prevented him from following an active professional career. In 1846 he settled with his widowed mother at Croisset, near Rouen. His acknowledged liaison with the poetess Louise Colet had less influence on his writing than his unconsummated passion for Elisa Schlesinger, the wife of a music publisher, recounted in *L'Éducation sentimentale.* A first draft of this novel was made, then discarded, in 1845, when Flaubert had already written some highly romantic *juvenilia* (*Mémoires d'un Fou, Smarh, Novembre*). When in 1849 his friends Maxime Ducamp and Louis Bouilhet expressed unqualified disapproval of his draft of *La Tentation de Saint Antoine* (begun in 1845), Flaubert abandoned the project. After five years' work, he published *Madame Bovary* in the Revue de Paris (1856–57), the love-story of a provincial doctor's wife in revolt against her bourgeois surroundings. Flaubert was acquitted of the legal charge of writing an immoral book. *Salammbô* (1862), set in ancient Carthage, was written after much documentary research and a visit (1858) to Tunisia. After six years of labour, Flaubert published his revised *Éducation sentimentale* (1869), a moral history of the men of his own generation. The final version of *La Tentation de Saint Antoine* (1874), was followed by *Trois Contes* (1877), three perfect examples of both Flaubert's subject-matter and his style. At his death he left unfinished his withering condemnation of human imbecility, *Bouvard et Pécuchet* (1881). Flaubert's aim as a novelist was to give, in impeccable prose, an impersonal, anatomist's rather than a moralist's, account of events and emotions, but the author's personality asserts itself in both his portrayal of contemporary bourgeois society and his accounts of the barbaric splendour of the remote past.

Plays: *Le Candidat* (1874); *Le Château des Cœurs* (1874).—Miscellaneous: *Par les Champs et par les Grèves* (1886); *Correspondance* (4 vols, 1887–93); *Dictionnaire des idées reçues* (1913); *Premières œuvres* (4 vols, 1914–20).—*Œuvres complètes* (22 vols, 1910–36), ed. R. Dumesnil (10 vols, 1945–48).

A. Thibaudet, *G. F.* (1922); R. Dumesnil, *G. F., l'homme et l'œuvre* (1932); F. Steegmuller, *F. and Madame Bovary* (1939 and 1947); P. Spencer, *F., a biography* (1952). T.W.

Fleck, Konrad (*fl.* 1220), Alemannic (or Alsatian) author of a courtly *Floire unt Blantscheflur* (French source), in the style of Hartmann von Aue. It owes nothing to a Rhenish 'minstrel' version, the so-called *Trierer Floyris* of *c.* 1170; later German versions, a novel of 1499 and a drama by Hans Sachs, are based on Boccaccio's *Filocolo.* His adaptation of (presumably) Chrétien's *Cligés* (*Clîes*) is lost.

Fl. u. Bl., ed. E. Sommer (1846); selections: J. Kürschner, *Dt. Nat.-Lit.*, IV; modernized by J. Ninck (1924). F.P.P.

Flecknoe, Richard (†1678 ?), English writer of plays, prose and verse, said to have been Irish and a Roman Catholic priest. He went abroad (1640), to Rome (1645), Constantinople (*c.* 1647), to Portugal and Brazil (1648). At Rome he was visited by Marvell, whose satirical *Flecknoe*

(1645) suggested the title *MacFlecknoe* to Dryden. Flecknoe's *Love's Kingdom* (1664) and *The Damoiselles a la mode* (1667) were performed in public. His *Enigmatical Characters* are readable; he is best known for his *Short Treatise of the English Stage.*

Miscellanea: or Poems of all Sorts (1653).—PROSE: *The Short Treatise of the English Stage* (repr. J. E. Spingarn, in *Critical Essays of the 17th Century*, II, 1908).
A. Lohr, *R. F.* (1900). B.L.J.

Fleming, PAUL (*Hartenstein 5 X 1609; †Hamburg 2 IV 1640), German poet. He was the son of the court chaplain at Wechselburg, studied medicine from 1623 in Leipzig and there made the passing acquaintance of Opitz. This meeting seems to have encouraged him in his literary ambitions. At Leipzig he became acquainted with Adam Olearius, through whom he obtained a place on the staff of a trade mission sent by the duke of Holstein through Russia to Persia in 1633. In Reval he met Elsabe and Anna Niehusen, who inspired much of the love poetry upon which Fleming's reputation mainly rests. He returned from Persia in 1639, took a doctorate of medicine at Leyden with a view to practice in Hamburg, where he died. Fleming is one of the few German poets of his age whose work shows any inner development: the progress from Latin and German petrarchistic lyric in a social mode to individual poetic expression in German of emotions felt, culminating in his late odes. In this he foreshadows J. C. Günther. This development, doubtless facilitated by his long isolation abroad, marks him as one of the most considerable German poets of the time, superior in lyric power and sincerity of expression to his master Opitz. His hymn 'In allen meinen Taten' is popular in Germany and is found in some English hymnals.

Davids Busspsalme und Manasse Gebet (1631); *Poetischer Gedichte Prodromus* (1641); *Teutsche Poemata* (1642); *Geist- und Weltliche Poemata* (1651). Collected poems (Latin and German), ed. J. M. Lappenberg (3 vols, 1863–65, with biog.); selection ed. J. Tittmann (1870, with biog.).
S. Tropsch, *Flemings Verhältnis zur römischen Dichtung* (1895); H. Pyritz, *Flemings deutsche Liebeslyrik* (1932; fundamental); G. Ruegenberg, *P. F.* (1939); H. Maync's essay in his *Deutsche Dichter* (1927; best short characterization); J. Julian, *Dictionary of Hymnology* (1892; best Eng. account). L.W.F.

Flemmyng, ROBERT (†1483), dean of Lincoln, humanist and Latin poet. He left his library to Lincoln College, Oxford

Lucubraciunculae tiburtinae (Rome, 1477).—R. Weiss, *Humanism in England* (1941). S.J.L.

Fletcher, GILES, the elder (*Watford 1549?; ∞1580/1 Joan Sheaf; †London III 1610/1), English diplomat, lawyer and poet who visited Scotland (1568), Russia (1588) and Germany. He was imprisoned (Feb. 1600/1) for sympathy with Essex. His sonnets, while conventional, show individual poetic ability.

VERSE: *Licia, or poems of love* (1593; ed. E. Arber, *An English Garner*, VIII, 1896; ed. M. F. Crow, *Elizabethan Sonnet Cycles*, 1896; ed. Sir Sidney Lee, *Elizabethan Sonnets*, II, 1904).—PROSE: *Of the Russe Common Wealthe* (1591). B.L.J.

Fletcher, GILES (*London 1588?; ∞Anne?; †Alderton 1623), English clergyman and poet who was educated at Trinity College, Cambridge, becoming reader in Greek (1615). In 1619 he exchanged a college living for Alderton, in Bacon's gift. Influenced by Spenser, Fletcher's stanza is nevertheless individual: he expresses himself with vigour and colour, often paradoxically.

Christ's Victorie and Triumph (1610; 1632, etc.).—*The Poetical Works of Giles and Phineas Fletcher*, ed. F. S. Boas (1908–09).
H. E. Cory, *Spenser, the School of the Fletchers, and Milton* (1912). B.L.J.

Fletcher, JOHN: see BEAUMONT AND FLETCHER.

Fletcher, PHINEAS (*Cranbrook 1582; ∞Wilne 23 VIII 1615 Elizabeth Vincent; †Hilgay 1650), English divine and poet, who was educated at Eton and King's College, Cambridge, where he held a fellowship (1611–15). In 1615 Fletcher became chaplain to Sir Henry Willoughby who presented him with the living of Hilgay, Norfolk, where he lived for the rest of his life. *Brittain's Ida* (1628) was long thought to be the work of Spenser, who had an influence on Fletcher's style. *The Purple Island* may well have been suggested by Spenser's *House of Alma* (*Faerie Queene*, II, ix), but each is a poetic utilizing of conventional renaissance psychology, physiology and anatomy based on the conception of the microcosm.

DRAMA: *Sicelides, A Piscatory* (1631; anon.).—VERSE: *The Purple Island: or the Isle of Man: together with Piscatorie Eclogs and other Poetical Miscellanies* (1633).—*The Poetical Works of Giles and Phineas Fletcher*, ed. F. S. Boas (1908–09); *Venus and Anchises*, ed. from MS. E. Seaton (1926).
H. E. Cory, *Spenser, the School of the Fletchers and Milton* (1912); A. B. Langdale, *P. F.* (1937). B.L.J.

Florence of Worcester (†7 VII 1118), monk and chronicler in Latin of English history to 1117.

Chronicon ex chronicis, ed. B. Thorpe (2 vols, 1848–49; Eng. tr. T. Forester, 1854).
R.W.B.

Flores, Juan de (*fl.* late 15th century), Spanish novelist. His life is unknown. He wrote two novels: *Grisel* (or *Aurelia*) *y Mirabella* and *Grimalte y Gradissa,* which had wide influence. The first, retranslated from Italian into Spanish, French and English, was published as a polyglot. His plots were used by Lope de Vega, Scudéry and Fletcher.

B. Matulka, *The Novels of J. de F. and their European Diffusion* (N.Y., 1931); Polyglot tr.: *Histoire de Aurelio et Isabelle: the historie of Aurelio and of Isabell* (Antwerp, 1556; Brussels, 1608).
E.M.W.

Flórez de Setién y Huidobro, Enrique (*Villadiego, Burgos 1702; †*ibid.* 1773), Spanish historian. At 16 he entered the Augustinian order. He renounced his chair at Alcalá to travel throughout Spain investigating ecclesiastical documents. He initiated the *España sagrada* to which he contributed the first 29 volumes. It is even today an indispensable work of reference on account of the valuable documents it contains.

España sagrada. Theatro geográfico-histórico de la Iglesia de España (51 vols, 1747–1879); *Clave historial con que se abre la puerta a la historia eclesiástica y política* (1743).

A. González Palencia, *Índice de la España Sagrada* (1918); José María Salvador y Barrea, 'El P. F. y su *España sagrada*', in Disc. Ac. Esp. (1914); P. G. Antolín, 'Datos biográficos del P. F.', and P. C. Muiños, 'El P. Flórez, modelo de sabios cristianos', in Ciudad de Dios, 71 (1906).
R.M.N.

Florian, Jean-Pierre Claris de (*Château de Florian, Gard 6 III 1755; †Sceaux 13 IX 1794), French fabulist, novelist and dramatist. As an author of verse *Fables* (1792) he is the chief French successor of La Fontaine. His contemporaries prized his simple pastoral novels (*Galatée*, 1783; *Estelle et Némorin*, 1788) which contain idyllic pictures of peasant life in his native Cévennes. He wrote songs and sentimental comedies.

Comedies: *Les Deux billets* (1779); *Le Bon ménage* (1782); *Le Bon père* (1783); *La Bonne mère* (1785); *Le Bon fils* (1785).—Novels: *Numa Pompilius* (1786); *Gonzalve de Cordoue* (1791).—Autobiography: *Mémoires d'un jeune Espagnol* (1807), ed. Bossard (1924).—*Œuvres complètes* (16 vols, 1820); *Œuvres inédites* (4 vols, 1824).

L. Claretie, *F.* (1891); G. Saillard, *F.* (1912).
G.B.

Florio, John (*London 1553; ∞Rosa Daniel; †London VIII or IX 1625), Anglo-Italian translator and lexicographer. The son of an Italian Protestant refugee, Florio taught Italian to many distinguished pupils, including the earl of Southampton and queen Anne. His translation of Montaigne's *Essays* (1603) had a great influence on 17th-century English literature.

A world of Wordes, Italian and English (1598); *The Essayes of Lord Michaell de Montayne*, ed. J. I. M. Stewart (1931).

F. A. Yates, *J. F.* (1934).
J.B.B.

Florus, Lucius Annaeus (*fl. c.* a.d. 150), Roman historian, wrote *Bellorum Romanorum Libri II* tracing the rise and decline of Rome's military power. The work is based on Livy, but is eclectic in use of sources. The style is condensed and rhetorical. In the 17th and 18th centuries Florus was a standard school-book.

Ed. O. Rossbach (1896); C. A. Duker (2nd ed. 1744; with comm.); E. S. Forster (Loeb Libr. 1929).

O. Hirschfeld, *Anlage und Abfassungszeit der Epitome des Florus* (S. B. Berlin, 1899).
J.A.W.

Flugi (Fluoch) D'Aspermont, Conradin de (*St Moritz 22 IX 1787; †Chur 2 V 1874), Ræto-Romansch poet. Of distinguished Engadine family, after many years in commerce he entered the Neapolitan service. He returned to his home after the death of king Murat (1815) and founded the famous spa at St Moritz (San Murézzan). His lyrics are simple but discreetly expressive of his serenity and faith.

Verse: *Alchünas rimas romauntschas* (1845, 1861); *Rimas* (1894).—Memoirs: *Einst und Jetzt* (1868).

R. Ganzoni, 'C. de F.', in Annales da la Soc. Retorum, 16 (1902).
R.R.B.

Fockens, Melchior (*Groningen; †Amsterdam), 17th-century Dutch playwright and antiquary. In addition to a number of coarse farces he wrote a description of Amsterdam and one of Morocco.

Farces: *Dronkken Hansje* (1657); *Verliefde Grysert* (1659); *Italiaansche Schoorsteenveger* (1662).—Prose: *Beschrijving van Amsterdam* (2nd ed. 1662); *Beschrijvinge van Marokko* (1698).

W. Nijhoff, *Bibliografie van N. Ned. plaatsbeschrijvingen* (1894); J. v. Vloten, *Het Nederlandsche Kluchtspel,* III (2nd ed. 1877).
A.M.B.W.

Focquenbroch, Willem Godschalk van (*Amsterdam 1635; †St George del Mina 1675), Dutch poet and playwright; doctor of medicine. He is the first poet of the burlesque genre in Dutch, imitator of Scarron, from whom he adapted his *Tiphon* and his *Aeneas in 't Zondagspak*. He also wrote comedies after Spanish or French models. Although rather coarse, his works were successful, for the burlesque genre was fashionable.

Verse: *Alle de Werken = Thalia of de geurige Zanggodin* (1665).—Comedies: *De verwarde Jalouzy* (1663); *De Min in het Lazarushuis* (1663).

L. Baekelmans, *Keur uit zijn werken* (1911); J. A. Worp, 'W. v. F.', in De Gids, III (1881). A.M.B.W.

Fofanov, Konstantin Mikhailovich (*St Petersburg 18 V 1862; †*ibid.* 1911), Russian self-taught poet, whose verses aroused considerable hopes just before the wave of symbolism in the '90s. Endowed with a gift for song, he was yet uneven and addicted to facile improvisations.

Stikhotvoreniya (1896). J.L.

Fogazzaro, Antonio (*Vicenza 25 III 1842; †*ibid.* 7 III 1911), Italian novelist, poet and dramatist. The poet-priest, Giacomo Zanella, was his tutor. Fogazzaro, a pre-eminently Christian writer, was the last Catholic of the romantic school. In his first novel, *Malombra* (1881), he represents his own spiritual and sensual conflicts. He had passed through a period of estrangement from orthodoxy and had dabbled in Oriental mysticism and even occultism, but had re-acquired his original beliefs. His second novel, *Daniele Cortis* (1885), the story of a temptation, had a triumphant reception, Verga acclaiming the author not only as Italy's leading novelist, but among the greatest in Europe. By others, the work has since been severely criticized as disingenuous and subtly immoral. It was Fogazzaro's supreme desire, however, that his writings should be of moral worth, and his masterpiece, *Piccolo Mondo Antico* (1895), like Manzoni's *I Promessi Sposi*, was inspired by an endeavour to achieve a synthesis of truth, beauty and goodness. *Il Santo* (1905), a book of ideas, setting forth the possibility of revitalizing Catholic faith by science and charity, stirred public opinion throughout the Christian world. It was at first favourably received by many of high standing in the church, but was eventually condemned and placed on the Index. His last novel, *Leila* (1911), awaited as a possible retrenchment, was severely criticized, by the orthodox as the insidious work of a time-server, and by the modernists as the revelation of a weak and unstable character, unmanned by a sentence of condemnation. Neither criticism was just, as is shown by Fogazzaro's spiritual testament, *La parola di Don Giuseppe Flores* (1920).

Novels: *Mistero del poeta* (1888); *Piccolo mondo moderno* (1900–01); Eng. tr. of *Il Santo* by M. Prichard-Agnetti (2nd ed. 1906, with intro.).—Short Stories: *Fedele ed altri racconti* (1887); 'Pereat Rochus' and 'Un'idea di Ermes Torranza' (from *Fedele*, etc., ed. A. De Salvo, 1909; with intro. and notes); *Idilli spezzati* (1901).—Plays: *Scene* (2nd ed. 1903); *El garofolo rosso* (1901, in Venetian dialect); *Il ritratto mascherato* (1902).—Poems: *Poesie* (1908).—*Tutte le opere*, ed. P. Nardi (14 vols, 1931–41).

T. Gallarati-Scotti, *La vita di A. F.* (1920), Eng. tr. M. Prichard-Agnetti (1922); L. Portier, *A. F.* (Paris, 1937); P. Nardi, *A. F.* (1938). B.R.

Fokke Simonsz, Arend (*Amsterdam 3 VII 1755; ∞1782 Catherina Brinkman; †*ibid.* 15 XI 1812), Dutch poet, writer of burlesque prose and bookseller.

Verse: *Dichtlievende mengelingen* (1783).—Prose: *Catechismus der Wetenschappen* etc. (1804, unfinished); *De moderne Helicon* (1792); *Het toekomende jaar 3000* (1793); *Boertige Reis door Europa* (7 vols, 1794–1806, unfinished).

H. Frijlink, *A. F. S.* (1884). J.W.W.

Folengo, Teofilo (*Mantua 8 XI 1496?; †Campese, Bassano del Grappa 9 XII 1544), Italian poet. His most important work, *La Macaronea* or *Il Baldus* (defin. ed. 1552) is a parody, in Latin macaronics, of the romantic epic, burlesqued also in his *Orlandino* (1525–26). Contemporary love-poetry is satirized in his *Zanitonella*. *Il Chaos del Triperuno* (1525–26) is an allegory of his life.

Maccheroniche, crit. ed. A. Luzio (2 vols, 1927–28); *Opere italiane*, crit. ed. U. Renda (3 vols, 1914).

Umberto Renda, *F.* (1936); G. Billanovich, 'Per una revisione della biografia di T. F.', in Atti del R. Ist. Veneto, 96, 2 (1937), *Un nuovo F., conclusione del mito di Merlino* (1938). B.R.

Folgore da San Gimignano (*c.* 1270; †*c.* 1330), Italian poet: he wrote a sequence of 14 sonnets on the months of the year, another of 8 on the days of the week, and a few more on knightly customs and political themes. He describes the gay life of well-to-do Tuscan youth with much zest, in an easy polished style. The only serious note is a regret at the passing away of 'courtesy'.

I sonetti di Folgore, ed. F. Neri (1925); *Sonetti burleschi e realistici dei primi due secoli*, ed. A. Massèra, rev. L. Russo (1940).

L. Santucci, *F. da S. G.* (1943); G. B. De Sanctis, *Il Duecento* (1949). K.F.

Follen, Karl Theodor Christian (*Romrod, Hesse 4 IX 1796; ∞1827 Eliza Cabot; †in a steamship accident in Long Island Sound 13 I 1840), German-American poet and educationist. Political persecutions forced him to emigrate to America in 1824. First professor of German at Harvard University, he was in 1835 suspended because of his abolitionist views. A friend of the New England transcendentalists he became a Unitarian minister. His idealistic poems typify German liberalism before 1848.

Adolf Follen, *Freye Stimmen frischer Jugend* (1919; poems); 'Die Gründung einer deutsch-amerikanischen Universität', ed. H. Haupt, in Jahrbuch dt.-amerik. hist. Ges. Illinois, 22, 23 (1922–23); *Works*, ed. E. C. Follen (5 vols, 1842).

G. W. Spindler, 'K. F.', in Jahrbuch dt.-amerik. hist. Ges. Illinois, 16 (1916); H. Haupt, 'Zum Gedächtnis Karl Follens', *ibid.*, 22, 23 (1922–23). E.R.

Folquet de Marseille (*c.* 1160–1231), Provençal troubadour. The son of a rich Genoese merchant and himself a merchant, he must have had a sound clerical training: his works are full of classical reminiscences and show considerable familiarity with scholastic thought. He appears as a troubadour from about 1180, first in Marseilles at the court of the famous patron of poets, Barral de Baux, whose wife, Azalanis, is the subject of his songs. He was later at the court of Guillaume of Montpellier where his songs were addressed to Eudoxia, the Byzantine princess married to Guillaume. Others are in honour of three ladies of Nîmes, of Alfonso II of Aragon, Raimond Bérenger of Barcelona and Richard Lionheart. After his return to Marseilles his patron died; he wrote a moving lament. With his wife and children he entered the Cistercian order in 1200, disclaimed his secular songs and as bishop of Toulouse persecuted the Albigensians mercilessly. Besides his *planh* on the death of Barral, his *cansos d'amor* (which are almost baroque in their dialectical diction and metaphor), two crusader songs and a religious *alba* are noteworthy.

S. Stronski, *Le troubadour F. de M.* (1910). R.R.B.

Folz, Hans (*Worms; in Nuremberg from 1479; †before 1515), surgeon, mastersinger etc. A prolific and vigorous writer in many genres and aggressive reformer of Meistergesang. His *Schwänke* and *Fastnachtspiele* are usually stated to be 'coarser' than Rosenplüt's and made to serve as a foil for Hans Sachs. Recent criticism is more lenient.

Meisterlieder, ed. A. L. Mayer (1908); H. F. Keller, *Fastnachtspiele*, III (1853 *seq.*); H. Maschek, *Lyrik d. späten MAs* (Dt. Lit. in Entw.-Reihen, 1939).

W. Stammler, *Von d. Mystik z. Barock* (2nd ed. 1950; for a vindication); H. Oppenheim in W. Stammler, *Die dt. Lit. des MAs, Verfasserlex.*, I (1933) seems to include everything. F.P.P.

Fonblanque, Albany William (*London 1793; ∞1820 Miss Keane; †*ibid.* 13 X 1872), English journalist, editor of The Examiner. Fonblanque's good prose and political vigour made a distinctive contribution to English journalism.

England under Seven Administrations (1837; repr. leaders); *How We Are Governed* (1858); *The Life and Labours of A. F.*, ed. E. B. Fonblanque (1874; with memoir). B.H.

Fonseca, Cristóbal de (*Santa Olalla, Toledo 1550?; †1621), Spanish religious writer. He was an Augustinian and a famous preacher. He wrote treatises on the love of God and the life of Christ. He seems to have been influenced by Leone Ebreo, and he prided himself on writing well.

Tratado del amor de Dios (1592); *La vida de Cristo nuestro Señor* (1596), *Devout contemplations*, tr. J. Mabbe (1629). E.M.W.

Fontaine, Charles (*Paris 13 VII 1514; †*c.* 1565), French poet. A disciple of Marot, he was hostile to the innovations of the Pléiade, but the *Quintil Horatian*, attacking Pléiade doctrines, was not his (see B. Aneau). In his poem *La Contr'amye de court* (1543) he upheld the platonic conception of love, siding with Héroët in the *Querelle des femmes*.

La Fontaine d'amour (1546); *Les Ruisseaux de Fontaine* (1555).

R. L. Hawkins, *Maistre C. F. Parisien* (Cambridge, Mass., 1916). G.B.

Fontane, Theodor (*Neu-Ruppin 30 XII 1819; ∞1850 Emilie Rouannet-Kummer; †Berlin 20 IX 1898), German novelist, of Huguenot stock. He at first followed his father as a dispensing chemist, coming to Berlin in 1840, where he joined the literary club 'Tunnel über der Spree', 1844. From 1849 he lived by writing, spending two periods in England, 1855–59 as a newspaper correspondent. On the staff of the conservative Kreuzzeitung 1859–70, he acted as war correspondent in '66 and '70, and was taken prisoner by the French. 1870–89, as dramatic critic for the Vossische Zeitung, he showed his receptivity for new developments by defending Ibsen and Hauptmann. He was a ballad-writer of distinction, and his discursive travel books have their charm. But the most remarkable fact about Fontane is that he was approaching sixty when his first, Scott-like, historical novel was published, and seventy when he achieved his special contribution to literature: the modern Berlin novel. *Der Stechlin*, written when almost eighty, is a rich and subtle conversation-piece, though the outlines tend to be swamped in the conversation: whereas, in the earlier novels, he used conversation, for which he had an impeccable ear, to draw character and shape plot. In the tradition of the great French realists, though in his chosen limitation of subject-matter more akin to Schnitzler, Fontane has a cool dry wit and ironical detachment peculiarly his own.

Von der schönen Rosamunde (1850); *Gedichte* (1851); *Ein Sommer in London* (1854); *Wanderungen durch die Mark Brandenburg* (4 vols, 1862–82); *Kriegsgefangen* (1871); *Vor dem Sturm* (1878); *Grete Minde* (1880); *L'Adultera* (1882); *Schach von Wuthenow* (1883); *Graf Petöfy* (1884); *Irrungen, Wirrungen* (*Trials and Tribulations*, tr. K. Royce, 1917); *Unwiederbringlich* (1891); *Frau Jenny Treibel* (1893); *Meine Kinderjahre* (1894); *Effi Briest* (1895, tr. W. A. Cooper, 1913); *Der Stechlin* (1898); *Von Zwanzig bis Dreissig* (1898); *Causerien über das Theater*, ed. P. Schlenther (1905).—*Gesammelte Werke und Briefe* (22 vols, 1905–11).

K. Hayens, *T. F.: a critical study* (1920); Th. Mann, in *Rede und Antwort* (1922); F. Behrend, *Aufsätze über F.* (1933); G. Radbruch, *F. oder Skepsis und Glaube* (1945); R. Park, 'F.'s Unheroic heroes', in Germ. Rev., 14 (1939); A. L. Davis, 'F. as a Political Thinker', in Germ. Rev., 8 (1933); R. R. Knudsen, *Der Theaterkritiker F.* (1942).
H.A.P.

Fontanes, Louis, Marquis de (*Niort 6 III 1757; †Paris 17 III 1821), French poet. Exiled during the Revolution, he became the friend in London of Chateaubriand, whom he was able to help on his return to France. Under Napoleon and Louis XVIII he occupied high official posts, including that of *Grand Maître de l'Université*. His poetry has a conventional elegance.

Fragment d'un poème sur la Nature et sur l'Homme (1777); *Essai sur l'Astronomie* (1788); *Essai sur l'Homme* (1783, tr. of Pope).—*Œuvres*, ed. C. A. Sainte-Beuve (2 vols, 1839); *Correspondance de F. et de Joubert, 1785–1819*, ed. R. Tessonneau (1943).

A. Wilson, *F.* (1928). G.B.

Fontenelle, Bernard Le Bovier de (*Rouen 11 II 1657; †Paris 9 I 1757), French writer. A nephew of Pierre Corneille, he began by writing verse, tragedies and opera libretti with limited success. His *Dialogue des morts* (1683) announced a new vein of lightly written philosophy. His following works of scientific popularization and ingenious religious scepticism established him as the first of the 18th-century *philosophes* and a forerunner of the *encyclopédistes*. An acute literary critic, he upheld the doctrine of progress in his *Digression* (1688) on the Quarrel of the Ancients and the Moderns. Honoured by several learned bodies, he was the permanent secretary (1699–1739) of the *Académie des Sciences*, whose history he wrote.

Verse: *Poésies pastorales* (1688).—Operas: *Psyché* (1678, with T. Corneille); *Bellérophon* (1679, with T. Corneille): *Thétis et Pélée* (1689); *Enée et Lavinie* (1690).—Tragedy: *Aspar* (1680).—Prose: *Entretiens sur la pluralité des mondes* (1686); *Histoire des oracles* (1687), crit. ed. L. Maigron (1908); *De l'origine des fables* (1689), crit. ed. J. R. Carré (1932); *Vie de P. Corneille* (1742).—*Œuvres complètes* (8 vols, 1790); E. Faguet, *Textes choisis* (1913).

L. Maigron, *F.* (1906); J. R. Carré, *La Philosophie de F.* (1932); F. Grégoire, *F.* (1947). G.B.

Fonteyn, Bernard (*Amsterdam 1603; †*ibid.* before 1649), Dutch playwright; surgeon. He wrote a musical comedy after an English jig, 'The black man', and a number of plays after the chapbook of Fortunatus.

Sulleman's Soete Vryagie (1633); *Fortunatus Beurs en Wenschhoed* (1643); *Fortunatus Soonen* (1643).

J. Bolte, *Die Singspiele der Englischen Komödianten* (1893); J. A. Worp, 'Dr B. F.' (and his brothers), in Oud-Holland, II (1884).
A.M.B.W.

Fonteyn, Nicolaas (*Amsterdam 1600; †after 1644), Dutch writer and playwright; surgeon, brother of Bernard. He wrote in addition to medical works a few rather old-fashioned plays; he was a member of the Chamber 'Egelantier' and of Krul's musical society.

Triumphs Trompet speelsgewys uitgebeelt (1629); *Casta ofte Spieghel der Kuysheyd* (1637); *Esther ofte 't Beeldt der ghehoorsaamheid* (1638); *Aristobulus* (1638). A.M.B.W.

Fonvizin (also Fon-Vizin), Denis Ivanovich (*Moscow 3 IV 1745; †1792), Russian playwright. His Molièresque comedy of manners, *Brigadir* (1768), was a partial adaptation of Holberg's *Jean de France*, but in a thoroughly Russian setting. Even better is his *Nédorosl'*, first produced in

1782. Fonvizin's last years were full of tribulations which made it impossible for him to continue his dramatic work. He left some interesting letters and diaries.

Pervoye polnoye sobranie sochineniy Fonvizina (1888); *Sochineniya* (1893); *Izbrannye sochineniya i pis'ma* (1946); in English: *The Choice of a Tutor*, in *Five Russian Plays*, tr. C. E. Beechhofer (1916); *The Young Hopeful*, in *Masterpieces of the Russian Drama*, tr. G. Z. Patrick and G. R. Noyes (1933).

Monographs by P. A. Vyazemsky (1848), S. Brilliant (1892), A. Gruzinsky (1895), V. I. Pokrovsky (1905), A. Veselovsky (1914), D. I. Blagoy (1945), A. Shtein (1945). J.L.

Foote, Samuel (*Truro *c.* I 1720; †Dover 21 X 1777), English actor and dramatist. His talent for histrionic caricature brought Foote both success and trouble.

Taste (1752); *The Minor* (1760); *The Lyar* (1764); *The Lame Lover* (1770).—*The Works of Samuel Foote, Esq.* (4 vols, 1786); *The Works of Samuel Foote. With Remarks on each Play and an essay on the Life, Genius and Writings of the Author*, by Jon Bee Esq. (John Badcock, 3 vols, 1830).

W. Cooke, *Memoirs of S. F.* (3 vols, 1805); P. Fitzgerald, *S. F.* (1910); M. M. Belden, *The Dramatic Work of S. F.* (1929). B.H.

Ford, John (*Islington, Devon IV 1586; †*c.* 1640), English poet and dramatist, who was entered at the Middle Temple (16 IX 1602), expelled for debt, and readmitted in 1608, with a 40-shilling fine. Ford wrote elegies and verse and prose pamphlets before turning to the theatre. Collaborating first with Dekker, Rowley and Webster, he later wrote plays on different aspects of melancholy and a well-constructed chronicle play *Perkin Warbeck*. He has a dramatist's power of thinking in situations, writing lucidly vigorous blank verse. B.L.J.

'Tis Pitty Shees a Whore (1633), ed. S. P. Sherman (1915); *The Dramatic Works*, ed. W. Gifford (2 vols, 1827), rev. A. Dyce (3 vols, 1869), rev. A. H. Bullen (3 vols, 1895), ed. W. Bang and H. de Vocht, in 'Bang' (1908, 1927).

A. C. Swinburne, 'J. F.', in *Essays and Studies* (1888); T. S. Eliot, *Elizabethan Essays* (1934); U. M. Ellis-Fermor, *The Jacobean Drama* (1936); G. F. Sensabaugh, *The tragic Muse of J. F.* (1944); F. S. Boas, *An Introduction to Stuart Drama* (1946). J.R.B.

Ford, Richard (*London 1796; ∞1824 daughter of the Earl of Essex, ∞1838 Hon. Eliza Cranstoun, ∞1851 Mary Molesworth; †Heavitree 1 IX 1858), English journalist, critic and traveller.

Handbook for Travellers in Spain (2 vols, 1845); *Gatherings from Spain* (1846; repr. 1906). B.H.

Fordun, John of (†*c.* 1384), Scottish chronicler. Presumed to have been a secular priest. His *Scotichronicon* stops at 1153; but he left material bringing the history down to 1384. It was enlarged and continued to 1437 by Walter Bower and is a primary authority for early Scots history.

Ed. W. F. Skene (with Eng. tr. 1871–72). J.K.

Forner, Juan Pablo (*Mérida 1754; ∞María del Carmen Carrasco; †Madrid 1797), Spanish writer. The son of a famous humanist, he won, when still a student at Salamanca, an academy prize with his *Sátira contra los abusos introducidos en la lengua castellana* (1782). He was such a virulent polemist that he was forbidden to publish without special royal consent. Besides these polemics he is mainly remembered by his *Oración apologética* (1786), a well-documented, patriotic answer to Masson's 'Has Spain done anything for Europe?', and even more by his *Exequias de la lengua castellana*, an interesting appraisal of Spanish literature and evolution written in an excellent, forceful style.

Obras, ed. L. Villanueva (1844); Bibl. Autores Esp., 53; *Exequias*, ed. Sáinz Rodríguez, in Clás. Cast. (1925); *Antología de F.*, ed. N. González Ruiz (1941).

María Jiménez Salas, *Vida y obras de J.P.F.* (1944). R.M.N.

Forrest, William (*fl.* 1581), English Roman Catholic priest and poet, friend of Alexander Barclay and chaplain to queen Mary; left a collection of music still at Oxford.

A New Ballade of the Marigolde (1553), repr. T. Park, *Harleian Miscellany*, X (1813); *The History of Griselde the Second*, ed. W. D. Macray (1878); *The Pleasaunt Poesie of Princelie Practise*, extracts ed. Herrtage and Couper, Early Eng. Text Soc. (1878). B.L.J.

Forster, Johann George (*Nassenhuben nr Danzig 27 XI 1754; †Paris 10 I 1794), German travel writer. The son of a pastor who abandoned his living in order to travel, Forster visited Russia and England while still a boy. In 1772 he sailed with Captain Cook, afterwards publishing an account of the voyage which combines accurate observation with imaginative power. Forster, who became librarian in Mainz in 1788, sided with the revolutionary party.

A Voyage round the World (2 vols, 1777; *Reise um die Welt*, 2 vols, 1778–80); *Ansichten vom Niederrhein* (3 vols, 1791–94).—*Sämtliche Schriften* (9 vols, 1843).

A. Leitzmann, *G. F.* (1893); W. Langewiesche, *G. F.* (1923). H.B.G.

Forster, John (*Newcastle 2 IV 1812; ∞1856 Eliza Ann Crosbie; †London 2 II 1876), English historian, biographer and journalist. Forster was chief dramatic critic of The Examiner and his many literary friendships included those with Lamb and Hunt.

Statesmen of the Commonwealth (5 vols, 1840); *The Life and Adventures of Oliver Goldsmith* (2 vols, 1854; enlarged ed.); *The Life of Charles Dickens* (3 vols, 1872–74); *The Life of Jonathan Swift* (1876; unfinished).—*Dramatic Essays by John Forster and G. H. Lewes*, ed. W. Archer and R. W. Lowe (1896).

R. Renton, *J. F. and his Friendships* (1912); M. Elwin, *Victorian Wallflowers* (1934).

B.H.

Fortescue, Sir John (**c.* 1394; ∞*c.* 1436 daughter of John Jamyss; †Ebrington, Glos *c.* 1476), chief justice, Lancastrian, captured at Tewkesbury, later pardoned after recognizing Edward IV. His *De Laudibus Legum Angliae* (in Latin) and *The Governance of England* (in English) discuss the constitutional limits of the monarchy.

Works, ed. T. Fortescue, Lord Clermont (2 vols, 1869); *The Governance of England*, ed. C. Plummer (with valuable intro., 1885); *De Laudibus Legum Angliae*, Eng. tr. S. B. Chrimes (1942).

C. A. J. Skeel, 'The Influence of the Writings of Sir J. F.', in R. Hist. Soc. Trans., 3rd Ser., 10 (1916); H. S. Bennett, *Chaucer and the 15th Century* (1947). R.W.B.

Fortini, Pietro (**c.* 1500 †*c.* 1562), Italian writer. His collections of short stories, modelled on Boccaccio's *Decameron*, are important as a reflection of 16th-century social life.

Le giornate delle novelle dei Novizi; *Le piacevoli ed amorose notti dei Novizi*; ed. Orlando and Baccini, in *Bibliotechina grassoccia* (1889).

L. di Francia, *Novellistica*, I (1924).

B.R.

Fortunatus, Venantius Honorius Clementianus (*nr Treviso 540; †Poitiers *c.* 600), bishop of Poitiers (599). He studied at Ravenna, and, on a pilgrimage to Tours, visited Metz, where he composed an epithalamium for king Sigebert's marriage to Brunhildis. In 567 he finally settled at Poitiers, where he became the friend of St Radegund and the abbess Agnes of the nunnery of the Holy Cross. He addressed to them many of his occasional poems, and we get a glimpse of a cultivated society, in which learning, a measure of asceticism, and deep religious devotion were mingled. Among his longer poems are a life of St Martin, the *De excidio Thoringiae* and the *De Virginitate*.

But Fortunatus is famous for his hymns, *Vexilla regis* and *Pange, lingua, gloriosi proelium certaminis*, composed for the reception of the relic of the Cross sent by the emperor Justin II. His verses *de cruce Domini* and *ad Felicem Episcopum de Pascha*, both in elegiacs, are dominated by a similar intensity.

Works, ed. F. Leo and B. Krusch, *Mon. German. Hist.*, *Auctores Antiquissimi*, IV (1881).

R. Köbner, *Venantius Fortunatus* (1915); D. Tardi, *Fortunat* (1927). F.J.E.R.

Foscolo, Ugo, originally Niccolò (*Xanthe, Ionian Isles 6 II 1778; †Turnham Green 10 IX 1827), Italian poet. The son of a Greek mother and a Venetian father, Foscolo was educated in Spalato and Padua. At first supporting French revolutionary ideals (he adopted the name Ugo in memory of Hugues Bassville) he hailed Napoleon as a liberator in his *Ode a Bonaparte* (1797). Disillusioned by the treaty of Campoformio, by which Napoleon ceded Venetia to Austria, Foscolo transferred to Milan, Bologna and Florence, writing and studying, fiercely disdainful of Italian political and social conditions. Much of his disillusionment and disdain is expressed in the novel, *Jacopo Ortis*. In the war against Austria and Russia (1799) he enlisted in the Cisalpine legion and fought in the defence of Genoa (1800). From 1804 to 1806 he served in France in an Italian division in the Napoleonic army awaiting the invasion of England.

In 1806 he composed his famous ode, *De' Sepolcri* (pub. 1807), inspired originally by a Napoleonic decree that the dead should be buried only in cemeteries and that these should be some distance beyond communal habitation. Though it echoes the indignation which the decree aroused it goes beyond individual or local implications of burial laws. The influence on the continent of the English school of graveyard poetry is relevant, but the sources of Foscolo's philosophy of life and death are indigenous, going back to Vico and Lucretius. *Le Ultime Lettere di Jacopo Ortis* (1802; 1814), closely modelled on Goethe's *Werther*, anticipated certain concepts of the poem, notably the theme of reverence for the dead; but, whereas *Ortis* is a negative work of despair, ending in a suicide, the fundamental message of *De' Sepolcri*, Foscolo's masterpiece, emerges as an affirmation of faith in man.

In 1814, on the return of the Austrians, Foscolo refused to take the oath of allegiance and went into exile, first to Switzerland and later to England, where he gained many friends and patrons. His earnings as lecturer and critic, together with a windfall received through his illegitimate daughter, enabled him to live for a time in comparative ease; but he eventually died in poverty. His remains were transferred from Chiswick to Santa Croce, Florence, in 1871.

Dramas: *Tieste* (1797); *Aiace* (1811).—Verse: *Ugo Foscolo, Poesie, Lettere e Prose letterarie* (includes *De' Sepolcri*), ed. T. Casini (1941); E. R. Vincent, *The Commemoration of the Dead* (1936; *De' Sepolcri*, text and comm.); *Le Grazie* (unfin.), ed. G. Chiarini (1882, in *Poesie di U.F.*).—Prose: *Le Ultime Lettere di Jacopo Ortis*, ed. N. Vaccalluzzo (1927); *Saggi critici*, ed. E. Bottasso (1950); *Scritti militari*, ed. B. Berzero (1939); *Prose varie d'arte*, ed. M. Fubini (1951).—*Edizione Nazionale* (1933 ff.).

G. Chiarini, *La vita di U. F.* (2nd ed. by G. Mazzoni, 1927); E. Donadoni, *U. F., pensatore, critico, poeta* (2nd ed. 1929); M. Fubini, *U. F.* (1928); G. Citanna, *La poesia di U. F.* (2nd ed. 1932); M. Sterpa, *Le Grazie di U. F.* (1934); M. Fubini, *Foscolo Minore* (1949); *Lettura dell'Ortis* (1949); E. R. Vincent, *Byron, Hobhouse and F.* (1949) and *U. F., an Italian in Regency England* (1953). B.R.

Foster, John (*Halifax 17 IX 1770; ∞1808 Maria Snooke; †Stapledon 15 X 1843), English essayist and Baptist minister.

Essays in a Series of Letters to a Friend (2 vols, 1805); *Contributions, Biographical, Literary and Philosophical to the Eclectic Review* (2 vols, 1844); *The Life and Correspondence of J. F.*, ed. J. E. Ryland (2 vols, 1846). B.H.

Foulechat, Denis, 14th-century French translator. At the request of Charles V of France he translated the *Polycraticus* by John of Salisbury into French (1372).

L. Delisle, *Recherches sur la librairie de Charles V* (2 vols, 1905). A.H.D.

Fouqué, Friedrich Heinrich Karl de la Motte (*Brandenburg 12 II 1777; ∞1795, o|o, ∞1803 Karoline von Briest, romantic novelist, ∞1832 Albertine Tode, novelist; †Berlin 23 I 1843), German writer of aristocratic Huguenot descent. His imagination from his earliest years centred upon the age of chivalry. With his stream of medieval and nordic romances he was for a time the most popular romantic writer with the masses, but tastes changed till he could barely find a publisher and lived by lecturing at Halle. He fostered rising talents such as Chamisso and Eichendorff, who called him the 'Don Quixote of romanticism'. He is best remembered by his fairy-tale *Undine*.

Dramatische Spiele (1804; intro. A. W. Schlegel); *Romanzen vom Thale Ronceval* (1805); *Der Held des Nordens* (3 vols, 1810); *Der Zauberring* (3 vols, 1812; *A Knightly Romance*, tr. A. Platt, 1846); *Undine* (1811; tr. Edmund Gosse, 1932); *Sintram und seine Gefährten* (*Sintram and his Companions*, tr. J. Hare, 1820); *Aslauga's Ritter* (*Aslauga's Knight*, tr. T. Carlyle, 1827); *Die Beiden Hauptleute* (*The Two Captains*, tr. P. E. Matheson).—*Ausgewählte Werke* (12 vols, 1841).

L. Jeuthe, *F. als Erzähler* (1910); J. Haupt, *Die Elementargeister bei F., Immermann und Hoffmann* (1923). H.A.P.

Fourier, François-Marie-Charles (*Besançon 7 IV 1772; †Paris 8 X 1837), French social philosopher. Fourier was the son of a draper and himself traded as a grocer in Lyons until 1793 when his business was ruined by the revolution. He went to Paris where he became a junior clerk. The rest of his obscure existence was devoted to sociological theorizing of a utopian kind. In 1830 he founded a *phalanstery*, or communistic group, and in 1832 a periodical entitled Le Phalanstère (renamed La Phalange in 1836) which exercised a profound influence on the writers of the next generation.

Théorie des quatre mouvements (1808); *Théorie de l'Unité universelle* (1822); *Le Nouveau Monde industriel* (1829); *La Fausse Industrie* (1835–36); *Publication des Manuscrits de C. F.* (4 vols, 1851–58).

R. Maublanc, *C. F.* (1930); F. Armand, *Les Fouriéristes et les luttes révolutionnaires* (1948). M.G.; J.P.R.

Fox, Charles James (*London 24 I 1749; ∞1795 Mrs Armistead; †Chiswick 13 IX 1806), English statesman, historian and member of Johnson's club. Great as an orator (as in his five-hour speech opening proceedings against Warren Hastings), in impromptu debate he was unsurpassed for quickness of wit and mastery of plain English.

Letters to Electors of Westminster (1793); *History of Early Part of Reign of James II* (1808); *Speeches in House of Commons* (6 vols, 1815).

Earl Russell, *Memorials and Correspondence of C. J. F.* (1853–57), *Life and Times of C. J. F.* (1859–66); Sir G. O. Trevelyan, *Early History of C. J. F.* (1880). R.M.H.

Foxe, John (*Boston, Lincs 1516; ∞1546 Charlecote, Agnes Randall; †London IV 1587), English protestant martyrologist who fled abroad (1554—returning 1559). His work is often inaccurate, but his imaginative vigour has made it a literary influence. A partisan in writing, he detested all persecution. Foxe edited the *Anglo-Saxon Gospels* (1571).

Actes and Monumentes (1563, etc.; ed. J. Pratt, with intro. by J. Stoughton, 1877).—W. Haller, 'J. F. and the Puritan Revolution', in *The 17th Century* (1951). B.L.J.

Fracastoro, Gerolamo (*Verona 1478; †*ibid.* 8 VIII 1553), Italian poet. His Latin epic, mythological and Virgilian, *Syphilis sive de morbo gallico* (1530), is the origin of the medical term.

De contagione et contagiosis morbis (1546); *Opera omnia* (1555, incompl.); *Poemata omnia* (1739); *Syphilis* (It. tr. G. Lentini, with biblio., 1930); *Naugerius sive De Poetica* (dialogue, crit. ed. with Eng. tr. by K. Kelso, intro. by M. W. Bundy, in *Univ. of Illinois Studies*, 1924).

J. A. Symonds, *The Revival of Learning* (1906); E. Di Leo, *Scienza e umanesimo in G. F.* (1937); A. Scolari, 'La poetica de G. F.', in *Scritti di varia letterat. e di critica* (1937); E. Carrara, *La poesia pastorale* (1909). B.R.

Fraet, Frans (†Antwerp 1558), Rederijker, executed as a heretic. In addition to a number of refrains a play, *Een present van Godt loondt, grammerchijs besolosmanos*, and a collection of emblems, *Hondert morale figuren*, are extant.

Refrains in MS. Sloane 1174 (Brit. Mus., London) and Jan Michiels (Royal Library, The Hague); the play in MS. ii, 367, Royal Library, Brussels; the allegories printed in *Tpalays der gheleerder ingienen oft der constiger gheesten* (1554, 1556, 1564).

V. A. de la Montagne, in Tijdschr. v. Boeken Bibliotheekwezen, i (1903); A. G. C. de Vries, *De Nederlandsche Emblemata* (1899). J.J.M.

Frances, Immanuel (*Livorno 11 VII 1618; †*ibid. c.* 1710), Italian Hebrew poet. Rabbi in Florence, Livorno and Algiers, he wrote poems in Hebrew (largely unpublished), and in Italian and Judaeo-Spanish (lost). He was also author of a Hebrew prosody (*Metheq Sefathayim*, ed. H. Brody, 1892). His brother Jacob Frances (1615–67) was also a poet of note.

Zevi Muddah (poems by I. and J.), ed. M. Mortara (1885); *Divan*, ed. S. Bernstein (1932). C.R.

Francesco da Barberino (*Barberino (Val d'Elsa) 1264; ∞1314 Barna Rinieri; †Florence 1348), Italian poet. Florentine notary; exiled (1304–13); at Avignon (1309–13) he assimilated the culture of Provence. He wrote a didactic poem describing the education and behaviour of women, and a monotonous doctrinal poem with a Latin commentary.

Del reggimento e costumi di donna, ed. Baudi di Vesme (1875); *I Documenti d'Amore*, crit. ed. Egidi (4 vols, 1905–27).

A. Thomas, *F. da B. et la littérature provençale en Italie au moyen âge* (1883); N. Sapegno, *Il Trecento* (with biblio., 1945). M.W.

Francis, Sir Philip (*Dublin 22 1740; †London 23 XII 1818), reputed author of the *Letters of Junius*. He was an official in the British War Office, an M.P. and K.C.B. who published many political pamphlets. The *Letters* (1769–72), directed against the government of George III, caused a political furore. The evidence for the authorship of Francis is almost conclusive.

Letter to Lord North (1793); *Letters of Junius*, ed. J. Wade (1850). R.McH.

Francis of Assisi, Saint (*Assisi 1182; †1226). This extraordinary man claims a place here because of his far-reaching, if mainly indirect, influence on literature, especially in Italy. Converted in his early twenties to an intense personal devotion to Christ, this son of a rich cloth-merchant adopted a life of extreme poverty and evangelical preaching. Companions came to him, and in 1210 Francis obtained from Pope Innocent III official approval of their way of life. The next 16 years saw this act confirmed by Honorius III, and the 'Franciscans' established as an order in the church. The 'final seal, from Christ', as Dante calls it (Par. XI, 106–08), came with the impression of the 'stigmata', on La Verna, in 1224. A year before he died Francis composed the famous 'Canticle of Brother Sun', the only certainly authentic surviving poem of this born poet. It is a song of gratitude to the Creator for the basic elements of human life on earth, not excluding its sorrows or 'Sister Death'. Francis had—the point is worth stressing—some literary culture; he was familiar with the French romances of chivalry; but the obvious literary source of his Canticle is the Bible—*Daniel*, iii, and the Psalter. The same is true on the whole of the rich flowering of religious verse, Latin and vernacular which the Franciscan movement produced in the course of the 13th century; much of it distinctively theological, the work of subtle minds (e.g. Jacopone da Todi); but on its formal side it has little to do with the poetic tradition that ran from the Provençals through the Sicilian School (q.v.) to Dante. It reflects the fact that St Francis had initiated a popular religious movement unparalleled since the beginnings of Christianity (see Franciscan Literature).

V. Branca, *Il Cantico di Frate Sole. Studio delle fonti e testo critico*, in Arch. Franc. Hist., 41 (1948; repr. 1950); A. Monteverdi, *Testi volgar ital. dei primi tempi* (2nd ed. 1948); C. Dionisotti and C. Grayson, *Early Italian Texts* (1949); H. Böhmer, *Analekten zur Geschichte des F. von Assisi* (1930).

J. R. H. Moorman, *Sources for the Life of St F.* (1940); Fr. Cuthbert, O.S.F.C., *St F. of Assisi* (1912); M. Casella, 'Il Cantico delle Creature', in Studi medievali, 16 (1950); L. F. Benedetto, *Il cantico di frate Sole* (1940); L. Russo, *Studi sul due e trecento* (1946). K.F.

Franck, SEBASTIAN (*Donauwörth 1499; †Basle 1542), German writer. Ordained priest, he became a Lutheran parson and finally evolved a personal faith in which God, working through history, resides in the hearts of all believers independent of confession. Franck, a lonely thinker in advance of his time, wrote important historical works, popular homilies and moral essays showing brilliance, integrity and a fearless quest for truth. He also made an important collection of German proverbs.

Vom Laster der Trunkenheit (1528); *Türkenchronik* (1530); *Paradoxa* (1534), ed. G. Lehmann (1909); Ger. tr. of Erasmus' *Encomion Moriae* (1534), ed. E. Götzinger (1884); *Das Weltbuch* (1534); *Germaniae Chronicon* (1538); *Kriegsbüchlein des Friedens* (1539), ed. H. Klink (1929); *Die deutschen Sprichwörter* (2 vols, 1541), ed. F. Latendorf (1876); *Letters*, in Alemannia, IV (1876).

F. Weinkauff, 'S. F.', in Alemannia, V–VII (1877–79); W. Glawe, *S. Francks unkirchliches Christentum* (1912); A. Reinmann, *S. F. als Geschichtsphilosoph* (1931); W. E. Peuckert, *S. F.* (1943); W. Stammler, *Von der Mystik zum Barock* (1950; with biblio.). D.G.D.

Franco, NICCOLÒ (*Benevento 13 IX 1515; †Rome 10 III 1570), Italian poet, secretary to Pietro Aretino, with whom he later quarrelled. His scurrilous *Rime contro l'Aretino* and his *Priapea* (ed. E. Sicardi, 1916) were widely circulated. In the *Dialogo delle bellezze* (1542; ed. E. Demichele, 1913) he owes much to Equicola.

C. Simiani, *N. F.: la vita e le opere* (1894); E. Demichele, 'La vita di N. F.', in Studi di lett. ital., XI (1915). B.R.

Franco, VERONICA (*Venice 1546; †*ibid.* 1591), Italian poet and courtesan. Her *Terze rime* (1575), though mainly Petrarchan in inspiration, have a certain originality and spontaneity. Her portrait was painted by Tintoretto.

Terze rime e Sonetti, ed. with pref. and biblio., G. Beccari (1912); *Lettere di cortigiane*, ed. L. A. Ferrari (1884).

A. Graf, 'Una cortigiana fra mille', in *Attraverso il Cinquecento* (1888; repr. in *Opere critiche*, IV, 1926); G. Tassini, *V. F., celebre poetessa e cortigiana* (1888). B.R.

François, MARIE LOUISE VON (*Herzberg an der Schwarzen Elster 27 VII 1817; †Weissenfels 25 IX 1893), German novelist. Loss of fortune and consequent broken engagement aroused in her an unembittered sympathy with social misery in all forms, which found its finest expression in *Die letzte Reckenburgerin*—with its firm unsentimental touch and well-rounded characters one of the enduring novels of its time.

Die letzte Reckenburgerin (1871; *The last von Reckenburg*, tr. J. M. Percival, 1887); *Frau Erdmuthens Zwillingssöhne* (1873); *Stufenjahre eines Glücklichen* (1877); *Der Katzenjunker* (1879); *Phosphorus Hollunder. Zu Füssen des Monarchen* (1881).—*Gesammelte Werke* (5 vols, 1918); *Briefwechsel mit C. F. Meyer*, ed. A. Bettelheim (1905).

H. Enz, *L. v. F.* (1918). H.A.P.

François de Sales, ST (*Château de Sales, Savoy 21 VIII 1567; †Lyons 28 XII 1622), French religious writer, bishop of Geneva, canonized 1665. In literature he is noted for his easy and unpedantic, though sometimes over-ornate, prose style which he wished to model on Montaigne and which greatly influenced French 17th-century theological prose. His *Traité de l'amour de Dieu* (1616) contains a subtle psychological treatment of sacred and profane love.

Introduction à la vie dévote (1608, 1619), ed. C. Florisoone (2 vols, 1930).—*Œuvres complètes* (26 vols, 1892–1935).

J. Merlant, *De Montaigne à Vauvenargues* (1914); F. Strowski, *Saint F. de S.* (rev. ed. 1928). G.B.

Franco-Mendes, DAVID (*Amsterdam 1713; †*ibid.* 1792), Hebrew dramatist, was educated in both the Jewish and European tradition. He wrote a verse-drama *Gemul Athalia* which is an altered version of Racine's *Athalie*. Its main interest is in the Hebrew style, but there is also some interest in the transformation of Racine's royal tragedy into a human tragedy in accordance with the Jewish conception of morality. Y.H.

Frankfurter, PHILIP (*fl. c.* 1400), Viennese poet, chronicler of the antics of the *Pfarrer vom Kalenberg* (2,180 lines, no MS., prints from *c.* 1500): they owe nothing to the *Pfaffe Amîs* tales (see DER STRICKER) though both 'heroes' are clerics and, with others like them (see below), forerunners of Till Eulenspiegel. His tales are dull, even when vulgar.

Collective title for tales of 'Der Pfarrer', his successor Peter Leu, and Neithart Fuchs, Bruder Rausch: *Das Narrenbuch*, ed. F. Bobertag in J. Kürschner, *Dt. Nat.-Lit.*, XI.

H. Maschek, 'Zu d. Schwänken vom Kalenb.', Zs. f. dt. Alt., 75 (1938). F.P.P.

Franklin, BENJAMIN (*Boston 17 I 1706; ∞1730 Deborah Read; †Philadelphia 17 IV 1790), American scientist, essayist, statesman. His *Autobiography* tells that he worked as an apprentice printer to his brother, but ran away and spent two years abroad. He set up his own press in Philadelphia and began to publish *Poor Richard's Almanac* (1732–64), which had great demand and is still read because of the humorous central character and the wide range of laconic wisdom. In *The Way to Wealth* (1757) were collected many of his prudential maxims. Franklin's scientific experiments with a kite proved the identity of lightning and electricity; he invented the lightning-rod, Franklin stove, bi-focal glasses. He became America's famous diplomat and 'first philosopher' at the British court (1757–75) and later in France as minister (1776–85). As a man of letters, Franklin produced his masterly *Autobiography*, as well as many political, scientific and witty casual pieces. His early strain for self-improvement was projected into his gospel for social betterment; his originality and audacity made him one of America's great practical men.

The Dogood Papers (1722); *Articles of Belief and Acts of Religion* (1728); *Experiments and Observations on Electricity* (1751–53); *Observations Concerning the Increase of Mankind* (1755); *Journal of the Negotiations for Peace* (1782); *Autobiography* (1st authentic ed. Bigelow, 1868).—*The Writings of Benjamin Franklin*, ed. A. H. Smyth (10 vols, 1905–07); numerous collections of letters.

C. Van Doren, *B. F.* (1938); P. L. Ford, *The Many-Sided F.* (1899); J. Parton, *Life and Times of B. F.* (2 vols, 1864). H.L.C.

Franzén, FRANZ MICHAEL (*Uleåborg, Finland 9 II 1772; †Västernorrland 14 VIII 1847), Swedish bishop and poet. He made his mark as a lyric poet in *Stockholms-posten* (1793) and soon became popular for his romantic and graceful verse. He hated French literary fashions and much admired Shakespeare and the English pre-romantics; his *Sång öfver grefve Gustaf Philip Creutz* (an elegy on the poet Creutz) helped on romanticism and the new humanism in later Swedish literature. After ordination in 1803 his literary bent changed, and he developed into one of Sweden's foremost hymn-writers, his works showing a happy blend of deep devotion and poetic feeling, often admixed with child-like piety.

Skaldestycken (1810; 7 vols, 1824–61); *Skrifter i obunden stil* (1835); *Predikningar* (5 vols, 1841–45); *Strödda predikningar och smärre andliga skrifter* (1852); *Minnesteckningar* (3 vols, 1848–60); *Samlade dikter* (1867–69).

C. D. af Wirsén, *Minne af F. M. F.* (1887); S. Ek, *Franzéns Åbodiktning* (1916). C.H.K.

Franzos, KARL EMIL (*Czortkow, Galicia 25 X 1848; ∞Ottilie Benedikt; †Berlin 28 I 1904), Austrian novelist and essayist. Preoccupied with sociological subjects, one main aspect being the assimilation of the Jews into a non-Jewish society. He was the first to realize the greatness of the dramatist Georg Büchner.

Ein Kampf ums Recht (2 vols, 1882), *For the Right*, tr. J. Sutter (1887); *Der Präsident* (1884), *The Chief Justice*, tr. M. Corbet (1890), dram. version (1892), *The Judge: a Play in four acts*, tr. T. J. Block (1915); *Die Juden von Barnow* (1877), *The Jews of Barnow*, tr. M. W. Macdowall (1882); *Tragische Novellen* (1886); *Aus Halb-Asien* (1876).

A. Klaar, 'K. E. F.', in Biogr. Jahrb., 10 (1907); L. Geiger, 'K. E. F.', in Jahrb. für jüd. Gesch. u. Lit., II (1908). R.W.L.

Frater Jocundus, pseud. for MÜLLER, WILHELM.

Frauenlob, HEINRICH VON MEISSEN called (†Mainz 1318), 'the first of the mastersingers'. After protracted schooling (at Meissen ?) and a public career as 'occasional' poet at the North and East German courts (1275–1312) he settled in Mainz. In his poetry art becomes craftsmanship and statement gives way to disquisition: 'baroque' virtuosity of allusion and metaphor led in the 19th century to the belief that he was mad. The descent to the mastersingers is steep but direct. His main works are three *Leiche*, one of them on the Virgin (hence 'Frauenlob'), a dozen lyrics and some 400 stanzas of *Spruchdichtung*.

Ed. L. Ettmüller (1843); *Dt. Liederd.*, ed. K. Bartsch–W. Golther (1928); L. Pfannmüller, *F.s Marienleich* (1913); *H. v. M. called Frlb., The lay of our Lady*, tr. A. E. Kröger (1877).

Full account and vindication: G. Rosenhagen in W. Stammler, *Die dt. Lit. des MAs, Verfasserlex.*, I (1933); M. O'C. Walshe, 'F. Profile', in Germ. Life and Letters, 5 (1952). F.P.P.

Fraunce, Abraham (*Shrewsbury *c.* 1558–60; †*c.* 1633–34), English lawyer, poet and critic, educated at Shrewsbury school and St John's College, Cambridge, where he acted in Legge's *Ricardus Tertius*. Fraunce later held a post in the court of the Marches of Wales. Long in the service of the Herberts at Wilton, he entered that of Sir John Egerton and may have written a masque for the marriage of Lady Magdalen Egerton. Fraunce belonged to the important literary group of the Sidneys. Little read today, his hexameters combine an understanding of medieval alliterative verse with classical strength and a renaissance music. His *Arcadian Rhetoric* (1588) shows the educated renaissance reader guiding taste with knowledge, and explains much in Shakespeare now ignored.

VERSE: *The Countesse of Pembroke's Emanuel* (1591), ed. A. B. Grosart (1871).—VERSE TRANSLATION: *The Lamentations of Amintas* (from Watson and Tasso; 1587; 1588; 1589; 1596); *The Countesse of Pembroke's Ivychurch* (from Watson, Tasso, Virgil and Heliodorus; 1591).—PROSE ROMANCE: *The Third Part of The Countesse of Pembroke's Ivychurch: Aminta's Dale* (1592).—PROSE: *The Arcadian Rhetorike* (1588), ed. E. Seaton (1950).—LATIN COMEDY: *Victoria*, ed. G. C. Moore Smith, in Bang, XIV (1906). B.L.J.

Fréchette, LOUIS HONORÉ (*Lévis, Que. 16 XI 1839; ∞1876 Emma Beaudry; †Montreal 31 V 1908), French-Canadian poet. He was called to the bar in 1865, but his literary interests prevented him seriously practising law. He worked on newspapers in Chicago and New Orleans, but returned to Canada in 1871 and entered politics. Candidate for the Commons in Lévis several times, he was elected once, in 1874. In 1889 he was appointed clerk of the legislative council of Quebec and held that post until his death. An apt disciple of Victor Hugo, he was the first poet of French Canada to receive the approval of critics in France, and his fifth volume of verse, published in Dijon, was crowned by the French Academy, as were several subsequent volumes. He published three dramas intended for the stage, but his rather rhetorical style was unsuited to that medium.

VERSE: *Mes Loisirs* (1863); *La Voix d'un Exilé* (1866); *Les Oiseaux de Neige* (1880); *Les Fleurs Boréales* (1881); *La Légende d'un Peuple* (1887); *Les Feuilles Volantes* (1891).—*Poèmes* (3 vols, 1908).—PROSE: *Lettres à Basile* (1872); *Histoire Critique des Rois de France* (1881); *Originaux et Détraqués* (1892); *Christmas in French Canada* (1899); *Noël au Canada* (1900).

H. d'Arles, *L. F.* (1925); M. Dugas, *Un Romantique Canadien: L. F.* (1934); W. Chapman, *Le Lauréat, Critique des Œuvres de M. L. F.* (1894); F. Rinfret, *L. F.* (1906); L. Serre, *L. F.: Notes pour servir à la Biographie du Poète* (1928). B.K.S.

Frederic, HAROLD (*Utica, N.Y. 19 VIII 1856; †Henley, England 19 X 1898), American novelist and short-story writer; London correspondent for the New York Times. His novels were concerned with social problems.

Seth's Brother's Wife (1887); *The Damnation of Theron Ware* (1896); *Gloria Mundi* (1898). H.L.C.

Frederick II, EMPEROR (*Jesi 26 XII 1194; †Fiorentino 13 XII 1250). Of mixed German and Norman blood, left an orphan in childhood and ward of Pope Innocent III, Frederick was proclaimed king of Sicily in 1198 at the latter's instance; and in 1220 was crowned emperor at Rome. After a few years of consolidating his power in Sicily and southern Italy, his desire to assert authority over the whole peninsula brought him into violent and eventually unsuccessful conflict with the papacy and the north Italian communes. His death was virtually the end of the imperial power in Italy. But he survived in another sphere through his magnificent patronage of learning and literature, which made Sicily for a while the centre of Italian culture. The bent of his own remarkable mind was to science rather than poetry, but there is no doubt that the Sicilian School (q.v.), the seed-plot of vernacular verse in Italy, owed a great deal to his patronage and example. Four surviving poems are sometimes ascribed to Frederick, though possibly only two of these were really his.

E. Monaci, *Crestomazia ital. dei primi secoli* (1912); A. Monteverdi, 'L'opera poetica di F. II imperatore', in Studi medievali, 17 (1951).

G. A. Cesareo, *Le origini della poesia lirica . . . sotto gli Svevi* (1924); V. De Bartholomaeis, *Primordi della lirica d'arte in Italia* (1943); S. Santangelo, in Studi medievali, 17 (1951). K.F.

Frederick II, KING OF PRUSSIA (*Berlin 24 I 1712; † Sanssouci 17 VIII 1786). Frederick, who leaned towards philosophy, letters and the arts, came early into conflict with his father, Frederick William I. He wrote almost exclusively in French, cultivated French literature and rationalistic thought. His *Anti-Machiavel* (written in 1740) contrasts with his Machiavellian policy after his accession in 1740. Frederick entertained Voltaire at Potsdam from 1750 to 1753. He ignored the revival of German literature during his reign, in his *De la littérature allemande* (1780) showing no understanding for Klopstock, Lessing or Goethe. He viewed Gellert with qualified approval. Notwithstanding his lack of interest in it, German literature drew inspiration from his vigorous national policy, seeing in him a symbol of revival.

Antimachiavel (1767); *Le Miroir des Princes* (1744); *Histoire de mon temps* (1740–45); *Histoire de la guerre de sept ans* (1763).—*Œuvres de Frédéric le Grand* (30 vols, 1846–57; *Werke Friedrich des Grossen*, 10 vols, 1912–14).

T. Carlyle, *History of Frederick II of Prussia* (6 vols, 1858–66); R. Koser, *Geschichte Friedrich des Grossen* (4 vols, 1893); G. P. Gooch, *Frederick the Great* (1947); G. Krause, *Friedrich der Grosse und die deutsche Poesie* (1884); A. E. Berger, *Friedrich der Grosse und die deutsche Literatur* (1890); C. Meissner, *Der Dichter Friedrich der Grosse* (1926); W. Dilthey, 'Friedrich der Grosse und die deutsche Aufklärung', in *Gesammelte Schriften*, vol. 8 (1931). H.B.G.

Fredro, ALEKSANDER, Count (*Suchorów 20 VI 1793; †Lwów 15 VII 1876), Polish poet and playwright. After returning (1815) from the Napoleonic wars he farmed. He became famous for his comedies (35), and though following French (mostly Molière) and other models he gave them purely Polish features. They are characterized by lively dialogue and a sense of infectious humour. They include comedies of manners (*Pan Geldhab*, *Cudzoziemczyzna*), of psychology (*Mąż i żona*), of character (*Zemsta*, *Pan Benet*) and a farce (*Damy i huzary*). The best (*Śluby panieńskie*, *Pan Jowialski*, *Zemsta*, *Dożywocie*) were written before 1835; after that, offended by an unjust review by S. Goszczyński, he wrote 15 more but did not show them to anybody.

PLAYS: *Pan Geldhab* (1826); *Mąż i żona* (1826); *Cudzoziemczyzna* (1826); *Damy i huzary* (1826; *Ladies and Hussars*, tr. F. Noyes and G. R. Noyes, 1925); *Odludki i poeta* (1826); *Pan Jowialski* (1834); *Śluby panieńskie* (1834; *Un vœu de jeunes filles*, tr. Ch. Morozowicz, 1836; *Maidens' Vows*, tr. A. P. and M. M. Coleman, 1940); *Zemsta* (1834; *Die Rache*, tr. A. Zipper, 1897); *Dożywocie* (1838); *Dwie blizny* (1880); *Pan Benet* (1880).—MEMOIRS: *Trzy po trzy* (1880), crit. ed. H. Mościcki (n.d.).—*Komedie*, crit. ed. E. Kucharski (6 vols, 1926–27).

I. Chrzanowski, *O komediach A. F.* (1917); T. Sinko, *Genealogia kilku typów i figur F.* (1918); W. Borowy, *Ze studiów nad F.* (1921); W. Folkierski, *F. a Francja* (1925); E. Kucharski, *A. F. Życiorys literacki* (1926); J. Krzyżanowski, 'A. F. and his comedies', in *Polish romantic literature* (1930); A. Stefanini, *Pessimismo e ottimismo fredriano* (1930); T. Żeleński, *Obrachunki fredrowskie* (1935). S.S.

Fredro, ANDRZEJ MAKSYMILIAN, Count (**c.* 1621; †1679), Polish historian and moralist. Courtier, soldier and politician in turn he was an optimistic devotee of the Polish republican tradition. A writer of vast knowledge and wisdom, he was inclined to contradict himself.

Gestorum populi Poloni . . . libri (1652).—*Przysłowia mów potocznych . . .* (1652); *Monita politico-moralia . . .* (1664; *Instructions morales et politiques*; tr. 1700; *Staats- und Sittenlehren . . .*, tr. 1684, 1698); *Scriptorum seu togae et belli notationum fragmenta . . .* (1666).

S. Tarnowski, *A. M. F. Charakterystyka literacka* (1896); L. Kosiński, 'A. M. F. jako pisarz i moralista', in *Księga ku uczczeniu S. Dobrzyckiego* (1928). S.S.

Free (or **Phreas**), JOHN (†1465), English humanist, studied and taught medicine in Italy. Shortly before his death he was appointed bishop of Bath and Wells. Included among his works are epistles, verses, epigrams and translations.

Epistolae, ed. J. E. Spingarn (1903); *Synesius Cyrensius de laudibus Calvitii*, ed. J. Froben (Basle, 1519–21).

R. Weiss, *Humanism in England* (1941). R.R.R.

Freeman, EDWARD AUGUSTUS (*Harborne 2 VIII 1823; ∞1847 Eleanor Gutch; †Alicante 16 V 1892), English historian. His *History of Norman Conquest* (5 vols, 1867–79), contending that in essentials Norman Conquest left national life unchanged, is a monument of profound scholarship.

Growth of English Constitution (1872); *Chief Periods of European History* (1886).

W. R. W. Stephens, *Life and Letters of E. A. F.* (2 vols, 1895). R.M.H.

Freeman, SIR RALPH (*fl.* 1610–55), English politician, verse translator and dramatist. He was granted various monopolistic offices and seems to have been of great ability.

DRAMA: *Imperiale, A Tragedie* (1639, etc.).—TRANSLATION: *Lucius Annaeus Seneca, . . . his booke of the Shortnesse of Life* (1636; 1663).

C. C. Gumm, 'Sir R. F.'s Imperiale', in *S. in Eng. Drama* (Ser. I, ed. A. Gaw, 1917). B.L.J.

Freidank (*fl. c.* 1215–30), German moralist, itinerant poet; active in S.W. Germany; appears to have gone on the crusade of 1228–29. His *Bescheidenheit* (= discretio, sapientia) epitomizes the 13th-century educated burgher: the extent of his faith (as dogma), his verdict on pope and *curia*; his attitude towards the empire and the princes, social order, public and private morality. Freidank turns proverbs, quotations from German poets and (possibly) contemporary catch-phrases into pithy statements of generally one or two couplets. He was esteemed down to the renaissance.

Fridankes Bescheidenheit, ed. H. E. Bezzenberger (1872, with ample notes and trs); full selection in J. Kürschner, Dt. Nat.-Lit. IX (notes useless).

Intro. with full biblio. G. Ehrismann, *Gesch. d. dt. Lit. . . . des MAs* (*Schlussbd.* 1935); see also S. Singer, *Sprichwörter des MAs* (1944–47). F.P.P.

Freiligrath, Hermann Ferdinand (*Detmold 17 VI 1810; ∞1840 Ida Melos [†London 1899]; †Canstatt 18 III 1876), German revolutionary poet, whose integrity of purpose wove his life and verse into an emotive symbol independent of literary merit. For the liberal cause he sacrificed a pension granted him by Friedrich Wilhelm IV and accepted exile. Arrested for promoting civil disturbance in 1848 and freed amid popular rejoicing, he spent 1851–67 in London working in a bank, till a subscription raised from all over Germany enabled him to return. He was influenced by Byron and Victor Hugo, whom he translated.

Gedichte (1838); *Das malerische und romantische Westfalen* (with L. Schücking, 1842); *Mein Glaubensbekenntnis* (1846); *Ça Ira* (1846).—*Gesammelte Dichtungen* (6 vols, 1877); tr. *Poems*, ed. by his daughter K. F. Kroeker (1872); *Ausgewählte Gedichte*, ed. R. Buchwald (1947); *Poems*, ed. M. F. Liddell (1949).

W. Buchner, *F., ein Dichterleben in Briefen* (2 vols, 1881–82); M. F. Liddell, *F. and his times* (1930); G. W. Spink, *E.s Verbannungsjahre in London* (1932); S. Liptzin, *Lyric pioneers of modern Germany; studies in German social poetry* (1928). H.A.P.

Fremery, Barend de (*Zutphen 25 III 1750; †Rijswijk 9 II 1811), Dutch poet and translator, wrote fluent lyric and erotic verse and prose fragments.

Mijne offeranden aan Apollo en Hymen (3 vols, 1786–90); *Mijn letterhof* (1798). J.W.W.

Freneau, Philip Morin (*New York 2 I 1752; ∞1789 Eleanor Forman; †New Jersey 19 XII 1832), American poet. Of Huguenot origin, he devoted his life to poetry, liberty and the sea. He held Jeffersonian democratic principles, became the most 'hellishly keen' satirist of the British and the 'Poet of the Revolution'. A newspaper editor and sea captain in the Atlantic coast trade, he wrote popular poems celebrating the American scene in robust American idiom. Most noted are 'The Indian Burying Ground' and 'The Wild Honey Suckle'.

A Poem on the Rising Glory of America (1772); *The British Prison-Ship: A Poem* (1781).—*Poems of P. F., Poet of the American Revolution*, ed. F. L. Patee (3 vols, 1902–07).

L. Leary, *That Rascal F.: A Study in Literary Failure* (1941); M. S. Austin, *P. F.* (1901). H.L.C.

Frere, John Hookham (*London 21 V 1769; ∞1812 Elizabeth, dowager countess of Erroll; †Pieta, Valetta 7 I 1846), English verse-writer, scholar and translator of Aristophanes. His early contribution to The Anti-Jacobin, *Loves of the Triangles* (1797–98), a parody of Darwin's *Loves of the Plants*, and his share in Canning's *Knife-Grinder* already show sparkling wit and powers of humorous versification which marks the translation of Aristophanes on which his fame rests. His joke, *Prospectus and Specimens of an intended National Work*, in ottava rima, suggested this stanza to Byron for *Beppo*.

Aristophanes: Frogs (1839), *Acharnians, Knights, Birds* (1840).—*Works . . . in Verse and Prose* (with memoir by Sir Bartle Frere, 3 vols, 1874).

G. Festing, *J. H. F. and his Friends* (1899). R.M.H.

Frescobaldi, Dino (*Florence *c.* 1270; †*c.* 1316), Italian poet. Member of a well-to-do and cultured Florentine family, he belongs to the *stil novo* group of poets, having a particular affinity to Cavalcanti. Six (probably) *canzoni* of his survive and a number of sonnets. His style has vigour as well as the conventional polish; his view of love has a bias to pessimism.

Rimatori del dolce stil novo, ed. L. Di Benedetto (1939).

F. Figurelli, *Il dolce stil novo* (1933); M. Appolonio, *Uomini e forme della cultura ital. delle origini. Storia lett. del duecento* (1943); G. Bertoni, *Il Duecento* (2nd ed. 1930). K.F.

Frescobaldi, Leonardo (*Florence 14th century; †15th century?), Italian prose writer. An experienced soldier; the Florentine ambassador in Arezzo (1384); he visited the Holy Land (1384–85) to observe the customs of the people and note strategically on behalf of the king of Naples the nature of the terrain. He wrote a minutely observed account of his adventurous journey which is often considered superior to that of his companion Simone Sigoli.

Viaggi in Terra Santa di L. Frescobaldi e d'altri del sec. XIV, ed. Gargiolli (1862).

A. Gregorini, *Le relazioni in lingua volgare dei viaggiatori italiani in Palestina nel secolo XIV* (1896). M.W.

Frescobaldi, Matteo (*Florence 1297?; †*ibid.* 1348), Italian poet, son of Dino Frescobaldi; a 'great gamester' and a bachelor of unconventional habits. Strongly influenced by the *dolce stil nuovo*, he wrote mannered love sonnets, graceful *ballate* and three political *canzoni* lamenting the corruption of Florence and the passing of the old order.

Rime di Matteo e di Dino Frescobaldi, ed. Carducci (1866); *Poeti minori del Trecento*, ed. Sapegno and Apicella (1952).
S. Debenedetti, 'M. F. e la sua famiglia', in Giorn. stor. lett. ital., 49 (1907). M.W.

Frese, JACOB (*Viborg, Finland *c.* 1690; †Stockholm 31 VIII 1729), Swedish poet. He is best known and most important for his more subjective, sometimes pietistic verse, which had considerable influence on lyrical and devotional Swedish poets later in the century.

Valda skrifter, ed. A. Hultin (1902; with biog.).
G. Ljunggren, *Minne af skalden J. F.* (1867). C.H.K.

Freudenthal, brothers: FRIEDRICH (*Fallingbostel 9 V 1849; †Fintel, Soltau 9 III 1929) and AUGUST (*Fallingbostel 2 IX 1851; †Bremen 6 VIII 1898), literary discoverers of the Lüneburg Heath, later far surpassed by Löns. August, who wrote only High German sketches and poems, is worth mentioning as the founder of the periodical Niedersachsen. Friedrich wrote a number of Low German stories and lyrics.

In de Fierabendstied (1890); *In Lust un Leed* (1897); *Lienhop* (1904).—E. Budde and W. Marquardt, *F. F. Eine Auswahl aus seinen Werken*, I (1939).
G. Kuhlmann, Mitt. Quickborn, 7 (1914); F. Lindemann, Niedersachsen, 34 (1929). G.C.

Frey, JAKOB (*Strasbourg? before 1520; †Maursmünster 1562?), German satirist and dramatist. Famous for collection of tales *Gartengesellschaft* (1556) meant to pass away summer evenings. Written in Alemannic dialect and with much Alsatian and Swiss local colour, they are humorous, often coarse, and were widely popular.

Gartengesellschaft, ed. J. Bolte (1896).—PLAYS: *Abraham*; *Von dem armen Lazaro*; *Von einem Krämer oder Triackersmann* (all n.d.).
K. Amrain, *Deutsche Schwankdichter* (1907). D.G.D.

Freytag, GUSTAV (*Kreuzburg, Silesia 13 VI 1816; ∞1847 Emilie Gräfin Dyhrn, ∞1875 Marie Dietrich, ∞1891 Frau Anna Strakosch; †Wiesbaden 30 IV 1895), German dramatist and novelist. Studied Germanic philology at Breslau and Berlin. From 1848, which drew him into national-liberal politics, he edited Die Grenzboten with Julian Schmidt for twenty years. Of his plays only *Die Journalisten* (1854; tr. R. T. House, 1913) has worn well, but the form of *Soll und Haben* (1855; *Debit and Credit*, 1857), his Dickensian novel of commercial life, gained from his dramatic experience. His historical sketches and *Technik des Dramas* were found intellectually impressive.

PLAYS: *Die Valentine* (1847); *Die Fabier* (1859); *Graf Waldemar* (1850).—NOVELS: *Die Verlorene Handschrift* (1864; *The Lost Manuscript*, 1865); *Die Ahnen* (6 vols, 1872–80; tr. *Ingo*, 1873; *Ingraban*, 1873).—VARIOUS: *Bilder aus der deutschen Vergangenheit* (5 vols, 1859–67; *Pictures of German Life*); *Technik des Dramas* (1863; *Technique of the Drama*, tr. E. J. MacEwan, 1895).—*Gesammelte Werke* (22 vols, 1886–88); *Briefwechsel mit H. von Treitschke*, ed. A. Dove (1900), *mit Ernst Herzog von Coburg*, ed. E. Tempeltey (1904).
J. Hofmann, *F. als Politiker, Journalist und Mensch* (1922); E. Rothfuchs, *Der selbstbiographische Gehalt in F.s Werken* (1929); L. M. Price, *The attitude of F. and Julian Schmidt towards English Lit. 1848–62* (Göttingen, 1915). H.A.P.

Frezzi, FEDERICO (*Foligno 1346?; †Constance V 1416), Italian poet. Dominican theologian; bishop of Foligno (1404). His *Quadriregio* (*c.* 1394–1403) is a heavy allegorical poem conceived in imitation of the *Divina Commedia* and influenced by Boccaccio's use of mythological imagery. The poem describes the journey of the author (guided by Minerva and St Paul) through the kingdoms of love, Satan, vice and virtue, until his final vision of God.

Il Quadriregio, ed. Filippini (1914).
G. Rotondi, *F. F., la vita e le opere* (1921); E. Filippini, *Studi frezziani* (1922). M.W.

Frías, DUQUE DE: see FERNÁNDEZ DE VELASCO.

Frída, EMIL: see VRCHLICKÝ, JAROSLAV.

Friedrich von Hausen (*fl.* 1170–90), Rhenish minnesinger, *vir probus et nobilis* in the service of emperor Frederick I; killed in Syria. His father had patronized gleemen (see SPERVOGEL); the son, a knightly amateur, was the first German to adopt the forms and conventions of the Provençal lyric. The careful composition and studied treatment of themes in most of his lyrics is offset in his crusader songs by a more personal note and deep religious feeling.

Minnesangs Frühling, ed. K. Lachmann–C. v. Kraus (1944); an appreciation with some trs in M. F. Richey, *Essays on the Med. Germ. Love Lyric* (1943).
H. Brinkmann, *Fr. v. H.* (1948). F.P.P.

Frischlin, Philipp Nicodemus (*Balingen 22 IX 1547; *Hohenurach 30 XI 1590), German neo-Latin dramatist. A brilliant humanist, Frischlin made enemies by his scurrilous satires, was imprisoned in the fortress of Hohenurach and died whilst trying to escape. The last representative of a dying humanism, he wrote Latin plays full of brilliant detail and Aristophanic wit satirizing national vices, poor scholarship and the failings of his colleagues, or, as in *Phasma* (1580), defending Lutheranism. He also wrote German biblical plays and much indifferent Latin verse.

Julius Caesar redivivus (1572–84), ed. with important intro. W. Janell and W. Hauff (1912); *Priscianus vapulans* (1578); *Frau Wendelgard* (1579), ed. A. Kuhn and E. Wiedmann (1908); *Operum poeticorum pars scenica* (1586); . . . *pars elegiaca* (1601); *Deutsche Dichtungen*, ed. D. F. Strauss (1857).

D. F. Strauss, *N. F.* (1856); E. Neumayer, *F. als Dramatiker* (Diss. Rostock 1924); G. Bebermeyer, *Tübinger Dichterhumanisten* (1927). D.G.D.

Frizzoni (Fritschun), Gian Battista (*Schlarigna *c.* 1725; †*ibid.* after 1787), Ræto-Romansch poet. Under the influence of the German pietist movement which found many adherents in the Engadine, Frizzoni, protestant pastor in Schlarigna, composed a large number of hymns, mainly translations from German. He collected and edited them; as *Cudesch da Schlarigna* they are still in use.

Hymns: *Canzuns spirituelas* (1765, 1840); *Testimoniaunza da l'amur stupenda da Gesu Cristo* (1787).—Theology: *Alchünas domandas davart chiosas fundamentelas* (1765, 1776).

H. Hatzfeld, 'F. u. die Entwicklung des rätorom. Kirchenliedes', in Arch. Romanicum, 18 (1933). R.R.B.

Fröding, Gustaf (*Alster 22 VIII 1860; †Gröndal, Djurgården 8 II 1911), Swedish poet and journalist. Descended from Värmland country gentry, who lost their money during his childhood, Fröding studied at Uppsala and was a member of the radical society Verdandi, but never took a degree. He had inherited a tendency to mental instability, which, like his gift for writing poetry, manifested itself early. In 1887 he started writing for Karlstadstidningen. In 1889 his mental condition enforced on him a sojourn at a home in Görlitz (Silesia), and there he matured as a poet, and his first published volume of poems, *Guitarr och dragharmonika*, appeared in 1891. It contained both sombre and humorous verse; Fröding frequently combines these strains, with his own individual gift of irony. The poems *Värmländska låtar*, especially, earned him popularity: but he continued diffident about his own powers until the end of his life. In 1891 he returned to the newspaper and remained on it until 1894, when his first serious attack of insanity broke out. *Nya dikter* (1894) and especially *Stänk och flikar* (1896) show his increasing mastery of form and matter. The latter contained the celebrated poem 'En morgondröm',which, with its outspoken but honest treatment of sexual love, led to Fröding being prosecuted for pornography. He was acquitted, but the case was a turning-point in his life: he finally broke down in 1898 and had to be confined at Uppsala asylum. Later on he made a partial recovery, was able to travel about with a nurse and died in a private nursing home. He continued writing, though more and more intermittently: the most important of his late work was *Gralstänk* (1898), a cycle of poems in which he attempted to express the philosophy of life to which he passionately clung, that is, the belief that everything in the world, even what is ugly or evil, has its divine function. Fröding is generally considered to be the greatest lyric poet whom Sweden has yet produced.

Nytt och gammalt (1897); *Rägler och paschaser* (1895–97); *Efterskörd* (1910); *Reconvalescentia* (1913).—*Samlade skrifter*, ed. R. G. Berg (16 vols, 1917–22).—*Kusinbrev från Gustaf Fröding* (1916).—For Eng. tr. see N. Afzelius, *Books in English on Sweden* (Stockholm, 1951).

R. G. Berg, *G. F.* (1910) and *Frödingsstudier* (1920); O. Holmberg, *F.'s mystik* (1921); M. Hellberg, *Frödingminnen* (1928); J. Landquist, *G. F.* (1916, repr. 1927); N. Svanberg, *V. von Heidenstam och G. F.* (1934); H. Olsson, *Från Wallin till F.* (1939) and *F., ett dikterporträtt* (1950); S. Sjöholm, *Övermänniskotanken i F.'s diktning* (1940). B.M.E.M.; A.H.J.K.

Froissart, Jean (*Valenciennes 1337 ?; †1405 ?), French chronicler and poet. He was secretary to Queen Philippa, wife of Edward III (1361–69), parish priest at Estinnes-au-Mont (Belgium), during which period his patron was Wenceslas, king of Bohemia and duke of Brabant (1373–83), and chaplain to Guy de Blois (1383–97). His verse includes a long romance in the Arthurian manner, entitled *Meliador,* and a large number of lyric poems which, though in the tradition of Machaut, often contain a strong personal element. He is chiefly remembered today by his chronicles, covering events in western Europe (mostly in France, England, Flanders and Spain) from 1325 to 1400. For the period up to

1356 he draws almost exclusively on Jean le Bel, but the remainder is an original work based on Froissart's own enquiries. Dazzled by the magnificence of the feudal nobility, he fails to note its decadence and the increasing importance of the bourgeoisie. But his imagination and craftmanship show him to be a great writer. While being faithful to such historical facts as he has obtained, he embroiders upon them, and is sometimes prepared to sacrifice chronological accuracy for the sake of a more dramatic narrative. His descriptive gifts are remarkable, whether he is painting battles and festivities on a vast canvas or sketching people with a few deft touches. His style is natural and he has the gift of choosing the right word.

Meliador, ed. A. Longnon (3 vols, 1895–99); *Poésies*, ed. A. Scheler (3 vols, 1869–72); *Chroniques*, ed. K. de Lettenhove (25 vols, 1867–77), Eng. tr. Lord Berners, ed. W. P. Ker (6 vols, 1901–03).

M. Darmesteter, *F.* (1894); G. L. Kittredge, 'Chaucer and F.', in Eng. Studies, 26 (1899); F. C. Shears, *F. chronicler and poet* (1930, best study); M. Wilmotte, *J. F.* (1942); B. J. Whiting, 'F. as poet', in Med. Studies, 8 (1946).
A.H.D.

Fromentin, EUGÈNE (*La Rochelle 24 X 1820; †*ibid.* 27 VIII 1875), French writer. Fromentin was the son of a picture-loving doctor. He travelled widely, and was a sensitive painter of impressionistic studies of African landscapes before the days of impressionism. He became one of the finest art-critics of his century, and wrote remarkable travel books. But his best-known work is *Dominique* (1863), an analytical and autobiographical novel, in the tradition of *Adolphe* and the *Princesse de Clèves*, which tells, in a style of admirably restrained emotionalism, the story of a hopeless love.

Un été dans le Sahara (1854); *Une année dans le Sahel* (1858); *Les Maîtres d'autrefois* (1876); *Voyage en Egypte*, ed. J. M. Carré (1935).

E. Champion, *Essai de bibliographie critique* (1924); A. Thibaudet, *Intérieurs* (1924); C. Raynaud, *La genèse de Dominique* (1937); V. Giraud, *F.* (1945).
M.G.; J.P.R.

Frontinus, SEXTUS JULIUS (*c. 30; †c. 104), Roman administrator and engineer, was *praetor urbanus* in 70, *consul suffectus* in 75, governor of Britain probably 74–78. He wrote on land-surveying, military strategy, and urban water supply, with ample knowledge and in clear and unadorned Latin.

C. Thulin, *Corpus Agrimensorum Romanorum*, I (1913); *Strategemata*, ed. G. Gundermann (1888); *De Aquis Urbis Romae*, ed. F. Krohn (1922); C. Herschel (1899; with Eng. tr.); *Strat.* and *Aqu.*, C. E. Bennett and M. B. McElwain (Loeb Libr. 1925).

T. Ashby, *The Aqueducts of Ancient Rome* (1935); G. Bendz, *Die Echtheitsfrage . . . der Strategemata* (1938).
J.A.W.

Fronto, MARCUS CORNELIUS (*c. 100; †c. 166), Roman orator, the instructor of Marcus Aurelius, was the leader of literary taste in his day. His favourite authors were Cato, Gracchus, Sallust, Cicero. His correspondence with Marcus Aurelius attests the artificiality of contemporary literary studies, but shows the genuine affection between master and pupil.

Ed. C. R. Haines (Loeb Libr., 2 vols, 1919–20).

M. D. Brock, *Studies in Fronto and his Age* (1911).
J.A.W.

Fróði, ARI: see ÞORGILSSON.

Froude, JAMES ANTHONY (*Dartington 23 IV 1818; ∞1849 Charlotte Grenfell, ∞1861 Henrietta Warre; †Salcombe 20 X 1894), English historian. Unchallenged among the great prose writers of the 19th century, combining persuasive charm with unrivalled powers of invective, Froude as historian was a storm-centre from the date of his publication of his warmly partisan *History of England from the Fall of Wolsey to the Defeat of the Spanish Armada* (12 vols, 1856–70). Passing from the influence of Newman to discipleship of Carlyle, he became the latter's literary executor and ruthless biographer.

England's Forgotten Worthies (paper which inspired Kingsley's *Westward Ho*, 1852); *English Seamen in 16th Century* (1895); Ed. *Carlyle's Reminiscences* (2 vols, 1881); Ed. *Letters and Memorials of Jane Welsh Carlyle* (1883); *Carlyle: A History of the first forty years of his life* (2 vols, 1882); *Carlyle: A History of his life in London* (2 vols, 1884).

H. Paul, *Life of J. A. F.* (1905); Sir L. Stephen, *Studies of a Biographer*, III (1902).
R.M.H.

Froumund OF TEGERNSEE (*c. 960; †c. 1008), monk in Tegernsee and in Cologne, author of letters and poems of charm and interest from their personal quality.

K. Strecker, *Die Tegernseer Briefsammlung* (1925).
F.J.E.R.

Frugoni, CARLO INNOCENZO (*Genoa 22 XI 1692; †Parma 20 XII 1768), Italian poet. *Abate galante*; *Comante Eginetico* in Arcadia; a master of *versi sciolti* and the 'verse that sounds and does not create'; poet laureate at the Farnese and Bourbon courts, Parma. With improvisatory facility Frugoni wrote eclogues, historical sonnets, heroic odes, solemn encomiums, operatic *libretti* and an abundance of occasional verse adorned with mythological imagery.

Opere poetiche, ed. C. I. Frugoni (10 vols, 1779; 15 vols, 1779–80); *Poeti erotici del sec. XVIII*, ed. Carducci (1878, selection).
E. Bertana, *In Arcadia* (1909); C. Calcaterra, *Storia della poesia frugoniana* (1920). M.W.

Fruytiers, Jan (†*c.* 1580), Dutch poet in the Rederijker tradition. As factor of the Chamber 'De Roode Angieren' at Rijnsburg he contributed to the competitions at Rotterdam (1561) and Brussels (1562). At Antwerp, in 1564, he edited an edition of *Het Leenhof der Ghilden* by Jan van den Berghe. His *Ecclesiasticus* in verse is proof that he had gone over to the new faith. After his flight to East Friesland he wrote *Schriftmetige gebeden* (1573) and other works, including a description of the siege of Leiden, of which he was an eye witness. Fruytiers was a skilful Rederijker, a man of lively interests and a sturdy Protestant in which latter quality he translated a number of anti-Catholic French writings and tried new ways in the spiritual song.

Ecclesiasticus, ed. D. F. Scheurleer (1898).
F. K. H. Kossmann in *Nieuw Nederl. Biogr. Wdb.*, VI; W. A. P. Smit, *Dichters der Reformatie* (1939). J.J.M.

Füetrer, Ulrich (*fl.* 1450–1500), German poet and painter of Landshut, Bavaria. From about 1460 he compiled for duke Albrecht III a *Buch der Abenteuer*. It retells, in an approximation to the manner of Wolfram v. Eschenbach and in the 'Titurel stanza', the stories of the notable and some of the minor court romances—a genteel memorial to the age of chivalry.

No complete ed.; see biblio. under Albrecht v. Scharfenberg. A. Carlson, *U. F. und sein Iban* (1927, includes a text); J. Boyd, *U. F.'s Parzival* (1936). F.P.P.

Fujiwara Akihira (*989; †8 XI 1066), Japanese writer and scholar of Chinese learning.

Letters: *Unshū shōsoku* (date uncertain), Ger. tr., C. Scharschmidt, 'Die Briefsammlung des Unshū', in Ostasiatische Studien, XX (1917), XXI (1918).—Anthology: *Honchō monzui* (*c.* 1038–45). E.B.C.

Fujiwara no Ietaka (*1158; †Kyoto 5 V 1237), Japanese poet, one of the compilers of *Shinkokinshū* (q.v.).

A. Miyamori, *Masterpieces of Japanese Poetry*, I (1936). E.B.C.

Fujiwara no Kintō (*Kyoto 966; †*ibid.* 4 II 1041), Japanese poet and scholar. A member of the powerful Fujiwara family, he held a series of appointments in the imperial court: but he is best known for his poems, his collections of poems by contemporary poets and his critical and scholarly books on the technique of Japanese poetry.

Collections: *Sanjūrokunin sen* (date unknown); *Wakan rōei shū* (1013); *Kingyokushū* (date unknown).—Criticism: *Waka kubon* (date unknown).
O. Benl, 'Fujiwara Kintō', in Mon. Nipponica, IV (1941). E.B.C.

Fujiwara no Sadaie or Teika (*Kyoto 1162; †*ibid.* 26 IX 1241), Japanese poet and scholar. Son of Fujiwara no Toshinari, he outshone his father as a court poet. He was a prolific writer and was highly regarded as a scholar and critic of poetry: apart from being one of the compilers of the *Shinkokinshū* (q.v. 1201–06) he himself received in 1232 an imperial order to compile the *Shin chokusenshū*, another anthology. He is credited, perhaps wrongly, with the *Hyakunin isshu*, a short and over-rated collection of earlier poetry. His own poems are passionate, lighthearted and elaborate.

Shin chokusenshū (1232–34); *Hyakunin isshu* (date unknown), Eng. tr. W. N. Porter, *A Hundred Verses from Old Japan*, 1909; C. MacCauley, 'Single Songs of a Hundred Poets', in Trans. As. Soc. of Japan, XXVII, 1899.
A. Miyamori, *Masterpieces of Japanese Poetry*, I (1936). E.B.C.

Fujiwara no Tadahira: see Engishiki (in Part I).

Fujiwara no Toshinari or Shunzei (*Kyoto 1114; †*ibid.* 22 XII 1204), Japanese poet and scholar. Besides compiling a poetical anthology, *Senzaishū* (1183–88), and a work of poetical criticism, *Korai fūtaishō* (1201), he was a poet well known for his tranquil, beautiful style.

A. Miyamori, *Masterpieces of Japanese Poetry*, I (1936). E.B.C.

Fujiwara no Yoshitsune (*1169; †Komatsudani, Yamashiro 16 IV 1206), Japanese *tanka* poet, scholar and diarist.

A. Miyamori, *Masterpieces of Japanese Poetry*, I (1936). E.B.C.

Fujiwara Seika, pseud. of Fujiwara Shuku (*Hosogawa, Harima 1561; †Ichihara, nr Kyoto 19 X 1619), Japanese philosopher, scholar and writer. Abandoning Buddhism, he expounded Confucianism as explained in the commentaries of Chu Hsi and other Chinese scholars of the Sung period (960–1279). He was patronized by the shogun Tokugawa Ieyasu.

Kana seiri (date of composition uncertain).
A. Lloyd, 'Historical Development of the Shushi (=Chu Hsi) Philosophy in Japan', in Trans. As. Soc. of Japan, 34 (1907). E.B.C.

Fukuzawa Yukichi (*Osaka 29 I 1836; †Tokyo 3 II 1901), Japanese writer. He was the most prominent among several authors who, after the reopening of Japan in 1853, devoted themselves to spreading information about the learning, ethics, laws, customs, economics, politics and sciences of Europe and America.

Seiyō jijō (1866); *Fukuō jiden* (1899; Eng. tr., E. Kiyooka, *The Autobiography of F. Y.*, 1934). E.B.C.

Fulbert of Chartres (*c. 975; †1029), of lowly birth, studied at Reims and had Robert of France as fellow pupil. He became chancellor and finally bishop at Chartres, where he made the cathedral school famous. Besides his medical studies he read the ancients and wrote rhythmical and quantitative verse, including a charming poem on the nightingale.

Migne, *Patr. Lat.*, 141; *Anal. Hymn.*, 50.
H. Johnstone, 'F., Bishop of Chartres', in Church Quart. Rev. (1926). F.J.E.R.

Fulcher of Chartres (*1059; †c. 1127), French chronicler. In 1095 he took the cross and went as a chaplain on the first crusade, being present at the storming of Jerusalem. He had been at first with Robert, duke of Normandy, but he attached himself to Baldwin, king of Jerusalem, with whom he remained. His *Historia Iherosolymitana* is an account of his own experiences and of the crusade generally, down to the reign of Baldwin II.

Migne, *Patr. Lat.*, 155; *Recueil des historiens des croisades*, 3 (1866). F.J.E.R.

Fulgentius, Fabius Planciades (*fl. c.* 500), Christian author of *Mythologiarum libri III* (a collection of myths allegorically expounded), *Expositio Sermonum Antiquorum* (a glossary of obsolete expressions), *Virgiliana Continentia* (an allegorical exposition of Virgil's poems, particularly the *Aeneid*) and *De Aetatibus Mundi et Hominis* (an analogy between an individual human life and world history). He was highly esteemed in the middle ages, but his works are uniformly contemptible in thought, form and language.

Ed. R. Helm (1898); A. van Staveren, *Mythographi Latini* (Leiden 1742, with comm.).
O. Friebel, *F. der Mythograph und Bischof* (1911; identifies him with F., bishop of Ruspe *c.* 508). J.A.W.

Fuller, Sarah Margaret (*Cambridgeport, Mass. 23 V 1810; ∞1848 ? Marquis Ossoli; †New York harbour 19 VII 1850), American translator, editor, feminist. Member of the Transcendental Club, she edited The Dial, later became literary critic of the New York Tribune. On her trip abroad she wrote reports on social conditions; returning, she, her child and Italian husband were drowned in a shipwreck.

Summer on the Lakes, in 1843 (1844); *Woman in the 19th Century* (1845); *Papers on Literature and Art* (1846).—Translations: *Eckermann's Conversations with Goethe* (1839).—*The Writings of M. F.*, ed. M. Wade (1941).
M. Wade, *M. F.: Whetstone of Genius* (1940); M. B. Stern, *The Life of M. F.* (1942). H.L.C.

Fulwell, Ulpian (*fl.* 1586; ∞Naunton 1572 Eleanor [?]), English poet from Somerset, a writer of prose and verse, best known for the interlude *Like wil to Like* (1568), and his *Flower of Fame* resembling the *Mirror for Magistrates*. B.L.J.

Funya no Yasuhide (*c. 830; †c. 890), Japanese poet often quoted in *Kokinshū* (q.v.).

A. Miyamori, *Masterpieces of Japanese Poetry*, I (1936). E.B.C.

Fūrai Sanjin: see Hiraga Gennai.

Furetière, Antoine (*Paris 28 XII 1619; †Paris 14 III 1688), French poet and novelist. His *Roman Bourgeois* (1666), one of the few realistic novels of the time, describes Parisian legal and middle-class characters. He wrote fables in imitation of La Fontaine. Of independent temperament, Furetière was expelled from the French Academy in 1684 for attempting to forestall the official dictionary with a (better) dictionary of his own, publication of which was delayed until after his death. He avenged himself by writing his *Factums* (1685), containing uncomplimentary portraits of Academicians.

Le Roman Bourgeois, ed. Fournier and Asselineau (1854); *Fables morales et nouvelles* (1671); *Factums*, ed. Asselineau (2 vols, 1859); *Dictionnaire universel* (Rotterdam, 1690).
G. Reynier, *Le Roman réaliste au 17e siècle* (1914); D. F. Dallas, *Le Roman français de 1660 à 1680* (1932). G.B.

Furphy, Joseph: see Collins, Tom.

Furukawa Mokuami: see Mokuami.

Füssli, Johann Heinrich, anglicized Henry Fuseli (*Zurich 7 II 1741; †London 16 IV 1825), Swiss painter and writer.

Füssli fled for political reasons in 1763 and settled in London, becoming president of the Royal Academy. His pictures are counterparts of the gothic tale of horror; they include scenes from Shakespeare and Milton. He wrote vigorous verse and collaborated with Lavater in the *Physiognomische Fragmente*.

Oden (1760 and 1781); *Lectures on Art* (1801 ff.).—*Sämtliche Werke* (1807); *Works* (3 vols, 1831).
J. Knowles, *Life of H. F.* (1831); A. Federmann, *J. H. F.* (1927). H.B.G.

Fustel de Coulanges, NUMA DENIS (*Paris 18 III 1830; †Massy 12 IX 1889), French historian. Fustel de Coulanges taught at the university of Strasbourg and later at the Sorbonne. From 1880 to 1883 he was director of the École Normale. As an historian he chiefly studied the institutions of antiquity in their relationship to moral and religious beliefs. His most important book, *La Cité Antique* (1864), though its scholarship is now outdated, has survived by reason of its rigorous method and rare stylistic distinction.

Histoire des Institutions politiques de l'ancienne France (6 vols, 1875–92); *Questions historiques* (1893).
E. Champion, *Les Idées politiques et religieuses de F. de C.* (1903); J.-M. Tourneur-Aumont, *F. de C.* (1931). M.G.; J.P.R.

Futabatei SHIMEI, pseud. of HASEGAWA TATSUNOSUKE (*Edo (=Tokyo) 10 III 1864; †at sea 10 V 1909), Japanese novelist and writer. His first novel, *Ukigumo* (1888), written in colloquial language under the guidance of Tsubouchi Shōyō had much influence on his contemporaries. In spite of this success, he turned to the translation of Russian novels and between 1888 and 1904 produced masterly versions of books of Turgenev, Tolstoy, Gorky etc. In 1904 he joined a newspaper's editorial staff, and in 1906 returned to novel-writing with *Sono omokage* (about adoption in the Japanese family system). His third and last novel *Heibon* (1907) was virtually an autobiography. His novels depict his sensitive emotions, his philosophical doubts and inner struggles.

Sono omokage (*An Adopted Son*, tr. B. Mitsui and G. M. Sinclair, 1919); *Heibon* (*Mediocrity*, tr. G. W. Shaw, 1927). E.B.C.

Fuzulî, pseud. of MEHMED SON OF SULEYMAN (*Hilla, Iraq 1494; †Bagdad 1555), Turkish poet, the greatest representative of the classical school. In 1534 Suleyman the Magnificent conquered Iraq, and Fuzulî, an already recognized poet, presented a panegyric to the sultan. However, this did not make much difference to his life and fortune, which was very different from that of the Istanbul court poets who enjoyed the favours of sultans and pashas and received high rank. He seems to have led a humble and unhappy life, never leaving his home-land. He died in a plague. His unhappy life seems to match his extremely sensitive and melancholy mood which always dwells on sorrow and suffering.

Apart from his book of lyrics and various other poems and treatises, his masterpiece is the romance of the unhappy love of Leyla and Mecnun—a theme common to Moslem literature—which contains some of his best lyrics. His lyrics, written in Azeri Turkish, flow straight from the heart, and despite the restrictive clichés of the conventional classic 'art poétique', he succeeds in communicating his deeply felt emotions in his own personal style.

Külliyat-i Fuzulî (with intro. M. F. Köprülü, 1925); *Divan*, ed. A. N. Tarlan (1950), selections in E. J. W. Gibb's *History of Ottoman Poetry* and in M. F. Köprülü's *Divan Edebiyati Antolojisi* (1934).
M. F. Köprülü, 'F.', in *İslam Ansiklopedisi* (with crit. biblio., 1947); A. Karahan, *F.* (1949). F.I.

Gabirol, OR IBN GABIROL, SOLOMON BEN JUDAH (*Malaga *c.* 1020; †Valencia *c.* 1057), Spanish Hebrew poet and Arabic philosopher, lived mostly at Saragossa, a protégé of, among others, Samuel ha-Nagid. He began writing poetry at the age of sixteen and at nineteen composed a Hebrew grammar in 400 verses, '*Anaq*. Second only to Judah ha-Levi among medieval Hebrew poets, he was a fertile and deeply religious liturgical poet. His secular poetry is mainly concerned with his own cruel fate and his superiority over other poets. In this he followed Arab literary custom, as also in his descriptions of nature. His main philosophical work (Arabic) is fully preserved only in a Latin translation as *Fons Vitae*; it is in the form of a dialogue, neo-platonic with elements from Aristotle and Philo. It influenced Duns Scotus, the Franciscans, Spinoza and Schopenhauer. In Hebrew translation as *Meqor Ḥayyim* (only fragments extant) it influenced the Kabbalah. The work contains nothing Jewish; the identity of its author, 'Avicebron', with Gabirol was discovered in

1859 by S. Munk. Gabirol wrote also other ethical works in Arabic; in Hebrew his philosophy is expressed in the poem 'The Royal Crown'.

Poems: *Diwan*, ed. H. N. Bialik and Y. H. Rawnitzky (3 vols, 1924–29); *Selected religious poems*, ed. I. Davidson, tr. I. Zangwill (1923); A. Lucas, *Songs of Zion* (1894).—Philosophy: *Fons Vitae*, ed. C. Bäumker (2 vols, 1945); *Istiṣlāḥ al-akhlāq* (*The Improvement of Moral Qualities*, tr. S. Wise, 1901); *Mivḥar ha-Peninim*, ed. J. Cohen (1925; *Choice of Pearls*, tr. B. H. Ascher, 1859).

H. Adler, *Ibn Gebirol and his influence upon scholastic philosophy* (1865); K. Dreyer, *Die religiöse Gedankenwelt des Salomon Ibn Gebirol* (1930); J. M. Millás Vallicrosa, *Šelomó ibn Gabirol como poeta y filósofo* (1945). C.R.

Gaboriau, Emile (*Saujon 9 XI 1835; †Paris 28 IX 1873), French novelist. Gaboriau, who acted for a time as secretary to Paul Féval, is one of the early masters of the detective novel. His detective, Lecoq, with his keen powers of observation, is an ancestor of Sherlock Holmes.

L'Affaire Lerouge (1866); *Le Dossier No. 133, Le Crime d'Orcival, Les Esclaves de Paris* (1867); *Monsieur Lecoq* (1869).

M. Topin, *Romanciers contemporains* (1881); R. Messac, *Le 'detective novel' et la pensée scientifique* (1929); F. Fosca, *Histoire technique du roman policier* (1937). T.W.

Gabriel, Luci (*Flem 1597; †Glion 1663), Ræto-Romansch Reformer and writer, the son of Steffan Gabriel. Principally known for his excellent translation of the New Testament into the Romansch dialect of the Rhine valley ('surselvan'); also for his religious poems and writings. His son, Steffan the younger, collaborated with friends of his father to complete the translation of the Bible into the same dialect.

Ilg Niev Testament (1648); *Ilg chiet d'ils Grischuns, quei eis treis canzuns, cun las qualas las treis Ligias vengian lavantadas si à defender lur libertad. . . .* (1660); *La S. Bibla quei ei tut la Soinchia Scartira . . .* (with Steffan Gabriel; 1717–19). R.R.B.

Gabriel, Steffan (*Ftan *c.* 1565; †Glion 1638), Ræto-Romansch poet and Reformer. Of Engadine birth, he furthered the cause of the Reformation in the Rhine valley and played an important political role. Part of his pastoral endeavour was the publication of hymns, written in a vigorous and familiar idiom, and of devotional works.

Ilg vêr sulaz da pievel giuvan (1611); *Uenna stadera de pasar quala seig la vera cardienscha* (1649). R.R.B.

Gabriel y Galán, José María (*Frades de la Sierra, Salamanca 1870; †Guijo de Granadilla, Cáceres 1905), Spanish poet. Son of a land worker he was a school teacher at seventeen. He became suddenly famous with a poem, *El ama* (1901). He sang well what he knew well: the patriarchal, rural life of Castile. Soaked in traditional and classic rural poetry he is too sincere to be dismissed as a mere 'lyricist of realism'.

Obras completas (2 vols, 1905); 2 poems, 'The Lord' and 'To a Rich Man', tr. T. Walsh, in *Hispanic Anthology* (N.Y., 1920).

A. Revilla Marcos, *J. M. G. y G., su vida y sus obras*, with intro. by Unamuno (1923). R.M.N.

Gabryella: see Zmichowska, Narcyza.

Gace Brulé (†after 1212), French lyric poet. He seems to have been of aristocratic origin and at one time to have been associated with Geoffrey Plantagenet, duke of Brittany (†1186) and possibly also with Geoffrey's half-sister, Marie de Champagne. Thirty-two of his *chansons d'amour* and one *jeu-parti* are extant; 24 other poems are of doubtful attribution. He treats the conventional courtly themes along rather grave and serious lines.

G. Huet, *Les Chansons de G. B.* (1902). F.W.

Gaddesden, John of (**c.* 1280; †1361), London physician; author of a famous treatise on medicine, *Rosa Medicinae*.

H. P. Cholmeley, *J. of G. and the Rosa Medicinae* (1912). S.J.L.

Gager, William (*fl.* 1580–1609), English divine, Student of Christ Church, Oxford, who wrote and staged tragedies in Greek in the university and defended the academic stage, notably against the Puritan, Rainoldes.

Meleager, Tragoedia nova (1592); *Oedipus* (repr. in Studies in Philol. 1949); MS. Letters: *Corpus Christi MS.* 352, 6 and *Univ. Coll. MS. J*18.

F. S. Boas, *University Drama in the Tudor Age* (1914). B.L.J.

Gaguin, Robert (**c.* 1425; †1502), French statesman and author, general of the Trinitarians from 1473.

Compendium de origine et gestis Francorum (Paris, 1497; 2nd enlarged ed. 1500); *Epistolae et orationes* (Paris, 1498); *Les grandes chroniques . . . des roys de France*, a translation of the *Compendium* (1514), ed. L. Thuasne (1903).

Gaillard, Auger (*Rabastens, *c.* 1530; †1594), French artisan poet. A Protestant and friend of Du Bartas, he wrote rough and savoury verse in both the Languedocian dialect and in French.

Las Obros (1579); *Lou Libre Gras* (n.d.); *Lou Banquet* (1583); *Les Amours prodigieuses d'A. G.* (1592).—*Poésies languedociennes et françaises d'A. G.*, pub. G. de Clausade (Albi, 1843).

L. Campistron, 'A. G.', in *Mélanges Couture* (1902); P. Jourda, 'A. G. et la Pléiade', in Rev. d'Hist. Litt. (1929). G.B.

Gaimar, GEOFFREY (*fl.* 1140 ?), Anglo-Norman writer of a verse chronicle of England from Arthur to William II (including the legendary Haveloc).

Lestorie des Engles solum la translacion maistre Geffrei Gaimar, ed. T. D. Hardy and C. T. Martin (2 vols, 1888–89); *Le Lai d'Haveloc, and G.'s Haveloc Episode*, ed. A. Bell (1925).

A. Bell, 'Maistre Geffrei Gaimar', in Medium Aevum, 7 (1938); J. S. P. Tatlock, *The Legendary History of Great Britain* (1950). R.W.B.

Gainsford, THOMAS (†*c.* 1624), English miscellaneous writer who served in Ireland against the Spaniards at Kinsale (1601) and against Tyrone in Ulster. He undertook to occupy land in the Ulster plantation (1610). Possibly the author of *The Rich Cabinet* (1616) which attacks the stage, Gainsford wrote prose fiction, history and the journalistic *History of the Earl of Tyrone* (1619). He also wrote the topographical *The Glory of England* (1618; 1619; 1620). B.L.J.

The Rich Cabnit (1616), part repr. W. C. Hazlitt (1869); *The Historie of Trebizond* (1616). J.R.B.

Gaj, LJUDEVIT (*Krapina 8 VII 1809; †Zagreb 20 IV 1872), Croat philologist and writer. Early he developed an interest in Croat language and literature, publishing his first poem, *Luna*, in the local *kajkavski* dialect at the age of seventeen. Whilst studying at Graz and Budapest, he became influenced by the common aspirations of Slovenes, Serbs and Croats who formed the Illyrian club, and later by the poems, in *štokavski*, of Vuk Karadžić and the ideas of the Slav scholars Kolar and Kuharski, the latter of whom was attempting to work out an orthography suitable for use in all the Slav languages. In 1830 he published his first essay advocating adoption by Croat writers of reformed orthography based on the principle of one symbol for each phonetic sound, as in cyrillic; he later urged adoption of the nobler and more universal *štokavski* in place of the *kajkavski* dialect. On returning to Zagreb, he founded the newspaper Danica (1835–49, and in 1853 and 1863), as a mouthpiece for what became known as the Illyrian movement and he also visited Russia and Serbia to gain support for his ideas. Although he produced no outstanding literary work himself, his reforms made possible the flowering of an integrated Yugoslav literature.

Kratka osnova horvatsko-slavenskoga pravopisanja (1830).

V. Deželić, *Dr L. G.* (1910). S.C.

Galen (*Pergamum A.D. 129), Greek medical writer who came to be court physician of Marcus Aurelius. He was a philosopher as well as a doctor. He is especially important as an anatomist and as a physiologist, and in particular investigated the functions of the spinal cord.

Complete ed. by C. G. Kühn (1821, with Latin tr.); various books in the *Corpus Medicorum* and the Teubner Collection; the *Historia Philosophica* in H. Diels, *Doxographi Graeci*; Eng. tr. in A. J. Brock, *On Natural Faculties* (1916).

C. Singer, *Greek Biology and Greek Medicine* (1922). T.B.L.W.

Galeota, FRANCESCO (†1497), Italian poet. A Neapolitan nobleman, he travelled widely as diplomat and pilgrim, and wrote artificial *strambotti* in imitation of Petrarch and Ovid. His most successful compositions are his 'canzoni di canto' (*ballate*).

Barzellette napoletane del Quattrocento, ed. E. Pèrcopo (1893).

F. Flamini, 'F. G. e il suo inedito canzoniere', in Giorn. stor. lett. ital., 20 (1892). P.McN.

Galiani, FERDINANDO (*Chieti 2 XII 1728; †Naples 30 X 1787), Italian writer. *Abate*; economist; an admirer of Vico; secretary to the Neapolitan ambassador, Paris (1759–69); a friend and critic of Diderot and the encyclopaedists. Galiani wrote *Della moneta* (1750)—an economic treatise anticipating modern theories of value—and 8 dialogues in French on the corn trade, demonstrating the necessity of adapting political economy to local conditions. Other works include translations from Locke, philological treatises, a valuable correspondence with Mme d'Épinay, and *Socrate immaginario* (1775), a masterpiece of Neapolitan *opera buffa* written in collaboration with G. B. Lorenzi (music by Paisiello).

Della moneta, ed. Nicolini (1916); *Dialogues sur le commerce des blés* (London, 1770); *Correspondence*, ed. Perey and Maugras (2 vols, Paris, 1881); *Socrate immaginario*, ed. Scherillo (1886); *Del dialetto napoletano*, ed. Nicolini

(1923).—*Le più belle pagine di F. G.*, ed. Flora (1927).

F. Nicolini, *Il pensiero dell'abate G.* (with biblio., 1909). M.W.

Galib, Şeyh, pseud. of Mehmed Esad (*Istanbul 1757; †*ibid.* 1798), Turkish poet. Educated by his father, who was a Mowlavi (dancing dervish), he joined the order. Protected by sultan Selim III, who admired his work, he became the shaik of the Galata monastery. He is the last of the five great poets of the classical school. His poems, despite conventional form and technique, are original and fresh and his allegorical romance *Hüsn ü Aşk* ('Beauty and Love') is a riot of colour and imagery.

M. F. Köprülü, *Divan Edebiyati Antolojisi* (1934). F.I.

Galilei, Galileo (*Pisa 15 II 1564; †Arcetri, Florence 8 I 1642), Italian scientist. His first discoveries date from 1583; his teaching career, from 1589. After Galileo returned to Tuscany he awakened the opposition of the Aristotelians; and when he proved that the Copernican system was well founded, they suggested that his conception of the universe ran contrary to Scripture, thus rousing the Inquisition. The Holy Office finally forced Galileo to abjure his theory and deprived him of his freedom for the rest of his life. Galileo has a great place in literature because of his elegant, spontaneous, crystal-clear, forceful prose style, unsurpassed in his century.

Sidereus Nuncius (1610; *The Sidereal Messenger*, tr. E. S. Carlos, 1880); *Il Saggiatore* (1623); *Dialogo sopra i due massimi sistemi* (1632; *The Systeme of the World*, tr. T. Salusbury, 1661); *Dialoghi delle nuove scienze* (1638; *Mathematical discourses concerning two new sciences*, tr. T. Weston, 1730).—*Edizione Naz. delle Opere di G.*, ed. A. Favaro and I. Del Lungo (20 vols, 1890–1909).

K. von Gebler, *G. G. e la Curia Romana* (tr. from Ger., 2 vols, 1879); A. Favaro, *G. G. e lo Studio di Padova* (2 vols, 1883); F. R. Wegg-Prosser, *G. and his Judges* (1889); A. Carli and A. Favaro, *Bibliografia Galileiana* (1896); J. J. Fahie, *G., his life and work* (1903); N. Vaccaluzzo, *G. G., Vita e Opere* (1912); U. Bosco, 'G. G. Scrittore', in La Cultura (1932); G. Bertoni, 'La lingua di G.', in *Lingua e Pensiero* (1932); F. S. Taylor, *G. and the Freedom of Thought* (1938); N. Sapegno, 'G. Scrittore', in Atti e Memorie degli Arcdai, S. 3, I (1944). U.L.

Gallardo y Blanco, Bartolomé José (*Campanario 1776; †Alcoy 1852), Spanish writer and scholar. He studied medicine and took an active part in politics which, with his wit and outspokenness, sent him several times into exile. His posthumous work on rare books is a scholarly masterpiece. His biting satires are written in a pure and agile style. Also of considerable interest are his *canciones* and his erotic and burlesque poetry. His famous poem *Blanca Flor* (1828) is an excellent example of early romanticism.

Obras, ed. P. Sáinz Rodríguez, in *Clásicos Olvidados*, 1 and 2 (1928).

P. Sáinz Rodríguez, 'Estudio sobre la crítica literaria en España. Don B. J. G. y la crítica literaria de su tiempo', in Rev. Hisp. (1921); M. Marqués Merchán, *Don B. J. G.* (1921). R.M.N.

Gallego, Juan Nicasio (*Zamora 1777; †Madrid 1853), Spanish poet; a friend of Meléndez Valdés. He took religious orders at Salamanca. Persecuted as a liberal, he later held political and cultural posts. His best poems — romanticism bursting through a neo-classical form—are the vigorous though oratorical elegy *Al dos de Mayo*, the elegy on the death of the duchess of Frías and some fine sonnets.

Obras poéticas, ed. Ac. Esp. (1854); *Poesías*, in Bibl. Autores Esp., 67; *The Second of May* (Eng. tr. 1819).

M. Núñez Arenas, 'Miscelánea romántica', in Bol. M. Pelayo, 9 (1927). R.M.N.

Gallina, Giacinto (*Venice 1852; †*ibid.* 1897), Italian actor-manager and playwright, author of comedies in the Venetian dialect and regarded as the best of the imitators of Goldoni. Among his most characteristic are *Una famegia in rovina, Zente refada, Mia fia* and *La famegia del santolo.*

Teatro completo di G. G., ed. D. Varagnolo (18 vols, 1922–30).

B. Croce, *La lett. della nuova Italia*, 3 (1915); I. Sanesi, *La Commedia*, 2 (1935). B.R.

Gallus, Gaius Cornelius (**c.* 69; †26 b.c.), Roman politician and poet. First prefect of Egypt under Augustus, he committed suicide after recall and banishment. Though he was of great literary importance for his development of the love-elegy and praised by Virgil, only one genuine line of his work is now extant.

W. Morel, *Fragmenta Poetarum Latinorum* (1927); J. del Maestro, *De C. Corneli Galli scriptis* (1913); F. Skutsch, *Aus Vergils Frühzeit* (1901) and *Gallus und Vergil* (1906). A.J.D.

Galt, John (*Irvine 2 V 1779; ∞1812 Elizabeth Tilloch; †Greenock 11 IV 1839), Scottish novelist. Galt travelled to London with an epic poem on the battle of Largs, which proved a fiasco; spent some time in the Levant; became secretary to the

Canada Company in 1826, but returned ruined to England and took to literature. His best work is in the presentation of Scottish country and small town life; he has a rich humour, a ready sympathy, and a fine command of the Scots vernacular in all its shades.

The Ayrshire Legatees (1820); *Annals of the Parish* (1821); *The Steamboat* (1822); *The Provost* (1822); *Sir Andrew Wylie* (1822); *The Entail* (1823); *The Gathering of the West* (1823); *The Omen* (1825); *The Last of the Lairds* (1826); *Lawrie Todd* (1830); *Life of Byron* (1830).— *Works*, ed. D. S. Meldrum and W. Roughead (10 vols, 1936).

R. K. Gordon, *G.* (1920); G. Kitchin, 'J. G.', in *Edinburgh Essays on Scots Literature* (1933); J. W. Aberdein, *J. G.* (1936). J.K.

Galván, Manuel de Jesus (*Santo Domingo 1834; †1910), author of *El Enriquillo* (1892; written 1879), an historical novel on the earliest period of Spanish colonization in his native island, based to some extent on the writings of Bartolomé de las Casas. E.Sa.

Galvão, António (*1490 ?; †Lisbon 11 III 1557), Portuguese historian. His account of the Portuguese discoveries in the East, where he spent most of his life (governor of Moluccas, 1536–40), was one of the works that helped to divulge knowledge of the newly discovered territories in Europe.

Tratado . . . de todos os descobrimentos antigos e modernos, etc. (1563), ed. Visconde de Lagoa and E. Sanceau with mod. version by C. Pegado (1944); *The discoveries of the world*, etc., tr. R. Hakluyt (1601; new ed. with Port. text ed. C. D. R. Bethune, 1862). T.P.W.

Gálvez de Montalvo, Luis (*Guadalajara 1549 ?; †Palermo ? 1591 ?), Spanish novelist and poet. He lived in the household of the Mendozas. His elegant pastoral *El pastor de Fílida* is a *roman à clef*, which includes Ercilla and Figueroa as well as his patron. His charming octosyllabic lyrics show Castillejo's influence. He also translated Tansillo's *Lacrime*.

El pastor de Fílida, Nue. Bibl. Autores Esp., VII (1905–17); *Las lágrimas de San Pedro*, Bibl. Autores Esp., 35 (1849).

H. A. Rennert, *The Pastoral Spanish Romances* (1892). E.M.W.

Gama, Duarte da (*fl. c.* 1490), Portuguese poet. A courtier and a severe critic of contemporary manners, he is one of the best satiric poets in the *Cancioneiro Geral* (1516). (See Cancioneiros.)

Cancioneiro geral, III and IV, ed. Gonçalves Guimarães (1910–17). T.P.W.

Gama, José Basilio da (*1754; †Lisbon 1795), Brazilian poet of the Mineira school of the South. Educated in Portugal and Italy, his taste was formed by Italian neoclassicism. He wrote his masterpiece, *O Uraguay*, in Portugal. It is a narrative poem on the war waged by Spain and Portugal on the Indians of the Jesuit Reductions, and is very anti-Jesuit. An anonymous *Reposta apologetica* was published on behalf of the Jesuits in 1776, at Lugano. *O Uraguay* shows feeling for nature, a gentle melancholy anticipatory of romanticism, and an idealizing attitude to the Indians.

O Uraguay (subs. spelt *Uruguay*; Lisbon, 1769; Rio de Janeiro, 1811; Lisbon, 1822, 1845; Rio de Janeiro, 1895); *Os campos Elyseos* (Lisbon, 1776); *Lenitivo da saudade* (1788); *Quitubia* (1791). E.Sa.

Gambara, Veronica (*Pratalboino nr Brescia 30 VI 1485; ∞Gilbert X, lord of Correggio; †Correggio 13 VI 1550), Italian poet. A painstaking Petrarchist, she enjoyed considerable contemporary celebrity, but her verse is vitiated by cold, lifeless artificiality. Patriotism and love for her husband inspired the least insipid of her elegant imitations.

Rime e lettere di V. G., ed. P. M. Chiappetti (1879); *Sonetti amorosi inediti o rari di V. G.*, ed. E. Costa (1890).

C. de Courten, *V. G.* (1935). P.McN.

Ganivet, Ángel (*Granada 1865; †Riga 1898), Spanish essayist and novelist. After failing to obtain a university chair he entered the consular service and held posts at Antwerp, Riga and Helsinki. He committed suicide. His famous work *Idearium español* (1897) is an attempt at a philosophical interpretation of Spanish history past and present. After analysing the psychological constitution of Spain and the errors of Spanish foreign policy, Ganivet diagnosed the present Spanish disease as *abulia* or lack of will-power. Though this short book—or long essay—lacks philosophical system and occasionally drops in tone, it is so provocative, rich in suggestion and true in many of its conclusions that it has exercised a decisive influence on all authors, Spanish or otherwise, writing about Spain. Ganivet's ideas on this subject and those of his friend Unamuno were expounded in an interesting correspondence *El porvenir de España* (1903). The success of the *Idearium* has unjustly overshadowed Ganivet's other works: his two intellectual semi-biographical novels *La conquista del reino de Maya* (1897) and *Los trabajos del infatigable creador Pío Cid*

(1898); his acute essays on the aesthetic of his native town, *Granada la bella* (1896); his ironic *Cartas finlandesas* (1898); his slightly Ibsenian drama *El escultor de su alma* (1916).

Obras completas (10 vols, 1928–30); *Obras completas*, ed. Fernández Almagro, with interesting intro. (2 vols, 1943); *Spain: An Interpretation*, tr. J. R. Carey (1946, with intro. by R. M. Nadal).

M. Fernández Almagro, *Vida y obra de A. G.* (1925); A. Espina, *G., el hombre y la obra* (Buenos Aires, 1942); H. Jeschke, 'A. G., seine Persönlichkeit und Hauptwerk', in Rev. Hisp., 72 (1928). R.M.N.

Gansfort, WESSEL (*Groningen *c.* 1419; †*ibid.* 4 X 1489), Dutch theologian, the first of the so-called 'biblical humanists'. Brought up and continually in contact with the Modern Devotion, he deviated from this movement as a result of his prolonged stay abroad, mainly at Paris, where, 1454–56 and 1458–74, he taught theology and philosophy, which earned him the sobriquet 'lux mundi'. He also visited Basle, Venice and Rome. From 1475 onwards he was again in the Netherlands where in different monasteries he found the necessary quiet for his studies and meditations. Gansfort's theology, based mainly on the Bible, is characteristic of late-medieval spirituality, sharing its pronounced anti-institutionalism. Luther found an affinity with his own convictions in Gansfort's works.

Opera (1614); E. W. Miller, *W. G., life and writings* (1917); M. v. Rhijn, *W. G.* (1917) and *Studien over W. G. en zijn tijd* (1933); H. J. J. Wachters, *W. G.* (1940). J.J.M.

Gaon OF WILNA: see WILNA, ELIJAH.

Garay, JÁNOS (*Szekszárd 10 X 1812; ∞1836 Márta Pap, ∞1837 Mária Babocsay; †Pest 5 XI 1853), Hungarian poet, playwright and journalist. Author of many long-forgotten heroic and epic poems, Garay was very popular in his day. He imitated Vörösmarty's ballad style. Háry János, the hero of his best-known verse (*Az obsitos*: 'The Discharged Soldier' 1843), became a national figure and the subject of Kodály's modern folk-opera.

G. J. összes munkái, ed. J. Ferenczi (1886).

E. Császár, 'G. J.', in Budapesti Szemle (1912). G.F.C.

Garção, PEDRO ANTÓNIO CORREIA (*Lisbon 29 IV 1724; †*ibid.* 10 XI 1772), Portuguese poet. He studied law at Coimbra and for a time held public office. A sensitive poet, his verse is classical both in inspiration and purity of style. He was one of the first and most distinguished members of the *Arcádia Lusitana*, founded in 1756.

Obras poéticas, ed. J. A. Correia Garção (1778); *Obras poéticas e oratórias*, ed. J. A. de Azevedo e Castro (Rome, 1888).

T. Braga, *A arcádia lusitana* (1898); H. Cidade, *Lições de cultura e lit. port.*, II (1948). T.P.W.

García de la Huerta, VICENTE (*Zafra, Badajoz 1734; †Madrid 1787), Spanish dramatist and writer. He was a protégé of the duke of Alba. For his attack against count Aranda he was deported for 10 years to Orán. He wasted much energy and intelligence in the typical polemics of the period. His famous play *Raquel* (1778) won him prestige and popularity. Neo-classical in form yet within the 17th-century Spanish tradition, baroque in conception but pre-romantic in treatment, Huerta's tragedies are excellent in their portrayal of character, and written in powerful, inspired style; indeed he left us the only good Spanish tragedy of his century. His edition of Spanish plays is of some interest.

Raquel (Buenos Aires, 1930).—*Obras poéticas* (2 vols, 1778); 'Poesías', ed. L. A. de Cueto, in Bibl. Autores Esp., 61.

M. Menéndez y Pelayo, *Historia de las ideas estéticas*, 5 (1901); E. Cotarelo, *Estudios sobre la hist. del arte escénico en España* (3 vols, 1896–1902). R.M.N.

García de Quevedo, JOSÉ HERIBERTO (*Coro 1819; †Paris 6 VI 1871), Venezuelan poet whose taste was for the long meditative poem of noble aspirations, but whose talent was for the short lyric. He was original in seeking his models in Italy at a time when France dominated Hispanic taste, and he translated and imitated Manzoni with some success. He collaborated with Zorrilla.

Odas a Pío IX y a Italia (Madrid, 1848); *El Proscripto* (1852); *Versos* (1857); *Leyendas* (1857).—*Obras poéticas y literarias* (2 vols, Paris, 1863). E.Sa.

García Goyena y Gastelú, RAFAEL (*Guayaquil 1776; †Guatemala 1823), Guatemalan fabulist, influenced by Samaniego; though his purpose is moral, there is a complete absence of wounding satire.

Fábulas y poesías varias (1836, 1859, 1892; Madrid, 1894). E.Sa.

García Gutiérrez, ANTONIO (*Chiclana 1813; †Madrid 1884), Spanish dramatist. He interrupted his studies of medicine and ran away to become a soldier. He later served as consul in England, France and Genoa, became director of the archaeological museum and a member of the academy. Following in the wake of Rivas' romantic drama, García Gutiérrez scored his first success with *El trovador* (1836) when still a soldier. Based on a legendary medieval Aragonese theme, it became famous through Verdi's opera. With García Gutiérrez, Spanish romantic drama turned to historical themes, with liberal, political implications. The best examples are *Juan Lorenzo* (1865) and, even better, *Venganza catalana* (1864), based on the old chronicle of Muntaner, an example of restrained tragedy within a romantic pattern. García Gutiérrez combines prose and verse with great subtlety, the latter melodic, sonorous and free from oratory. He excels in his portrayal and understanding of feminine types.

Obras escogidas (1866); *Teatro*, ed., with intro., Lomba (1925).
N. B. Adams, *The Romantic dramas of G. G.* (1922). R.M.N.

García Tasara, GABRIEL (*Seville 1817; †Ávila 1875), Spanish poet; sometime ambassador in Washington. Late romanticism takes on, in him, a grandiloquent tone, although at times not lacking in beauty, as in his *Himno al Mesías*. The influence of his friend Donoso Cortés is perceptible in his treatment of political, social and European themes.

Poesías (1872).
M. Méndez Bejarano, *T., nueva biografía crítica* (1928). R.M.N.

Garcilaso de la Vega (*Toledo 1503; ∞1528? Elena de Zúñiga; †Nice 1536), Spanish poet. Both courtier and soldier, he was banished to an island in the Danube by Charles V because he connived at the secret marriage of a relative (1532). His best poems were written after this event in Naples. He took part in Charles V's expedition to Tunis. He was killed in an unimportant military engagement near Fréjus.

Garcilaso was an intimate friend of Boscán; he wrote a preface to the latter's translation of Castiglione's *Il cortegiano* and encouraged him to persevere in the adaptation of Italian metres to Spanish poetry. His own poems, published posthumously with Boscán's by Boscán's widow (1543), far excelled his friend's attempts. He wrote three eclogues, five odes, two elegies and a number of sonnets. His love for a Portuguese lady, Isabel Freyre, who married another man, provided much of his subject matter. He imitated Auzìàs March, Sannazzaro, Virgil and Horace, but his best works—the eclogues and elegies, the late odes and sonnets—are original re-creations in Spanish. His sureness in handling the new metres, the delicacy of his descriptions, his ability to depict the unhappiness of unrequited love, his integrity of expression and intelligent use of classical and Italian models provided the most profound influence on Spanish poetry up to the time of Góngora. He was soon recognized as the 'Prince of Castilian poets'; his reputation has never declined. Commentaries on his works were composed by Sánchez de las Brozas (1574) and Fernando de Herrera (1580).

Obras, ed. T. Navarro Tomás (1911, 1935); *Works*, ed. H. Keniston (New York, 1925, best ed.); *Las obras de Boscán y algunas de Garcilaso de la Vega* (facsimile of ed. of Barcelona, 1543; Madrid, 1936); *The Works of G. de la V.*, tr. J. H. Wiffen (1823).
H. Keniston, *G. de la V., a critical study of his life and works* (New York, 1922); M. Arce Blanco, *G. de la V.* (1930); R. Lapesa, *La trayectoria poética de G.* (1948); D. Alonso, *Poesía española* (1950). E.M.W.

Garcilaso de la Vega, 'EL INCA' (*Cuzco c. 1540; †Cordova 1616?), Spanish historian; the son of a Spaniard and a Peruvian lady. He went to Spain in 1560. The first part of the *Comentarios reales* (1609) contains the history of Peru before the arrival of the Spaniards; the second (*Historia general*), the conquest and civil wars, of which his father had been a witness. Both books remain good source material, in spite of his natural bias in favour of his mother's people. His powers of narrative and description were excellent. He also translated Leone Ebreo's *Dialoghi di amore* into Spanish and wrote a work on the history of Florida.

Obras completas (8 vols, 1829); *Comentarios reales*, ed. H. H. Urteaga (Lima, 1918–21), ed. Rosemblat (1943–45); *Diálogos de amor*, Nue. Bibl. Autores Esp., 21; *First Part of the Royal Commentaries of the Yncas*, tr. C. R. Markham (2 vols, 1869–71); *The Royal Commentaries of Peru, in two parts*, tr. Sir P. Rycaut (1688).
J. Fitzmaurice Kelly, *El Inca G. de la V.* (Oxford, 1921); L. A. Sánchez, *G. I. de la V.* (1939). E.M.W.

Gardiner, SAMUEL RAWSON (*Ropley 4 III 1829; ∞1856 Isabella Irving, ∞1882 Bertha Cordery; †Sevenoaks 23 II 1902), English historian whose comprehensive *History of England from 1603 to 1656* (10 vols, 1883–84), showing profound scholarship, impartiality and maturity of judgment, is recognized as authoritative.

Thirty Years War (1874); *Cromwell's Place in History* (1896).
R. G. Usher, *Critical Study of historic method of S. R. G.* (1902); H. B. Learned, *S. R. G.* (1902). R.M.H.

Gardizi, Abu Sa'id abd al-Hayy, 11th-century Persian historian, the author of *Zayn al-Akhbār* (*c.* 1050).

W. Barthold, *Turkestan* (1928). E.Y.

Garin, N. G., pseud. of Nikolay Grigoryevich Mikhaylovsky (*1852; †1906), Russian author, whose principal work—a tetralogy (1892–97)—is a transposed autobiography, portraying with much skill and warmth the development, up to their maturity, of a whole generation of intellectuals. He was also a keen traveller and wrote about his impressions of Korea, Manchuria etc.

Sobranie sochineniy (9 vols, 1906–10; 1916).
I. V. Vladislavlev, *Russkie pisateli* (1924); M. Gorky, 'Garin-Mikhaylovsky', in Krasnaya Nov', IV (1927). J.L.

Garland (de Garlandia), John (**c.* 1180; †*c.* 1258), English grammarian and poet. He studied at Oxford and Paris, living in the Rue de Garlande. A rather pedantic defender of humane studies, he wrote, besides poems, handbooks for students, a *Dictionnarius*, a *Compendium Grammaticae*, *Morale Scolarium*, *Exempla honestae Vitae* (examples of various styles) and *De Triumphis Ecclesiae* (in elegiacs).

E. Faral, *Les arts poétiques du XII^e et du XIII^e siècle* (1924); *Morale Scolarium*, ed. L. J. Paetow (1927); E. F. Wilson, *The Stella Maris of J. of G.* (1946) and 'The Georgica Spiritualia of J. of G.', in Speculum (1933). F.J.E.R.

Garneau, François Xavier (*Quebec 15 VI 1809; ∞1834 Esther Bilodeau; †*ibid.* 3 II 1866), French-Canadian historian. He was educated at the Quebec seminary, and practised as a notary public. He visited England and France in the early '30s and met many literary personages. In 1840 he decided to write a history of French Canada as a reply to the observation in the report of Lord Durham that the French Canadians were a people without history or literature. His work was facilitated by an appointment as translator to the Quebec legislative assembly. A powerful and persuasive style and a remarkably skilful use of the limited research techniques of his day have given his history a permanent hold on the affections of French-Canadian readers. The centenary of its first volume was marked by the publication of an 8th edition revised and augmented by his grandson Hector Garneau.

Histoire du Canada (4 vols, 1845–52), *History of Canada*, tr. A. Bell (1860).
P. J. O. Chauveau, *F.-X. G., sa vie et ses œuvres* (1883); H. d'Arles, *Nos Historiens* (1921); G. Lanctot, *L'Œuvre historique de G.* (1945) and *G., Historien national* (1946). B.K.S.

Garnett, Richard (*Lichfield 27 II 1835; ∞1863 Olivia Singleton; †London 13 IV 1906), English man of letters whose works include poems, translations, literary history and a collection of classically inspired fables of cynical flavour.

Primula: a Book of Lyrics (1858); *Io in Egypt and other Poems* (1859); *History of Italian Literature* (1897); *Relics of Shelley* (unpub. poems, 1862); *Age of Dryden* (1895); *Twilight of the Gods* (fables, 1903). R.M.H.

Garnier, Robert (*La Ferté-Bernard, nr Le Mans *c.* 1545; ∞1573 Françoise Hubert; †Le Mans 20 IX 1590), French dramatist and poet; the foremost French dramatic writer of the 16th century, author of 7 tragedies and 1 tragi-comedy (*Bradamante*). His plays have pathos, dignity and moving poetic qualities hardly found again until Corneille; these are most apparent in his biblical tragedy, *Les Juives*. Influenced by Seneca, his work appears predominantly literary and elegiac, but earlier opinion that it was not acted is contradicted by more recent research, which shows it in the repertory of travelling companies in 1594 and 1599. Garnier had a literary following in Elizabethan England. A barrister, then a judge, Garnier became *Lieutenant criminel* of his native province of Le Maine.

Porcie, épouse de Brutus (1568); *Hippolyte, fils de Thésée* (1573); *Cornélie, épouse de Pompée* (1574), *Pompey the Great*, tr. T. Kyd (1594); *Marc-Antoine* (1578), *Antonius*, tr. Countess of Pembroke (1592); *La Troade ou la destruction de Troie* (1579); *Antigone* (1580); *Bradamante* (1582); *Sédécie, ou les Juives* (1583), ed. Hervier (1945).—*Œuvres*, ed. L. Pinvert (2 vols, 1923); ed. R. Lebègue (1949 ff.).
E. Faguet, *La Tragédie française au 16e siècle*; R. Lebègue, *La Tragédie française de la Renaissance* (1944) and 'Le Répertoire d'une troupe française à la fin du 16e siècle', in Rev. d'Hist. du Théâtre, I, II (1948); A. M. Witherspoon, *The Influence of R. G. on Elizabethan Drama* (Yale, 1924). G.B.

Garrett, J. B. da Silva Leitão de Almeida: see Almeida Garrett.

Garrick, David (*Hereford 20 II 1717; ∞1749 Eva Maria Veigel; †London 20 I 1779), English actor and writer. Garrick's career began with that of Samuel

Johnson, his tutor, when they left Lichfield for London together in 1737. His versatile acting soon brought him success. He collaborated with the elder Colman in *The Clandestine Marriage* (produced 1766). He was the last actor to be buried in Westminster Abbey.

The Dramatic Works of D. G., Esq. (3 vols, 1798, with life); *The Private Correspondence of D. G.*, ed. J. Boaden (2 vols, 1831–32).

T. Davies, *Memoirs of the Life of D. G., Esq.* (2 vols, 1780); P. Fitzgerald, *The Life of D. G.* (2 vols, 1868); J. Knight, *D. G.* (1894); E. P. Stein, *D. G., Dramatist* (1938); M. Barton, *G.* (1948). B.H.

Garshin, VSEVOLOD MIKHAYLOVICH (*2 II 1855; †St Petersburg 24 III 1888), Russian writer of *nouvelles* who made his début with an excellently told narrative—*Chetyre dnya* (1877)—of the Russo-Turkish war in which he served as a volunteer. Most of his stories are permeated with a strong moral sensitiveness, pity, passion for justice, and with a wish to abolish all evil which he embodied in his *Krasny Tsvetok*. His favourite form is one of diary, confession, or letters. He committed suicide.

Sochineniya (1910, 1939); *Stories from Garshin*, tr. E. L. Voynich (1892); *The Signal and other Stories*, tr. R. Smith (1912, 1915).

M. V. Klevensky, *V. M. G.* (1925); E. Zelm, *Studien über V. G.* (1935); N. Belyayev, *G.* (1938). J.L.

Gart, THIEBOLD, German dramatist. A citizen of Schlettstadt, Gart, of whose life nothing is known, wrote a play *Joseph* (1540), one of the most important and influential German plays of the 16th century. It contains poetry, good characterization, a sense of the theatre and an attempt at psychological portrayal in advance of its time.

Joseph, ed. E. Schmidt (1880) and A. E. Berger, in *Deut. Lit., Reihe Ref.*, 6 (1936).

M. Kleinvogel, *Joseph, eine biblische Komödie von T. G.* (Diss. Giessen 1932). D.G.D.

Garter, BERNARD ? or THOMAS ? (*fl.* 1565–79), English poet or poets. It is uncertain whether this is one man, or two brothers. *Godly Susanna*, ascribed to Thomas, shows dramatic skill and has interesting stage directions. *A New Yeares Gifte* (1579), in verse and prose, is ascribed to Bernard.

VERSE: *The tragicall and true historie which happened between two English Lovers* (1565; 1568).—DRAMA: *The commodye of the most Vertuous and Godlye Susanna* (1578; ed. B. I. Evans and W. W. Greg, Malone Soc., 1937); *Masque* (1578; with H. Goldingham; repr. J. Nicholl, *Progresses of Queen Elizabeth*, II, 1827). B.L.J.

Garth, SIR SAMUEL (*Bolam, Durham 1661; ∞Martha Beaufoy; †18 I 1718/9), English physician and poet, who achieved polished mastery of the couplet. After study at Cambridge and Leiden he became a fellow of the College of Physicians (1693) and gave the Gulstonian Lectures (1694). His scheme for a charitable dispensary was unsuccessful, but inspired his best known work *The Dispensary* (1699). A member of the Kit Kat Club, Garth's light verse includes an epilogue to *Cato* and a prologue to Rowe's *Tamerlane*. B.L.J.

The Dispensary (1699), ed. W. J. Leicht (1905); *Collected Poems*, in S. Johnson, *Works of the English Poets*, 20 (1779–81).

S. Johnson, *Lives of the Poets*, 2; R. P. Bond, *English Burlesque Poetry 1700–50* (1932). J.R.B.

Garzoni, TOMMASO (*Bagnacavallo III 1549; †*ibid.* 8 VI 1589), Italian writer who rummaged amongst the *bric-à-brac* of civilization for curiosities of literature and manners, and wrote books which read like antiquarian miscellanies.

Opere (1605 and 1617); *Piazza universale di tutte le professioni del mondo* (1585); *L'Hospidale de' pazzi incurabili* (1586), crit. ed. F. Marchionni (1915), *The Hospitall of incurable fooles*, tr. E. Blount (1600); *La Sinagoga de gl'ignoranti* (1589).

C. della Corte, *T. G., vita ed opere* (1913; second-rate but useful). P.McN.

Gascoigne, GEORGE (*1539 ?; ∞London 23 XI 1561 Elizabeth Bacon Bretton; †Stamford 15 X 1577), English poet, playwright and prose-writer, who served in Holland (1572), writing an account anticipating modern war-correspondents. After Trinity College, Cambridge, and Gray's Inn he became M.P. for Bedford (1557–59), but his reputation for riotous living ended this career. Worldly failure brought reform with *The Glasse of Government* (1575) and *The Steele Glas* (1576). His theoretical and practical interest in versification is found in his *Notes of Instruction* (contained in *The Posies*, 1575). His translations, *The Supposes* and (with Kinwelmersh) *Jocasta*, exemplify 'regular' yet living drama.

Jocasta (Euripides based on Dolce), ed. J. W. Cunliffe (1906).—*The Works of G. G.*, ed. J. W. Cunliffe (1907–10).

F. E. Schelling, *The Life and Writings of G. G.* (1893); C. T. Prouty, *G. G.* (1942). B.L.J.

Gascoigne, THOMAS (*Hunslet, nr Leeds 5 I 1403/4; †13 III 1457/8), theologian and chancellor of Oxford University. Though strongly anti-Wycliffite, he was himself an advocate of reform and throws much light on the state of Oxford and the English church.

Loci e libro veritatum, ed. J. E. T. Rogers (1881); W. A. Pronger, 'T. G.', in Eng. Hist. Rev., 53, 54 (1938–39). S.J.L.

Gaskell, ELIZABETH CLEGHORN, née Stevenson (*Chelsea, London 29 IX 1810; ∞1832 William Gaskell; †Alton, Hants 12 XI 1865), English novelist. Mrs Gaskell was brought up by her aunt at Knutsford, Cheshire, the village which provided her with scenes and stories for *Cranford*. She and her husband had a project for combining literary and humanitarian interests in writing annals of the poor of Manchester and, though only one sketch appeared, the interest in the life of industrial towns was to produce *Mary Barton* and *North and South*, two critical rather than didactic novels. Her most popular work is *Cranford* but the other novels, particularly the unfinished *Wives and Daughters*, are more sustained and imaginative expressions of her humour and penetration. She was a close friend of Charlotte Brontë and wrote a sympathetic biography.

Mary Barton, a Tale of Manchester Life (2 vols, 1848); *Ruth: A Novel* (3 vols, 1853); *Cranford* (1853; first serialized in Household Words); *North and South* (2 vols, 1855; first serialized in H. W.); *Sylvia's Lovers* (3 vols, 1863); *Wives and Daughters* (2 vols, 1866).—*The Life of Charlotte Brontë* (2 vols, 1857).

E. A. Chadwick, *Mrs G.* (2nd ed. 1913); E. Haldane, *Mrs G. and her Friends* (1930). B.H.

Gaspé, PHILIPPE AUBERT DE (*Quebec 30 X 1786; †*ibid.* 29 I 1871), French-Canadian novelist. Descendant of a French fur trader who came to Canada in 1655 and was ennobled by Louis XIV in 1693, he was brought up in the atmosphere and traditions of the old régime. After some years as high sheriff of the Quebec district he retired to his manor at St Jean Port-Joli, where at 76 he wrote, under the influence of the nationalist literary movement inspired by Garneau and Crémazie, a historical romance which has become the first classic of Canadian imaginative literature in French. A posthumous volume of sketches is less important.

Les Anciens Canadiens (1863), *The Canadians of Old*, tr. C. G. D. Roberts (1890); *Mémoires* (1866); *Divers* (1893). B.K.S.

Gassendi, PIERRE, real name Gassend (*Champtercier, nr Digne 22 I 1592; †Paris 24 X 1655), French philosopher. A priest at Digne, then professor at the Collège Royal in Paris, he professed a cautious epicureanism which the *libertins* of the century developed into a philosophy of pleasure, often atheistic.

Opera Omnia (6 vols, 1658, incl. his main work *Syntagma philosophiae Epicuri*); F. Bernier, *Abrégé de la philosophie de G.* (8 vols, 1678).

G. S. Brett, *The Philosophy of G.* (1908). G.B.

Gaston Phoebus, COUNT OF FOIX (*1331; †1391), French patron of letters and author of a treatise on hunting, influenced by Gace de la Bigne.

La Chasse de G. P., comte de Foix, ed. J. Lavallée (1854).

B. Nabonne, *G. P.* (1936). A.H.D.

Gatty, MARGARET, née Scott (*Burnham, Essex 3 VI 1809; ∞1839 Alfred Gatty; †Ecclesfield 4 X 1873), English writer of fairy-tales and educational books for children.

The Fairy Godmother and Other Tales (1851); *Parables from Nature* (5 series, 1855–71); *Aunt Judy's Tales* (1859); *Aunt Judy's Magazine* (May 1866–Oct. 1885, afterwards continued by H. K. F. Gatty). B.H.

Gaucelm Faidit (*c.* 1185–1220), Provençal troubadour, from Uzerche (Limousin). His songs are dedicated particularly to the wife of Eble V of Ventadorn. He was also at the courts of Raimon d'Agout, Hugo IX, count of Marche, and finally with margrave Bonifacio of Monferrat whom he followed to Greece on the fourth crusade. He is one of those representatives of the *trobar ric* who display ingenuity and finesse in variations on the traditional themes of the *canso d'amor*.

A. Tobler, 'Ein Minnesinger der Provence', in *Vermischte Beiträge* (1912); R. Meyer, *Das Leben des Troubadours G. F.* (1876). R.R.B.

Gautier, THÉOPHILE (*Tarbes 31 VIII 1811; †Neuilly-sur-Seine 23 XII 1872), French writer. Gautier first studied painting, but abandoned it for literature. He supported Hugo in the 'battle of Hernani', was a friend of Nerval and a frequenter of Romantic circles. From 1836 onwards he lived the harried existence of a literary journalist. He found distraction from his work in frequent travels. His last years were brightened by his love for Carlotta Grisi, the dancer.

His starting-point as a writer was a lyrical and macabre form of romanticism (as in *Albertus*, 1833), which, however, he was ready to parody (*Les Jeune-France*, 1833). He soon, however, elaborated a theory and founded a movement of 'art for art's sake', a theory which laid it down that beauty could be attained only by the worship of form, and that no considerations, moral, political or social, must be allowed to interfere with the pursuit of that ideal. His own gifts of pictorial evocation appear in his fiction, whether sensual (*Mademoiselle de Maupin*, 1835), historical (*Le roman de la momie*, 1858), picaresque (*Le Capitaine Fracasse*, 1863) or fantastic (*Fortunio*, 1837)—and in his poems which are always sharply wrought, and never lacking in technical mastery (*Émaux et Camées*, 1852). He also produced a considerable quantity of art criticism and literary criticism.

VERSE: *Poésies* (1830); *La comédie de la mort* (1838); *España* (1845; crit. ed. R. Jasinski, 1929); *Émaux et Camées*, crit. ed. J. Pommier and G. Matoré (1947).—NOVELS: *Mlle de Maupin* (1835; Eng. tr. P. Selver, 1948); *Fortunio* (1837; Eng. tr. 1915); *Romans et contes* (1857); *Le roman de la momie* (1858; *The Mummy's Romance*, tr. G. F. Monkshood, 1908); *Le Capitaine Fracasse* (1863; Eng. tr. A. R. Chisholm, 1933).—TRAVEL: *Tra los montes* (1843); *Italia* (1852); *Constantinople* (1853); *Voyage en Russie* (1867).—PLAYS: *Théâtre de poche* (1855); *Théâtre* (1872).—CRITICISM: *Histoire de l'art dramatique depuis 25 ans* (1858 and 1859); *Rapport sur les progrès de la poésie en France* (1868); *Histoire du romantisme* (1874).—*La préface de Mlle de Maupin*, crit. ed. G. Matoré (1946).

H. Potez, *T. G.* (1895); R. Jasinski, *L'España de G.* and *Les années romantiques de G.* (1929); H. van der Tuin, *L'évolution psychologique, esthétique et littéraire de G.* (1934); L. Larguier, *T. G.* (1948); J. Tild, *G. et ses amis* (1951).
M.G.; J.P.R.

Gautier d'Arras (*1135; †1198), French poet; a knight and, 1166–85, an official of Philip of Flanders (so Cowper). He composed romances, *Eracle* (1165 ?) and *Ille et Galeron* (1167 ?). Count Baudouin of Hainault, Count Thibaut V of Blois, Marie de Champagne and Beatrice of Burgundy, wife of Barbarossa, encouraged his writing. Courtly and rhetorical, it makes a noteworthy use of metaphor. Realism appears in allusions to country life and the wool trade. Conflicting emotion, particularly love, is described with some success, but his narrative style inclines to sententious verbosity. Gautier's literary relationship with writers like Chrétien de Troyes and Marie de France is a controversial question. There is no trace of his influence on foreign literature except for Otte's Middle High German adaptation, *Eraclius* (1203 ?).

Ille et Galeron and *Eracle*, ed. E. Löseth (2 vols, 1890).

E. Faral, 'D'un "passionaire" latin à un roman français', in Romania, XLVI (1920); E. Hoepffner, 'Le Roman d'*Ille et Galeron* et le lai d'*Eliduc*', in *Studies presented to M. K. Pope* (1939); M. Wilmotte, 'Problèmes de Chronologie Littéraire', in Moyen Âge, XI (1940); F. A. G. Cowper, 'More Data on G. d'A.', in Pub. Mod. Lang. Assoc., 64 (1949).
M.F.L.

Gautier de Coinci (*Coinci (Aisne) or Coinci (Somme) or Conchy-les-Pots, nr Roye *c.* 1177; †Soissons 25 IX 1236), French ecclesiastic and poet; monk at S. Médard de Soissons (1193), prior of Vic-sur-Aisne (1214), grand prior of S. Médard (19 VI 1233). Thoroughly monastic in outlook, Gautier emphasises the contrast between divine and profane love. Thus, his *Sermon de la Chastee as Nonnains* (between 1223 and 1227) develops the traditional theological arguments in favour of virginity, while his lyrics, which employ the metrical forms and often the conventional openings of courtly poetry, are obviously an attempt to turn what was to him a thoroughly objectionable genre to purposes of pious edification and exaltation of the Virgin, the mirror of true chastity. A series of some sixty narrative poems, translated from Latin originals, recount miraculous interventions of the Virgin, either to help a repentant sinner or to admonish and correct the erring. Warm and whole-hearted, Gautier's devotion to the Virgin is of course entirely devoid of erotic features. Effusively devout, his piety is often naïve and even crass. He nevertheless writes in a richly idiomatic style, the vigour of which at times almost verges on the coarse.

Miracles de la sainte Vierge (1st book 1218, 2nd 1223–27); *La Vie de sainte Christine* (1218; ed. A. Ott, 1922); *Sermon de la Chastee*, ed. T. Nurmela (1937); Lyrics, ed. A. Långfors, Romania, 53 and 56 (including the 'Sainte Léocade lyrics' of 1222, inspired by a theft of her relics). Doubtfully attributed: *Sermon de la Misere de l'homme* and *Dou Saint Dent Nostre Seigneur*, ed. Långfors, *Extraits* (1937); *La Nativité Nostre Dame* and *La Nativité et Enfances Jesus*, ed. R. Reinsch, Herrigs Archiv, 67 (1882).—Miracles, ed. (badly) A. E. Poquet (1857); A. Långfors, *Extraits du ms. de l'Ermitage* (1937); A. P. Ducrot-Granderye, *Études* (1932); eds of separate miracles by E. Boman (1935), G. Lozinski (1938), E. von Kraemer (1950).

E. M. Szarota, *Studien zu G. de C.* (1934).
F.W.

Gautier de Dargies (*fl. c.* 1200), French lyric poet. He belonged to an aristocratic family of the Beauvaisis. Fifteen of his poems are extant, 12 more are doubtfully attributed to him. He treats the usual love themes along the usual conventional lines.

Ed. G. Huet (1912). F.W.

Gautier d'Épinal (*fl. c.* 1190), French lyric poet, an acquaintance of Philippe d'Alsace (†1191). 15 of his poems are extant, 8 more are of doubtful attribution. All are *chansons d'amour*, conventional in theme but written in a wide variety of metres.

Ed. U. Lindelöf and A. Wallensköld (1901). H. Petersen Dyggve, 'Personnages historiques figurant dans la poésie lyrique française', in Neuphil. Mitteil., 36 (1935). F.W.

Gautier le Leu, 13th-century French poet. A professional jongleur from north-eastern France, he is an acute, sometimes a brutal, satirist.

'Du Sot Chevalier', ed. A. de Montaiglon and G. Raynaud, *Recueil des Fabliaux* (1872); 'La Veuve', 'Dit des C.', *ibid.*, 2 (1877); 'Connebert', *ibid.*, 5 (1883); 4 other 'fabliaux' ed. Livingston, in Roman. Rev., 15 (1924). C. Livingston, *Le Jongleur G. le L.: Etude sur les fabliaux* (1951). M.F.L.

Gay, Delphine (*Aix-la-Chapelle 26 I 1804; ∞1831 Emile Girardin; †Paris 29 VI 1855), French writer. She was the adored and brilliant Egeria of the Romantic coteries. She collaborated with her journalist husband under the pen-name of Le Vicomte de Launay. Her large and varied output was marked by wit and intellectual agility. It includes poems, plays and novels (*La Canne de M. de Balzac*, 1836).

Verse: *La confession d'Amélie* (1827); *Le dernier jour de Pompei* (1827); *Napoline* (1833); *Poésies complètes* (1857).—Novels and Stories: *Le lorgnon* (1831); *Le marquis de Pontanges* (1835).—Plays: *L'école des journalistes* (1840); *Judith* (1843); *Cléopâtre* (1847).—Various: *Lettres parisiennes* (8 vols, 1856); *Œuvres complètes* (6 vols, 1860–61). H. Malo, *Une muse et sa mère, D. G.* (1924) and *La gloire du vicomte de Launay* (1925); F. de Bondy, *Une femme d'esprit en 1830, Mme de Girardin* (1928). M.G.; J.P.R.

Gay, John (*Barnstaple *c.* IX 1685; †London 4 XII 1732), English poet and dramatist. Although Gay was a prolific and successful dramatist his extravagance and financial misfortunes made him depend almost entirely on the generosities and vagaries of friends and patrons. Amongst these were William Pulteney, earl of Burlington, and the duke and duchess of Queensbury. *The Beggar's Opera* (1728) was his most popular work and its sequel, *Polly* (1729), was allegedly suppressed by Walpole's influence because of its satirical implications. Gay's striking literary abilities include lyrical power, wit and constructive skill.

Verse: *Wine: a Poem* (1708); *The Shepherd's Week* (1714); *The Poetical Works of John Gay*, ed. G. C. Faber (1926; includes biblio.).—Plays and Operas: *Acis and Galatea* (1732); *Achilles* (1733); *The Distress'd Wife. A Comedy* (1743); *The Rehearsal at Goatham* (1754). W. H. Irving, *J. G.* (1940). B.H.

Gayangos y Arce, Pascual (*Seville 1809; †London 1897), Spanish scholar, bibliophile and writer. Professor of Arabic at Madrid university. He lived for many years in London, where he prepared the catalogue of Spanish manuscripts at the British Museum. He published a fine, amplified translation of Tiknov's *History of Spanish literature*, and important original works such as *Las Dinastías Musulmanas en España*, and a study of Anglo-Spanish relations under James I and Henry VIII.

History of the Mohammedan Dynasties in Spain (2 vols, 1840–43): *La Corte de Felipe III* (1885). R.M.N.

Geel, Jacob (*Amsterdam 12 XI 1789; ∞1844 Caroline Reinwardt; †Scheveningen 11 XI 1862), Dutch writer and critic; librarian and professor at Leiden. He influenced Bakhuizen van den Brink, advocated simplicity and genuine inspiration, and translated Sterne's *Sentimentele Reis* (1837).

Het proza (1830); *Gesprek op den Drachenfels* (1835); *Onderzoek en Phantasie* (1838). C. Busken Huet, *Litterarische Fantasiën en Kritieken*, 10; M. J. Hamaker, *J. G.* (1907, with biblio); A. G. Wientjes, *De J. G.* (1909); T. van Ham, in Elckerlyc (1938). J.W.W.

Geibel, Emanuel (*Lübeck 17 X 1815; †*ibid.* 6 IV 1884), German poet, who after travels in Greece achieved resounding initial success and a pension from Friedrich Wilhelm IV of Prussia. Called to Munich, he became head and typical representative of Maximilian II's poetic Round Table, whose members, in their concentration upon form rather than content, resembled the Parnassians. His virtuosity held his public, till his patriotic *Heroldsrufe* (1871) made him unofficial poet laureate of Germany.

Klassische Stunden (1840; with E. Curtius); *Gedichte* (1840, 132nd ed. 1908; tr. L. Hooper 1864); *Zeitstimmen* (1841); *Volkslieder und Romanzen der Spanier deutsch* (1843); *König Roderich* (1844); *Zwölf Sonette für Schleswig-Holstein* (1846); *König Sigurds Brautfahrt* (1846; *The Wooing of King Sigurd*, tr. E. Cook, 1864); *Juniuslieder* (1848); *Neue Gedichte* (1856); *Brunhild* (1857; tr. G. T. Dippold 1879); *Heroldsrufe* (1871).—*Gesammelte Werke* (8 vols, 1883–84); *Auswahl*, ed. W. Stammler

(1920); *Ausgewählte Dramen*, ed. F. Drexel (1915); *Jugendbriefe*, ed. M. Fehling (1909); *Briefwechsel mit P. Heyse*, ed. E. Petzet (1922).
K. T. Gaedertz, *E. G., Ein Deutsches Dichterleben* (1897); M. D. Pradels, *E. G. und die französische Lyrik* (1905); E. Curtius, *Erinnerungen an E. G.* (1915). H.A.P.

Geijer, ERIK GUSTAF (*Ransäter 12 I 1783; †Stockholm 23 IV 1847), Swedish historian, poet and composer. Geijer was an outstanding exponent of the gothic (in the original sense) revival in Swedish romanticism, particularly in his Viking poems. Social developments led him from Conservatism to Liberalism, and he has done much to develop the Swedish Liberal tradition. His most important historical works are *Svenska folkets historia* (3 vols, 1832–36), a history of Sweden up to 1654, and *Svea Rikes Häfder* (Pt I, 1825), planned to embody the entire history of Sweden, but never completed. Both stress the speculative and personal element, and aim at perspective rather than detailed and documented analysis. Geijer advocated temperate realism as opposed to the romantic fashion led by Atterbom. His poems have a high musical quality, and many of them were written to be sung to his own settings.

Samlade skrifter, ed. J. Landquist (13 vols, last ed. 1923–31); *The history of the Swedes*, tr. J. H. Turner (1845); *Impressions of England 1809–10*, tr. E. Sprigge and C. Napier (1932).
J. Landquist, *E. G. G.* (1924); E. Norberg, *Geijers väg från romantik till realism* (1944). C.H.K.

Geijerstam, GUSTAF AF (*Jönsarbo, Västmanland 5 I 1858; †Stockholm 6 III 1909), Swedish author. His first work was strongly coloured by the naturalism and radicalism of the '80s, but *fin-de-siècle* trends baffled him, and he temporarily abandoned letters for social studies. He subsequently adopted modern psychological methods, but was more successful for his sincere though often over-sentimental domestic novels, notably *Boken om lille-bror* (1900). His most finished work is in his tales of country life; he also wrote a number of popular dialect plays.

NOVELS AND TALES: *Gråkallt* (1882); *Fattigt folk* (1884); *Erik Grane* (1885); *Pastor Hallin* (1887); *Medusas hufvud* (1895); *Kampen om kärlek* (1896); *Mina pojkar* (1896; *My boys*, tr. A. Huebsch, 1933); *Vilse i lifvet* (1897); *Kronofogdens berättelser* (1890–1902); *Det yttersta skäret* (1898); *Samlade allmogeberättelser* (1898–99); *Boken om lille-bror* (1900; *The book about little brother*, tr. E. Björkman, 1921); *Kvinnomakt* (1901; *Woman power*, tr. E. Rapp, 1927).—ESSAYS: *Ur samtiden* (1883); *Stridsfrågor för dagen* (1888); *Nya brytningar* (1894.)—PLAYS: *Svärfa* (1888); *Aldrig i lifvet* (1891); *Per Olsson och hans käring* (1894).
M. Johnsson, *En åttitalist* (1934). C.H.K.

Geiler von Kaisersberg, JOHANN (*Schaffhausen 16 III 1445; †Strasbourg 10 III 1510), German preacher, famous for his sermons in the cathedral of Strasbourg attacking public and church abuses delivered in trenchant German relieved by much homely humour. Geiler, few of whose works are extant in their original form, stands halfway between Berthold of Regensburg and Abraham a Sancta Clara. In 1498 he gave a series of sermons on Brant's *Narrenschiff*, published in Latin (1511) and retranslated into German by Joh. Pauli (1520).

Aelteste Schriften, ed. L. Dacheux (2 vols, 1877–82); selected works ed. Ph. de Lorenzi (4 vols, 1881–83).
Beatus Rhenanus, *Vita Geileri* (1510); L. Dacheux, *Un réformateur . . . Jean G. de K.* (1876); E. Roeder von Diersburg, *Komik und Humor bei G. v. K.* (1921); T. M. Lindsay, *History of the Reformation*, I (1906). D.G.D.

Geldenhauer (Noviomagus), GERARDUS (*Nijmegen 1482; †Marburg ? 10 I 1542), Dutch theologian and historian. He studied at Louvain, made the acquaintance of various famous men, including Erasmus, and was crowned poet by the emperor Maximilian in 1517. For some time he was in the service of Philip of Burgundy, bishop of Utrecht, and after his death in 1524 of Maximilian of Burgundy, abbot of Middelburg. At this time he travelled to Wittenberg and went over to Protestantism. He lived at Strasbourg, Worms and Augsburg and from 1534 was professor at Marburg.

Epistola de situ Zelandiae (1514); *Satyrae octo* (1515); *Pompa exequiarum Hispaniarum regis Ferdinandi* (1516); *Epistola de triumphali ingressu Phil. de Burgundia* (1517); *Lucubratiuncula de Batavorum insula* (1520), *Vita Phil. de Burgundia* (1529); *Epistolae aliquot de re evangelica et haereticorum poenis* (1529); *Historia Batavica* (1530); *Historia Germaniae Inferioris* (1532); *Institutio scholae christianae* (1534); *Germanicarum historiarum illustratio* (1542).—*Collectanea*, ed. J. Prinsen, in *Werken v. h. Hist. Genootschap te Utrecht*, 3rd series, XVI (1901).
J. Prinsen, *G. G. N.* (1898) and in *Nieuw Nederl. Biogr. Wdb.*, VI (1924); R. Stolzle, in Archiv f. Reformationsgesch., XIV (1917); H. Kampinga, *De opvattingen over onze oudere vaderl. gesch.* (1917). J.J.M.

Gellert, CHRISTIAN FÜRCHTEGOTT (*Hainichen 4 VII 1715; †Leipzig 13 XII 1769), German poet and moralist; professor at Leipzig university from 1751. He exercised great influence through the charm of his personality and the assiduity with which he replied to his enormous correspondence. A representative of the cultivated middle class he valued especially virtue and moderation. People from all walks of life sought his advice and he was highly esteemed by Frederick the Great. Gellert wrote comedies, a novel which condemns passion and extols self-control, and a number of fables, which put homely morals into neat and easy verse. He viewed himself as an educator and all his work is educational in aim.

VERSE: *Lieder* (1743); *Fabeln und Erzählungen* (1746); *Geistliche Oden und Lieder* (1757).—NOVEL: *Leben der schwedischen Gräfin von G.* (1748).—COMEDIES: *Die Betschwester* (1745); *Die kranke Frau* (1747).—VARIOUS: *Betrachtungen über die Religion* (1760); *Moralische Vorlesungen* (1770).—*Sämtliche Schriften* (10 vols, 1769–74); selection in *Werke*, ed. F. Behrend (1917); *Briefe*, ed. K. Blanck (1921).

M. Durach, *C. F. G.* (1938); H. Handwerk, *Studien über Gellerts Fabelstil* (1891); W. Haynel, *Gellerts Lustspiele* (1896); F. Brüggemann, *Gellerts Schwedische Gräfin* (1925).
H.B.G.

Gelli, GIAMBATTISTA (*Florence 12 VIII 1498; †*ibid.* 24 VII 1563), Italian writer. Shoemaker, champion of the vernacular and part-founder of the Florentine academy, he is justly remembered for *I capricci di Giusto Bottaio*, in which a cooper communes with his soul, and for *La Circe*, in which Ulysses reasons with eleven animals.

Opere di Giovan Battista Gelli, ed. I Sanesi (1952); *The Fearfull Fansies of the Florentine Couper*, tr. W. Barker (1568); *Circe*, tr. H. Layng (1744).

N. Tarantino, '*La Circe' e 'I Capricci del Bottaio' di G. B. G.* (1917). P.McN.

Gellius, AULUS (**c.* 123; †*c.* 165), Roman grammarian, wrote a miscellany entitled *Noctes Atticae* in 20 books on literary, grammatical, legal and antiquarian subjects. The work well illustrates the literary interests of the age, and is very valuable for the vast amount of ancient lore it contains, and for its citations from authors not now extant. Gellius was plundered by later grammarians, particularly Macrobius and Nonius, and was highly esteemed during the middle ages and Renaissance, when he was mistakenly known as 'Agellius'.

Ed. C. Hosius (1903); J. C. Rolfe (Loeb Libr. 1927–28).

Schanz-Hosius, *Gesch. d. röm. Lit.*, III; H. Nettleship, *Lectures and Essays*, I (1885).
J.A.W.

Genest, l'abbé CHARLES-CLAUDE (*Paris 17 X 1639; †Paris 20 XI 1719), French writer. He was preceptor to Mlle de Blois, later the duchess of Orleans. Beginning with odes on topical patriotic themes, he turned to writing tragedies with some contemporary success.

Zélonide Princesse de Sparte (1682); *Pénélope* (1684); *Joseph* (1710).

H. C. Lancaster, *History of French Dramatic Literature in the 17th Century*, IV (1940).
G.B.

Genestet, PETRUS AUGUSTUS DE (*Amsterdam 21 XI 1829; ∞1852 Henriette Bienfait; †Rozendaal 2 VII 1861), Dutch poet and remonstrant minister whose homely and devout verse, influenced by Byron and Beets, became very popular; but it is the gentle melancholy, kind mockery and great sensibility, foreshadowing the tragic events in the last years of his short life, which render his melodious works interesting.

Fantasio (wr. 1847–48); *De Sint-Nikolaasavond* (wr. 1849); *De Mailbrief* (wr. 1858); *Eerste Gedichten* (1851, 2nd ed. 1860 with 1st ed. Sint Nikolaasavond); *Leekedichtjes* (1860); *Laatste der Eerste* (1861).—*De dichtwerken van P. A. de G.* (with life by C. P. Tiele, 2 vols, 1869).

J. ten Brink, *Geschied. Noord-Ned. Letteren*, 3 (1904, with biblio.); H. L. Oort, 'P. A. de G. naar zijn verzen en brieven', in De Gids (1905); A. van Duinkerken, in *Achter de Vuurlijn* (1930). J.W.W.

Gengenbach, PAMPHILUS (*Basle *c.* 1480; †Basle 1524–25), Swiss poet and dramatist. A printer at Basle, Gengenbach wrote mastersinger poems, popular epics, and moral and political tracts and satires supporting Luther, but is remembered for his Shrovetide plays, late medieval in tone, sincere and not without individual characterization.

PLAYS: *Von den zehn Altern der Welt* (1515); *Die Gouchmatt der Baseler* (1516); *Der Nollhart* (1517).—OTHER WORKS: *Der welsch Fluss* (1513); *Der alt Eydgenoss* (1514); *Der Bundschuch* (1514).—Collected works, ed. K. Goedeke (1856).

K. Lendi, *Der Dichter P. G.* (1926); W. Schein, *Stilistische Untersuchungen zu den Werken des P. G.* (Diss. Jena, 1927); R. Raillard, *P. G. und die Reformation* (1936).
D.G.D.

Gennadios Scholarios: see GEORGE SCHOLARIUS.

Gennep, JASPAR VON (*Cologne ? *c.* 1515; †*ibid.* 1580), German printer and dramatist, author of *Der Sünden Lohn ist der Tod*, based on Diestheim's *Homulus* and the English *Everyman*. Written in upper and lower Rhenish dialects, it gives a Roman Catholic twist to this popular Reformation theme and, though largely derivative, has some artistic merit.

Der Sünden Lohn ist der Tod (perf. 1539, pub. 1540), ed. P. Norremberg (1873), repr. *Das alte Kölner Spiel von Jedermann* (1922).

K. Goedeke, *Everyman, Homulus und Hekastus* (1857); N. Paulus, in Der Katholik, 75 (1895). D.G.D.

Geoffrey of Monmouth (**c.* 1100; †1155), bishop of St Asaph, chronicler; his *Historia Regum Britanniae* purports to be based on a Breton *liber vetustissimus*, but is probably an imaginative work using Nennius, Gildas etc.; it is the main source of the Arthurian legend (q.v.).

Vita Merlini, ed. J. J. Parry (1925); *Historia Regum Britanniae*, ed. A. Griscom (1929; Eng. tr. S. Evans, 1912); E. Faral, *La Légende arthurienne: Études et documents* (3 vols, 1929); J. S. P. Tatlock, *The Legendary History of Britain: G. de M.'s Historia Regum Britanniae and its early vernacular versions* (1950). R.W.B.

Geoffrey of Vendôme (**c.* 1070; †26 III 1132), educated at Angers, became abbot of the monastery of the Trinity at Vendôme and cardinal. Besides letters, sermons, a commentary on the Psalms and some theological treatises he composed some hymns in rhyme.

Anal. Hymn., 50.—Letters, etc., ed. J. Sirmond, *Opera*, III (1696).

L. Compain, *Étude sur G. de V.* (1891); E. Sackur, 'Zur Chronologie der Streitschriften des G. v. V.', in Neues Archiv, 17 (1892), 'Die Briefe G.'s v. V., *ibid.*, 18 (1893). F.J.E.R.

Geoffrey of Vinsauf (*fl.* 1210), English author of the *Poetria nova*, a popular handbook on the art of poetry. It is really a treatise on rhetoric as applied to poetry.

E. Faral, *Les Arts poétiques du XIIe et du XIIIe siècle* (1924). F.J.E.R.

George Acropolites (*Constantinople 1217; †1282), Byzantine scholar. He was brought up at the Byzantine court of Nicaea and became tutor to the emperor John III Vatatzes' son (later Theodore II Lascaris). His valuable history, continuing that of Nicetas Choniates, deals with 1203–61 during the Latin occupation of Constantinople and is an objective and lively account based on first-hand knowledge. He also reflects the many-sided activity of Byzantine educated circles in his poetry and his rhetorical and theological works.

Ed. A. Heisenberg (1903); I. Bekker (1836, with Latin tr.); Migne, *Patr. Gr.*, 140 (with Latin tr.).

N. Iorga, 'Médaillons . . . 21. Georges l'Acropolite', in Byzantion, 2 (1925). J.M.H.

George Cedrenus (*fl.* late 11th century), Byzantine historian. He wrote a *Synopsis historiarum* from the creation to 1057, based on older works, some of which are no longer extant; from 811 to 1057 he reproduces John Scylitzes almost verbatim.

Synopsis historiarum, ed. I. Bekker (2 vols, 1838–39, with Latin tr.); Migne, *Patr. Gr.*, 121–122 (with Latin tr.). J.M.H.

George Codinus Curopalates, Byzantine official to whom is wrongly assigned an important treatise on ceremonial and officials of church and state in Constantinople, probably from the mid-14th century.

Codini Curopalatae De officialibus palatii Cpolitani et de officiis magnae ecclesiae liber, ed. I. Bekker (1839, with Latin tr.); Migne, *Patr. Gr.*, 157 (with Latin tr.). J.M.H.

George Gemistus Plethon (**c.* 1355; †1452), Byzantine philosopher and humanist. He was at the court of the Palaeologi at Mistra, then after taking part in the councils of Ferrara and Florence and lecturing on neo-Platonism, he returned to the Peloponnese. His life and writings reflect the full revival of interest in classical philosophy and the strong links between intellectuals in the Greek and Latin worlds.

Migne, *Patr. Gr.*, 160 (with Latin tr.); *Geographical Treatise*, ed. A. Diller in Isis, 27 (1937).

M. V. Anastos, 'Pletho's Calendar and Liturgy', in *Dumbarton Oaks Papers*, 4 (1948). J.M.H.

George Monachus, sometimes called Hamartolus, the Sinner, 9th-century Byzantine historian. Nothing appears to be known of his life. His important *Chronicle* stretching from Adam to 842 is unfinished and was written in Michael III's reign (842–67). The earlier part is based on sources some of which are no longer extant; the iconoclastic controversy, based to some extent on first-hand knowledge, tends to oust secular events. The later continuation of the *Chronicle* is known as *Georgius Continuatus*. This treats the years 842–948, though the Continuator shows knowledge of events after this date and was markedly hostile to Constantine VII and the Macedonians. This continuation exists in two redactions and was much used by other writers; in one MS. it is attributed to 'a Logothete', and attempts have been made to identify him with Symeon Magistros.

George the Monk: Chronicon, ed. C. de Boor (2 vols, 1904); Migne, *Patr. Gr.*, 110 (with Latin tr.).—*Georgius Continuatus, Chronicon*, ed. I. Bekker (1838, with Latin tr.); Migne, *Patr. Gr.*, 109 and 110 (with Latin tr.).

N. Iorga, 'Médaillons . . . 9. Les continuateurs de Théophane', in Byzantion, 2 (1925). J.M.H.

George of Trebizond (*1395; †1484), Greek humanist. He spent much of his life teaching in Italy and supported Rome in the question of the reunion of the Greek and Latin churches. He wrote theological and philosophical works and translated Aristotle into Latin.

Migne, *Patr. Gr.*, 161 (with Latin tr.); *Acta Sanctorum* (Andrew of Chios, 7th May, in Latin only); Letters, ed. E. Leroux (1892).

Fabricius, *Bibliotheca graeca*, 12; G. Voigt, *Die Wiederbelebung des klass. Altertums* (1893). J.M.H.

George Pachymeres (*Nicaea 1242; †Constantinople *c.* 1310), Byzantine scholar, holding high offices of church and state. He left poems, letters, rhetorical, philosophical and educational writings as well as a history of the years 1261–1308 with an introduction covering 1255–61, thus continuing George Acropolites.

De Michaele et Andronico Palaeologis libri XIII, ed. I. Bekker (2 vols, 1835, with Latin tr.); Migne, *Patr. Gr.*, 143–144 (with Latin tr.); *On the Quadrivium*, ed. P. Tannery (Studi e Testi, 94, 1940).

N. Iorga, 'Médaillons . . . 24. Georges Pachymère', in Byzantion, 5 (1929–30). J.M.H.

George Phrantzes (*1401; †end 15th century), Byzantine historian and diplomat. His *Chronicle*, written in 1478 for the Korfiotes, covers the years 1258–1477; for his own period he draws on accurate first-hand knowledge, being primarily concerned with the courts of the Palaeologi in Constantinople and in Mistra and showing a lively hatred of both Latin and Ottoman. A shorter revision (*Minus*) exists and opinion is divided as to whether it formed notes for the original, or was a later abbreviation.

Ed. J. B. Papadopulos (1935), ed. I. Bekker (1838; with Latin tr.); Migne, *Patr. Gr.*, 156 (with Latin tr.).

N. Iorga, 'Medaillons . . . 28. Georges Phrantzès', in Byzantion, 2 (1925); W. Miller, 'The Historians Doukas and Phrantzes', in Journ. Hell. Stud., 46 (1926). J.M.H.

George Pisides, 7th-century Byzantine poet from Pisidia in Asia Minor, deacon and chartophylax of S. Sophia in Heraclius' reign (610–41). His main poems describe the Persian campaigns of Heraclius and the siege of Constantinople by the Avars in 625.

Expeditio Persica, Bellum Avaricum et Heraclias, ed. I. Bekker (1836, with Latin tr.); Migne, *Patr. Gr.*, 92 (with Latin tr.); *The Greek Anthology*, ed. B. W. Paton (Loeb Libr. with Eng. tr.) contains two short poems.

N. H. Baynes, 'Some Notes on . . . George of Pisidia', in Class. Qu., 6 (1912); N. Iorga, 'Médaillons . . . 7. George le Pisidien', in Byzantion, 2 (1925). J.M.H.

George Scholarius, as monk and Patriarch known as Gennadius (†*c.* 1468), Byzantine scholar. He took part in the council of Florence 1438–39 as opponent of the union and after the capture of Constantinople by the Ottomans was recognized by them as patriarch of Constantinople. He wrote much in defence of the Greek church and was also interested in western scholasticism, translating some of Aquinas' writings.

Œuvres complètes . . ., ed. L. Petit, X. A. Siderides, M. Jugie (1930); Migne, *Patr. Gr.*, 160 (with Latin tr.).

S. Salaville, 'Un thomiste à Byzance', in Échos d'Orient, 23 (1924). J.M.H.

George the Syncellus (*fl. c.* 750–810), Byzantine monk and chronicler. He wrote a world chronicle from the creation to Diocletian (284); it was continued by Theophanes the Confessor.

Chronographia, ed. G. Dindorf (1829; with Latin tr.). J.M.H.

Georgius Continuatus: see THEOPHANES CONTINUATUS.

Geraldini, ALESSANDRO (*Umbria 1455; †St Domingo 1525), Italian scholar and diplomatist. Religious instructor to the daughters of queen Isabella of Spain, he furthered Christopher Columbus's expedition and became the first bishop of St Domingo. His experiences and recollections as an explorer in north Africa and central America, as diplomatist and humanist, form the subject of his *Itinerarium ad regiones sub aequinoctiali plaga constitutas* (1631). P.T.

Gerbert de Montreuil, 13th-century French poet. He dedicated to Marie, Countess of Ponthieu, his elegant and sober *Roman de la Violette* (1227–29). Based on the same theme as Shakespeare's *Cymbeline*, it borrows largely from the anonymous *Comte de Poitiers* and from Jean Renart. There is a 15th-century prose version. A continuation of Chrétien's *Perceval* is attributed to this Picard writer.

Continuation de 'Perceval', ed. M. Williams (2 vols only, 1922, 1925); *Roman de la Violette*, ed. D. L. Buffum (1928); *Gérard de Nevers, prose version of the Roman de la Violette*, ed. L. F. H. Lowe (1928). M.F.L.

Gerbert of Aurillac, later pope Silvester II (*after 940; †12 V 1003), educated at Aurillac and in Spain, where he acquired a knowledge of mathematics from Arab sources. As archbishop of Reims and later as pope he was in the closest relations with Otto III. His letters are a historical source of great importance, and his mathematical writings belong to the history of science.

Letters, ed. J. Havet (1889); *Opera mathematica*, ed. Bubnov (1891).
F. J. Picavet, *G. un pape philosophe* (1897); R. Allen, 'G., Pope Sylvester II', in Eng. Hist. Rev., 7 (1892). F.J.E.R.

Gerhardt, Paul (*Gräfenhainichen 12 III 1607; †Lübben 27 V 1676), German poet, after Luther the greatest German protestant hymn-writer. After study at Wittenberg he went to Berlin in 1642, became pastor of Mittenwalde in 1651 and pastor of St Nicholas, Berlin in 1657, from which office he was removed in 1666 by the Elector. In 1668 he became archdeacon at Lübben. His hymns achieve a rare balance between the claims of the congregation and those of Gerhardt's own personal expression, which lends them a warmth and a common humanity rivalled only by Wesley. The purity and simplicity with which he expresses doctrine, the certainty of his faith and his joy in the external world are fused in Opitzian verse. Sixteen of his 120 hymns are in common use in England, and many others in non-German Lutheran communities. 'O Haupt voll Blut und Wunden' was set by J. S. Bach in the *Matthew Passion*; 'Nun ruhen alle Wälder' in Catherine Winkworth's translation (1855, 'Now all the woods are sleeping') is the best known in England.

Pauli Gerhardi Geistliche Andachten (10 vols, 1666–67); crit. ed. J. F. Bachmann (1866).
R. Eckardt, *P. G.-Bibliographie* (1908); H. Petrich, *P. G.* (1907, best monograph); E. Aellen, *Quellen und Stil der Lieder Gerhardts* (Diss. Basel, 1912); H. Türck, 'G. entwicklungsgeschichtlich', in Neophilologus, 28 (1942–43); T. B. Hewitt, *G. as a Hymn-writer and his Influence on English Hymnology* (1918); J. Julian, *Dictionary of Hymnology* (1907). L.W.F.

Gerhard von Minden, Low German compiler of a collection of fables. Either of two MSS may be the one attributed t Gerhard: both derive from the 'Romulus cycle but, whereas the 13th-century(? Wolfenbüttel MS. is rather insignificant the Magdeburg MS. of *c.* 1370 has bee written by a lively narrator of unmistakabl individuality.

A. Leitzmann, *G. von M.* (Wolfenbütte MS.; 1898); W. Seelmann, *G. von M* (Magdeburg MS.; 1878).
L. Wolff, *Verf.-Lex.* II, XXIII (1936); A. Leitzmann, Niederdt. Jahrb., 69/70 (1948). G.C.

Gerhoh of Reichersberg (*1093; †1169), provost of the house of Augustinian canons. He aimed at a reconciliation of empire and papacy and a reform of the church. His writings are mostly polemical expositions of his political and religious views. The *De Investigatione Antichristi* is the most famous.

Migne, *Patr. Lat.*, 193; E. Sackur, *Libelli de Lite*, 3 (*Mon. Germ. Hist.*, 1897). F.J.E.R.

Gérin-Lajoie, Antoine (*Yamachiche, Que. 4 VIII 1824; †Ottawa 4 VIII 1882), French-Canadian poet and novelist. Educated at the College of Nicolet, he wrote while still a student a poem on the Canadian exiles of the 1837 rebellion, beginning 'Un Canadien errant, banni de ses foyers', which has become one of the chief patriotic songs of French Canada. In 1852, after several years in journalism, he was appointed translator to the Quebec legislative assembly, and shortly after the establishment of the federal Parliament at Ottawa in 1867 he became its assistant librarian. His two novels represent the beginning of the naturalistic treatment of rural life in Quebec, but have a strong didactic tendency.

Novels: *Jean Rivard le Défricheur* (1874); *Jean Rivard l'Économiste* (1876).—History: *Dix ans au Canada, 1840–50* (1888).
L. de Montigny, *A. G.-L.* (1926). B.K.S.

Germanus: see Bachur, Elijah.

Germez, Adam C. van (*Amsterdam 1610; †1667), Dutch playwright and actor, barber and bookseller. He recited in the theatre the funeral oration on Hooft, which G. Brandt had adapted from du Perron's oration on Ronsard. He also translated *Vervolgde Laura* (1645) and *De Klagende Klaezjenor en doolende Doristee* (1647), both after Rotrou.

A. van Halmael, jr., *Bijdragen tot de geschiedenis v. h. tooneel* (1840). A.M.B.W.

Gerok, Friedrich Karl von (*Vaihingen 30 I 1815; †Stuttgart 14 I 1890), German religious poet, celebrated preacher and court-chaplain, whose *Palmblätter* were much translated, and whose melodious verse ranges edifyingly over historical, patriotic and biblical subjects and the beauties of nature.

Evangeliumpredigten (1856); *Palmblätter* (1857, 131st ed. 1902; tr. J. E. A. Brown, *Palm Leaves*, 1869); *Pfingstrosen* (1864); *Pilgerbrod* (1866); *Blumen und Sterne* (1868); *Deutsche Ostern* (1871); *Von Bethlehem bis Golgatha* (1881); *Ausgewählte Dichtungen* (1907).
F. Braun, *Erinnerungen an K. G.* (1891); G. Gerok, *K. G., ein Lebensbild* (1892).
H.A.P.

Gerov, NAYDEN (*Koprivshtitsa 3 IX 1823; †Plovdiv 7 VIII 1900), Bulgarian poet and philologist. Educated in Russia, he was for a time Russian consul in Bulgaria. After 1850 he turned to literature and greatly influenced modern Bulgarian language and literature. His poem *Stoyan i Rada* (Odessa, 1845) is the first major poetical work in contemporary Bulgarian literature. He published many books on Bulgarian folk-lore, language and education. His major work, *Rechnik na Balgarskiya Ezik* (5 vols, 1895–1904, in Bulgarian and Russian), was the first modern Bulgarian dictionary.

Balgarski Ezik i Obrazovanie (Istanbul, 1852); *Pravilo ot Pravopissanie* (Vienna, 1872).
T. Panchev, *N. G.* (1923); M. Poprujenko, *Iz Arhivata na G.* (1931).
M.P.

Gershom ben Judah, 'ME'OR HAGGOLAH' (*Metz *c.* 960; †Mainz 1028), German Hebrew liturgical poet. He is the first Hebrew writer in Germany and through his teaching and ordinances greatly influenced the later development of German Jewry. His poems, in simple language, some of them relating to current persecutions, found many imitators.

Seliḥoth u-fizmonim, ed. A. M. Habermann (1944).
A. Marx, *Essays in Jewish Biography* (1947).
C.R.

Gerson, JEAN; or JEAN LE CHARLIER (*Gerson, nr Rethel 14 XII 1363; †Lyons 12 VII 1428), French ecclesiastic and author. Chancellor of the University of Paris from 1395, his public activity was directed towards ending the schism and reforming the church. He played a great part at Constance (1415–18), where he was the leading exponent of the doctrine of the supremacy of a general council. In Vienna 1418–19, he returned to France after the murder of Jean Sans Peur (10 IX 1419) and spent his last years in Lyons. Most of Gerson's immense output in Latin and French (on morals, education, theology and philosophy) was evoked by the needs of the contemporary situation; his mystical and devotional treatises, however, have enduring value. A devout contemplative and a man of balanced wisdom, he attacked the excesses of rational theology and the intellectualism of the schools while at the same time rejecting the emotional extravagance and pantheistic tendencies of much contemporary mysticism.

Opera omnia, ed. E. Du Pin (Antwerp, 1706; only the Latin works); *Le Traité contre le Roman de la Rose*, ed. E. Langlois in Romania, 45 (1918–19); *La Montagne de Contemplation* and *La Mendicité spirituelle*, ed. M. J. Pinet (1927) and P. Pascal (1945); *Ad Deum vadit* (sermon), ed. G. Frénaud (1948).
J. B. Schwab, *Johannes G.* (1856); J. L. Connolly, *John G.* (1928); J. Stelzenberger, *Die Mystik des J. G.* (1928); A. Combes, *J. G. commentateur dionysien* (1940); E. Gilson, *La Philosophie au moyen-âge* (1944).
F.W.

Gersonides, LEVI BEN GERSON, known as RALBAG (*1288; †Bagnols 1344), Provençal Hebrew philosopher and scientific writer; inventor of the 'Jacob's Staff' and other astronomical instruments. He wrote commentaries to several books of the Bible. His chief work, *Milḥamoth Adonai* ('Wars of God'), develops the theme of revelation versus philosophy with constant reference to the system of Averroes.

Milḥamoth Adonai (1st ed. Riva di Trento, 1560), *Die Kämpfe Gottes*, tr. B. Kellermann (1914).
I. Weil, *Philosophie religieuse de Lévi b. Gerson* (1868); N. Adlerblum, *A study of G. in his proper perspective* (1926); I. Husik, *History of Medieval Jewish Philosophy* (1946); J. Carlebach, *Levi b. Gerson als Mathematiker* (1910).
C.R.

Gerstäcker, FRIEDRICH (*Hamburg 10 V 1816; †Brunswick 31 V 1872), German novelist. He roamed over America as a jack of all trades from 1837 to 1852. He subsequently travelled to Central and South America, Australia and the Dutch East Indies, Egypt and Abyssinia. In the Franco-German war he was war correspondent for the Gartenlaube. Of his 44 volumes, written in an old-fashioned involved style, his American novels are still readable on account of their keen observation and their confident admiration of the democratic way of life.

Die Regulatoren in Arkansas (1845; *The Feathered Arrow, or, The Forest Rangers*, tr. 1851); *Die Flusspiraten des Mississippi* (1848; *The Pirates of the Mississippi*, tr. 1856); *Germelshausen* (1862; *The Strange Village, and*

The Burgomaster's Daughter, tr. 1878).—*Streif- und Jagdzüge durch die Vereinigten Staaten Nordamerikas* (1844; *Wild Sports in the Far West*, tr. 1854); *Mississippi-Bilder* (1847; *Western Lands and Western Waters*, tr. 1864).

G. H. R. O'Donnell, 'G. in America', in Pub. Mod. Lang. Ass. of America, 42 (1927); E. Seyforth, *F. G.* (1930); A. J. Prahl, *G. und die Probleme seiner Zeit* (1938) and 'America in the Works of G.', in Mod. Lang. Quart., IV (1943). E.R.

Gerstenberg, Heinrich Wilhelm von (*Tondern, Schleswig 3 I 1737; †Altona 1 XI 1823), German dramatist. In youth Gerstenberg met Gellert in Leipzig. The son of an officer, he saw war service in the Danish army but entered the civil administration in 1768. He retired in 1812. Gerstenberg's literary activity was chiefly concentrated in the late 1760s, when he published his *Briefe über die Merkwürdigkeiten der Literatur* (also called *Schleswigsche Literaturbriefe*) and the stark tragedy of hunger *Ugolino*, based on Dante. These two works exercised a powerful influence on 'Sturm und Drang'.

Verse: *Tändeleien* (1759); *Kriegslieder* (1764).—Plays: *Ugolino* (1768); *Minona* (1785).—Criticism: *Briefe über Merkwürdigkeiten der Literatur* (3 vols, 1766–67; ed. A. v. Weilen, 1888).—*Vermischte Schriften* (3 vols, 1815).

M. Jacobs, *Gerstenbergs Ugolino* (1898); A. M. Wagner, *G. und der Sturm und Drang* (2 vols, 1920–24); J. W. Eaton, *G. and Lessing* (1938). H.B.G.

Gervase of Canterbury (*Maidstone *c.* 1141; †*c.* 1210), English chronicler, became a monk of Christ Church, Canterbury in 1163. He played an active part in the disputes of the monastery. His chief works are a chronicle from 1100 to 1199 and a history of the archbishops of Canterbury.

Historical Works, ed. W. Stubbs (1879–80). R.R.R.

Gervase of Tilbury (*Tilbury *c.* 1150; †*c.* 1235), English historian and lecturer on canon law at Bologna, was appointed marshal of the kingdom of Arles by emperor Otto IV. His chief work, the *Otia Imperialia*, was written about 1212 for the entertainment of Otto. It is a geographical and historical compendium with a collection of strange tales. A book of anecdotes prepared for Henry III, called the *Liber Facetiarum*, is not extant.

Otia Imperialia, ed. G. G. Leibnitz, *Scriptores Rerum Brunsvicensium* (1707); *Radulphi de Coggeshall Chronicon*, ed. J. Stevenson (1875). R.R.R.

Gessner, Salomon (*Zurich 1 I 1730; †*ibid.* 2 III 1788), Swiss writer. The son of a bookseller, Gessner, after a period in Berlin, became a landscape painter and engraver in Zurich. He wrote prose idylls which he illustrated himself. His work expresses the desire of the age for the simple and natural, remaining, however, bound by the rationalistic conventions. In consequence it enjoyed great popularity.

Die Nacht (1753); *Daphnis* (1754); *Idyllen* (1756); *Idyllen* (5 vols, 1772).—*Schriften* (4 vols, 1762); *Sämtliche Schriften* (2 vols, 1777).

H. Wölfflin, *S. G.* (1889); F. Bergemann, *S. G.* (1913); P. Leeman, *S. G.* (1929). H.B.G.

Geyter, Julius de (*Lede 25 V 1830; †Antwerp 18 II 1905), Flemish poet, writer of cantatas (set to music by Peter Benoit), political poems (*Geuzenlied*, 1872) and epic poems. He adapted *Reinaert* (1874) in the Middle Dutch accent verse.

De Rubenscantate (1877); *De wereld in* (1878); *De Muze der geschiedenis* (1880); *De Rijn* (1882); *Th. van Rijswijckcantate* (1884).—*Drie mensen van in de wieg tot in het graf* (1861 and 1864); *Keizer Karel en het rijk der Nederlanden* (1888).—*Volledige Werken* (7 vols, 1908).

M. Rooses, *Letterkundige Studiën* (1894). R.F.L.

Gezelle, Guido (*Bruges 1 V 1830; †*ibid* 27 XI 1899), Flemish poet, one of the masters of modern lyricism, was educated at the seminary at Roeselare where, after being ordained priest in 1854, he became a teacher and exercised a strong moral and literary influence on various pupils, among whom were Hugo and Gustaf Verriest and E. van Oye. In Bruges, after failing as headmaster of the Seminarium Anglo-Belgicum, he embarked on polemic journalism (in his own anti-liberal weekly *'t Jaer 30* and elsewhere). On the verge of neurasthenia he left Bruges in 1872 and became a curate at Courtrai. The poetical harvest of this first period (*c.* 1850–70) is one of the highlights of romanticism. Already expressive of a refined sensuousness, his lyricism, inspired by nature, friendship with pupils, his love of his native country and God, is an often passionate outpouring of a very sensitive personality endowed with a wide range of sentiment. Almost from the start Gezelle displayed originality in diction and imagery, rhythm, rhyme and harmony, fashioned from popular speech into an instrument as sensitively refined as it is spontaneous and personal.

After years of silence, of physical recovery and gradual reconciliation with the outer world he inaugurated a new period of poetical production which was to continue from *c.* 1877 until his death. After publishing his excellent translation of Longfellow's *Hiawatha* (1886), he devoted himself to philological and literary work, becoming director of the English Canonesses at Bruges, where he died. In Gezelle's mature poetry the outpouring of feeling gave way to more self-contained lyrical compositions. A considerable part of his work consists of nature poems of such intense sensuous perception and in language evocative of such almost physical presence as to constitute one of the summits of impressionism. But in this same period Gezelle wrote hymns of the most mystical profundity, spiritual poetry about time, death and eternity in the Christian cycle, nature, man, God.

Although essentially a true original poet Gezelle also has great merit as a writer on philology and folk-lore. Moreover he was the great moving force behind the Flemish cultural renaissance at the end of the 19th century.

Verse: *Kerkhofblommen* (1858); *Dichtoefeningen* (1858); *Kleengedichtjes* (1860); *Gedichten, gezangen en gebeden* (1862); *Liederen, leerdichten et reliqua* (1880); *Tijdkrans* (1893); *Rijmsnoer* (1897); *Laatste verzen* (1901).—Prose: *Uitstap in de Warande* (1882); *De ring om 't kerkelijk jaar* (1908).—*Jubileumuitgave van G. Gezelle's Volledige Werken* (18 vols, 1930–39); *Gezelle's Werken*, ed. F. Baur (4 vols, 1949).—*Poèmes choisis* (tr. E. Cammaerts and Ch. van den Borren, 1908); *Les beaux poèmes* (tr. M. Christiaens and P. Groult, 1930); *Lyra Belgica*, I (Eng. tr. C. and F. Stillman, 1950).—*Gedichte* (tr. R. A. Schröder, 1917); *Ausgewählte Gedichte* (tr. J. Decroos, 1938); *Im Kranz der Gezeiten* (tr. H. Graef, 1950).

H. Verriest, *Twintig Vlaamsche Koppen*, II (1901); G. L. van Roosbroeck, *G. G. The mystic poet of Flanders* (1919); A. Walgrave, *Het leven van G. G.* (2 vols, 1923–24); U. van den Voorde, *G. G.* (1926); B. Verhoeven, *G. G.* (1930); A. Verwey, 'G. G.', in Leiding, I (1930); F. Baur, *Uit G.'s Leven en Werk* (1930); H. Roland Holst, *G. G.* (1931); R. F. Lissens, *Het impressionisme in de Vlaamsche letterkunde* (1934); R. Guarnieri, *G. G., vita del poeta e saggio delle sue poesie* (1941); W. Willems, *G. G.* (1944); A. Vermeylen, *De Vlaamse Letteren van G. tot heden* (1949). R.F.L.

Gha'ani: see Qa'ani.

Ghālib, Asadullah Khān (*Agra 1796; †Delhi 1869), one of the leading literary figures at the court of Bahādur Shāh, last Mogul emperor of Delhi. He was the author of many innovations in Urdu prose and poetry. He was the first to use Urdu instead of Persian as the medium of correspondence with his friends, and he is looked on as the founder of standard Urdu literary prose. He felt the necessity of finding a wider sphere than the *ghazal* as a form of poetry, and paved the way for his distinguished pupil Altāf Husain Hāli of Pānipat. H.G.R.

Ghazāli, Muhammad: see Qazāli.

Gherardi, Giovanni, known as Giovanni da Prato (*Prato *c.* 1367; †Florence 1442/46), Italian poet; *Lector Dantis* in Florence from 1417 to 1425. His writings, of which *Il Paradiso degli Alberti* is the most interesting, abound in echoes of Dante, Petrarch and Boccaccio.

Il Paradiso degli Alberti, ed. A. Wesselofsky (1867).

F. Novati, 'G. G. da Prato', in Misc. fiorent. di erudiz. e stor., 1 (1866). P.McN.

Gherardi del Testa, Tommaso (*Terricciola di Pisa 1818; †Pistoia 1881), Italian novelist and playwright. Remembered chiefly for his comedies, some of which are still acted, Gherardi succumbed to the influence of French drama and left little that was original, except perhaps *La carità pelosa*, *Le coscienze elastiche* (1861) and *Il vero blasone* (1862).

Teatro comico dell'avvocato T. G. del T. (4 vols, 1856–83).

I. Sanesi, *La Commedia*, 2 (1935). B.R.

Ghica, Ion, Bey of Samos (*Bucharest 16 VIII 1816; ∞1847 Sasha Mavros; †Ghergani 1897), Rumanian scholar and politician, wrote many scientific and political works but it is his *Scrisorile către Alecsandri* (1884) which entitle him to a place in Rumanian literature. His aim was to show in a literary garb the historical truths of the period between 1821 and the union of the principalities (1859).

Coup d'œil sur l'état actuel de la Valachie (1835); *Poids de la Moldo-Valachie dans la question d'Orient* (1835); *Dernière occupation des principautés* (1853); *Convorbiri economice* (5 pts, 1866); *Scrisorile către Alecsandri* (1884; 2nd ed. 1887; 3rd ed. 4 vols, 1905); *Aminţire din pribegie după 1848* (1890).

C. I. Istrati, *Activitatea stiinţifica a lui I. G.* (1902); P. V. Hanes, *Studii de Literatura romăna*, I (1910); N. Georgescu-Tistu, *I. G. scriitorul* (1935). A.V.W.

Ghistele, Cornelis van, alias Talpa or de Mol (*Antwerp *c.* 1520?; †after 1570), Dutch poet in the Rederijker tradition, a weaver by trade. As factor of the Chamber of Rhetoric 'De Goudsbloem' he wrote several dramas (*Van Eneas en Dido*, *Van Hero en Leander* etc.); the classical subjects and even more their realism and eroticism bear witness to the renaissance spirit. He also wrote poems in Latin and translated from Ovid, Terence, Virgil, Sophocles (*Antigone*, ed. J. Grietens, 1922) and Horace.

J. A. Worp, in Tijdschr. Nederl. T. en Lett., 20 (1900); W. van Eeghem, in Versl. Med. Vlaamse Ac. (1941). J.J.M.

Giacometti, PAOLO (*Novi Ligure 19 III 1816; †Gazzuolo 31 VIII 1882), Italian playwright of prolific output. His work, mainly romantic historical and social drama, though popular in his own day, is that of a professional rather than an artist. His best known plays are *Elizabetta, Regina D'Inghilterra* (1853) and *Il Poeta e la Ballerina* (1841).

Teatro scelto (4 vols, 1857–63).
G. Costetti, *La Compagnia Reale Sarda e il teatro dal 1821 al 1855* (1893); G. Grimaldi Grosso, *P. G. nella vita e nelle opere* (1916). N.K.W.

Giacomino da Verona (*fl.* mid-13th century), north Italian religious poet. A Franciscan friar, Giacomino wrote two poems, the one on the 'Heavenly Jerusalem', the other on the 'Infernal Babylon', of 280 and 340 lines respectively. The monorhymed quatrains run fluently; but are not otherwise remarkable.

E. Monaci, *Crestomazia ital. dei primi secoli* (1912); C. Dionisotti and C. Grayson, *Early Italian Texts* (1949).
G. Bertoni, *Il Duecento* (2nd ed. 1930); L. Russo, *Ritratti e disegni storici*, III (1951). K.F.

Giacomino Pugliese (*fl. c.* 1200–50), Italian poet of the Sicilian School (q.v.). Nothing is known of his life. The 8 love-poems ascribed to him are remarkably fresh and clear; he is perhaps the most genuine poet of the school. One may note his use, in one of the poems, of the 'popular' contrasto-form—a kind of amorous altercation.

Le Rime di G. P., ed. M. Santangelo (1937); E. Monaci, *Crestomazia ital. dei primi secoli* (1912); C. Dionisotti and C. Grayson, *Early Italian Texts* (1949).
V. De Bartholomaeis, *Primordi della lirica d'arte in Italia* (1943); G. Bertoni, *Il Duecento* (2nd ed. 1930). K.F.

Giacosa, GIUSEPPE (*Colleretto Parella, now Pedanea, Aosta 21 X 1847; †1 IX 1906), Italian writer of versatile genius with a personal preference for the theatre. The friend of De Amicis and Boito his success began with plays in verse on pseudo-medieval subjects in the romantic style, e.g. *Una partita a scacchi* (1873); from these he was attracted to French naturalism, producing *I Tristi Amori* (1888), considered by many his best work, and finally to Ibsen. Though his work often lacks thought or passion, much of it is animated by a love of beautiful things far removed from reality. His *Novelle e Paesi valdostani* (1886) and other works are still read and he was part author of the librettos of Puccini's *La Bohème, Tosca* and *Madam Butterfly*.

Teatro in prosa e in versi di G. G., ed. Casanova (n.d.).
S. Sciuto, *G. G. e la sua opera* (1910); La Lettura, 10 (1906). N.K.W.

Giamboni, BONO (*c. 1230; †c. 1300), Florentine prose-writer. A lawyer by profession, he, with Brunetto Latini, was the chief Italian prose-translator of his century. He made versions of Orosius, of Latini's *Trésor*, of *The Art of War* of F. Vegetius and of minor medieval works of edification. He wrote also an original *Introduction to the Virtues*. His prose is admired for elegance and precision.

Delle Storie de P. Orosio, ed. F. Tassi (1849); *Il Tesoro di B. L. volgarizzato da B. G.*, ed. Gaiter (1878–83); for other works see E. Proto, in Studi medievali, 3 (1908), and L. Mannucci, in Studi di filologia romanza, 9.
S. Debenedetti, 'B. G.', in Studi medievali, 4 (1913); G. Bertoni, *Il Duecento* (2nd ed. 1930). K.F.

Giambullari, PIER FRANCESCO (*Florence 1495; †*ibid.* 24 VIII 1555), Italian historian and man of letters, wrote the first European history in Italian—a work of greater stylistic elegance than historical value—and a grammar of Florentine usage, which he championed in the contemporary language controversy.

Historia dell'Europa (from A.D. 887 to 947, unfinished), ed. C. Bartoli (1566), A. Mortara (1822), A. Gotti (1856), G. Marangoni (1910); *Il Gello* (1546); *De la lingua che si parla e scrive in Firenze* (1551).
G. Kirner, *Sulla storia dell'Europa di P. F. G.* (1889); C. Vallacca, *La vita e le opere di P. F. G.* (1898); G. L. Luzzato, *L'Arte di P. G.* (1934). P.McN.

Gianni dei Ricevuti, LAPO (*Florence *c.* 1270; †*c.* 1330), Italian poet. A notary by profession, he was a friend of Cavalcanti and Dante and is mentioned by the latter in a famous sonnet and in *De Vulg. El.* His own verse (16 poems, mostly *canzoni* and *ballate*) is average *stilnovismo* (q.v.) in style and diction; more light-hearted than Cavalcanti, less pensive, of course, than Dante—yet resembling the latter's *Vita Nuova* in its representation of the *donna* as 'beatific', more perhaps than the verse of any other member of the group.

Rime de L. G. e di Gianni Alfani, ed. E. Lamma, Lanciano, Carabba (1912); *Rimatori del dolce stil novo*, ed. L. Di Benedetto (1939).
F. Figurelli, *Il dolce stil novo* (1933); F. Biondolillo, *Dante creatore del d. st. n.* (1937).
K.F.

Giannone, PIETRO (*Ischitella 7 V 1676; †Turin 7 III 1748), Italian historian. Jurist; a follower of Vico; excommunicated (1723), he lived in exile (Vienna, Venice, Geneva) and died after 13 years in prison. Giannone wrote the *Storia civile del Regno di Napoli* (1723), a comprehensive survey of Neapolitan history, advocating secular government and opposing the political pretensions of the papacy. Other works include an autobiography and the *Triregno*, a critical examination of Catholic dogma.

Storia civile del Regno di Napoli (4 vols, 1723; 11 vols, 1823); *Il Triregno*, ed. Parente (3 vols, 1940); *La Vita di P. G.*, ed. Nicolini (1905).
F. Nicolini, *Gli scritti e la fortuna del G.* (1913) and *Le teorie politiche di P. G.* (1915); L. Marini, *P. G. e il giannonismo a Napoli nel Settecento* (1950).
M.W.

Giannotti, DONATO (*Florence 27 XI 1492; †Rome 27 XII 1573), Italian writer. Secretary to republican, exile from Medicean, Florence, he advocated for his native city the *governo misto* of his admired Venice in political writings which display acute analysis if restricted vision.

Opere politiche e letterarie, ed. F. L. Polidori (2 vols, 1850).
I. Sanesi, *La vita e l'opera di D. G.* (1889); E. Zanoni, *D. G. nella vita e negli scritti* (1900).
P.McN.

Gibbon, EDWARD (*Putney 27 IV 1737; †London 16 I 1794), English historian. The greatest of historians, Gibbon is also, thanks to his *Autobiography*, the best known. It describes his removal to Lausanne after his conversion to Roman Catholicism at Oxford, and his abortive love-affair ('I sighed as a lover, I obeyed as a son'); his subsequent service with the Hampshire militia, which was 'not useless to the historian of the Roman Empire'; and his momentous visit to Rome in 1764. Gibbon's residence in Switzerland had given him a cosmopolitan outlook and he wrote with equal ease in French and English. Even more than the wide reading and exact scholarship by which he prepared himself for his life's work, his style has ensured his lasting fame. Its deliberation and formality are in keeping with the massiveness of his theme, while his innuendo and irony, with the urbanity of the 18th century, play especially upon religious subjects, 'sapping a solemn creed with solemn sneer'.

Essai sur l'Étude de la Littérature (1761; Eng. tr. 1764); *Critical Observations on the Sixth Book of the Aeneid* (1770); *The History of the Decline and Fall of the Roman Empire* (I, 1776; II and III, 1781; IV, V, VI, 1788; ed. J. B. Bury, 7 vols, 1896–1900).—*Miscellaneous Works*, ed. Lord Sheffield (2 vols, 1796), ed. J. B. Bury (1907); *The Autobiographies of E. G.*, ed. J. Murray (1896); *The Memoirs of the Life of E. G.*, ed. G. Birkbeck Hill (1900, standard ed.); *Letters*, ed. R. E. Prothero (2 vols, 1896); *Journal*, ed. D. M. Low (1929).
J. C. Morison, *G.* (1878); G. M. Young, *E. G.* (1932); E. Blunden, *E. G. and his Age* (Arthur Skemp Memorial Lecture, 1935); R. B. Mowat, *G.* (1936); D. M. Low, *E. G.* (1937); J. E. Norton, *A Bibliography of the Works of E. G.* (1940).
R.F.

Giese, FRANZ (*Münster 21 XII 1845; †Neuss 9 XI 1901), Low German collector and writer of anecdotes centred round one Franz Essink, a citizen of Münster in Westphalia; they were later continued by Landois.

Franz Essink, sin Liäwen un Driven äs aolt Mönstersk Kind (1874).
G.C.

Giesler-Anneke, MATHILDE FRANZISKA (*Lerchenhausen, Westphalia 3 IV 1817; ∞3 VI 1847 Fritz Anneke; †Milwaukee, Wisc. 25 XI 1884), German-American suffragist and author. Originally a pious Roman Catholic she became a freethinker and a pioneer of feminism. After the Baden revolution of 1848 the Annekes had to flee to the United States where she continued her work for women's suffrage.

Das Weib im Konflikt mit den sozialen Verhältnissen (1846); 'Memoiren einer Frau aus dem Badisch-Pfälzischen Feldzug', ed. A. B. Faust, in Americana Germanica, 20 (1918).
G. H. Genzmer, in *Dict. Am. Biog.*, VII (1931).
E.R.

Gifford, HUMFREY (*fl.* 1580), English poet and translator, possibly schoolmaster at Barnstaple, and probably second son of Anthony Gifford of Halsbury. His felicitous verse and readable prose may have been known to Shakespeare. He is reminiscent of Chaucer, the Italians and the *Mirror for Magistrates*.

A Posie of Gilloflowers (1580); *Complete Poems and Translations in Prose*, ed. A. B. Grosart (1875), ed. F. J. Harvey Darton (1933).
B.L.J.

Gifford, WILLIAM (*IV 1756; †London 31 XII 1826), English man of letters, editor of Quarterly Review from its inception by anti-radicals, 1809. An adherent of the old school in literature, he bitterly criticized rising writers, published an attack on Keats's *Endymion* in 1819 and earned the hatred of Hazlitt.

Baviad and *Maeviad* (satires pub. tog. 1797); *Epistle to Peter Pindar* (1800); *Perseus* (1821, verse tr.).

R. B. Clark, *Life* (1931); C. C. Southey, *Life and Correspondence of Robert Southey* (6 vols, 1849–50; for light on Gifford as editor); Hazlitt, *Spirit of the Age* (for bitter attack on Gifford, 1825). R.M.H.

Gigli, GIROLAMO (*Siena 14 X 1660; †Rome 4 I 1722), Italian dramatist. Academician; professor of Tuscan letters, Siena; exiled (1717); a precursor of Goldoni in theatrical reform. Radically opposed to all hypocrisy, Gigli composed satirical comedies in the French classical style, notably *Don Pilone* (1711), in imitation of Molière's *Tartuffe*, and the farcical *Sorellina di Don Pilone* (1712). Other works include miscellaneous verse, satirical prose and the *Vocabolario cateriniano* (1707, 1717), a dictionary defiantly asserting the superiority of Sienese over the Florentine dialect.

Scritti satirici in prosa e in verso, ed. Bianchi (1865); *Il Gazzettino*, ed. Allodoli (1913); *Vocabolario cateriniano*, ed. Fanfani (1866).—*Opere* (3 vols, 1797–98, incomplete).

F. Favillo, *G. G. senese nella vita e nelle opere* (1907). M.W.

Gilani, 'ABD AL QADIR (*Nif (Gilan) 1077 ?; †Baghdad 1166 ?), founder of the first great Moslem mystic brotherhood. He went to Baghdad in 1095 where he studied law and philology. In 1127 he started preaching and by 1134 was so popular that a convent was built for him by private subscription. Other convents soon recognized his authority, which after his death (sometimes through only loosely connected congregations) spread over the entire Moslem world.

His works consist mainly of sermons (some of the best in Islamic literature), prayers and treatises on ritual and ethics—notably his famous Sufi manual *Al Ghunya*. The style is usually free of technicalities and the spirit one of toleration and philanthropy. The Qadiri order was generally progressive and unfanatical.

Al Ghunya Li-tālibi Tariq al Haqq (1871); *Al Fath al Rabbani* (1884); *Hizb Basha'ir al Khairāt* (1886); *Al Fuyudat al Rabbaniya* (1886).

L. Rinn, *Marabouts et Khouan* (1884); A. Le Chatelier, *Confréries Musulmanes du Hejaz* (1887); O. Depont and X. Coppolani, *Confréries Religieuses Musulmanes* (1897); D. S. Margoliouth, 'Abd al Qadir al Djili', in Ency. of Islam, I (1913); H. A. Rose, *The Darvishes* (1927). W.A.el K.

Gilbert, GABRIEL (*c. 1610; †c. 1680), French dramatist and poet. Among his patrons were Richelieu and queen Christina of Sweden, who appointed him her resident in Paris (1657). He used his moderate talent in composing light verse and a series of romantic tragedies and tragi-comedies.

Téléphonte (1641); *Hypolite ou Le Garçon insensible* (1647); *Sémiramis* (1647); *La Mort d'Arrie et de Pétus* (1659); *Théagène* (1662); *Les Amours d'Ovide* (1663); *Héro et Léandre* (1667).

E. J. Pellet, *A Forgotten French Dramatist, G. G.* (Paris, 1931). G.B.

Gilbert, SIR HUMFREY (*Compton, nr Dartmouth; ∞1578/79 ? daughter of John Aucher; †off the Azores 9 IX 1583), English soldier, statesman, seaman, pioneer-colonist, famed for his efforts to find the north-west passage, whose tract *Queen Elizabeth's Academy* (1572) suggests much that was obtained by Bodley and, later, London University.

Queene Elizabethes Achademy, repr. Early Eng. Text Soc., Ex. Ser. (1869); *A Discourse of Discoverie for a new Passage to Cataia* (1576), ed. C. Slafter (1903). B.L.J.

Gilbert, NICOLAS-JOSEPH LAURENT (*Fontenay-le-Château, Vosges 1751; †Paris 12 XI 1780), French poet. The pathos of his elegiac verse caused him to be claimed as a forerunner of the romantics. His hatred of the anti-religious rationalism of his century breaks out in his satirical poems *Le Dix-huitième siècle* (1775) and *Mon Apologie* (1778). His early death was caused by a riding accident.

Œuvres complètes (1823); *Œuvres choisies*, ed. P. Perret (1882).

A. de Vigny, *Stello* (1832, his life romanticized); E. Laffay, *Le poète G.* (1898). G.B.

Gilbert, SIR WILLIAM SCHWENCK (*London 18 XI 1836; ∞Lucy Agnes Turner; †Harrow Weald 29 V 1911), English dramatist and humorous verse writer. Having achieved success with his skittish verses (*The Bab Ballads*, 1869) and several comedies and burlesques, he entered into the famous partnership with (Sir) Arthur Sullivan the musician, writing the witty, satirical, delightfully absurd librettos for the most popular light operas of the century.

H.M.S. Pinafore (prod. 1878); *The Pirates of Penzance* (1879); *Patience* (1881); *The Mikado* (1885); *The Gondoliers* (1889).
W. Archer, *English Dramatists of Today* (1882); E. A. Browne, *W. S. G.* (1907); L. Baily, *The Gilbert and Sullivan Book* (1952).
R.A.S.-J.

Gildas (*c. 500; †570), Romano-British historian, author of the *De Excidio et Conquestu Britanniae* (c. 547), a primary but unreliable document for early English history.

Ed. T. Mommsen in *Mon. Germ. hist., auct. antiq.*, 13 (1898); Migne, *Patr. Lat.*, 69.
F. M. Stenton, *Anglo-Saxon England* (2nd ed. 1947).
R.W.B.

Gildon, Charles (*Gillingham, Dorset 1665 ?; ∞1688; †London ? 1724), English dramatist, critic, editor and writer of much miscellaneous prose and verse of varying quality and importance. A Roman Catholic and at Douay (1677), Gildon later became a deist. Conflict with Pope earned him a disparaging judgment with which he is still encumbered. If his original ability is weak, he shows strength in his understanding of the literary standards of his time, and his *Life of Betterton* (1710) says much worth saying on the contemporary theatre. His criticism of Shakespeare is not negligible, and he was associated with open praise of Milton, editing *Miscellaneous Letters* (1694).
B.L.J.

Letters and Essays (1694), 2 essays repr. in W. H. Durham, *Critical Essays 1700–25* (1915); *The Lives and characters of the English Dramatick Poets* (1699); *Complete Art of Poetry* (2 vols, 1718) part repr. in W. H. Durham above; *The Life . . . of Mr Daniel Defoe* (1719), repr. P. Dottin (1923, with biog.).
J.R.B.

Giles of Rome (*Rome 1246/47; †Avignon 22 II 1316), philosopher, pupil of Thomas Aquinas; prior-general of the Augustinian Order (1292) and bishop of Bourges (1295). He wrote commentaries on Aristotle, Peter Lombard and Porphyry as well as political treatises which had a widespread influence.

G. Boffito, *Saggio di bibliografia Egidiana* (1911); U. Oxilia and G. Boffito, *Un trattato inedito di E. Colonna* (1908); U. Mariani, *Scrittori Politici Agostiniani del sec. XIV* (1927).
R.R.R.

Gilles de Paris (*fl.* 1200), author of a Latin poem, the *Carolinus*, on the virtues of Charlemagne, which he presented to prince Louis, son of Philip Augustus.

H. F. Delaborde, 'Note sur le *Carolinus* de G. de P.', in *Mélanges Émile Chatelain* (1910).
F.J.E.R.

Gilles le Vinier (†Arras 13 XI 1252), French lyric poet. Mentioned in 1225 as canon of Lille and official of Arras; canon of Arras in 1234. Six of his poems (ed. A. Metcke, 1906), metrically ingenious and in a light and graceful style, are extant.

A. Guesnon, *Recherches biographiques sur les trouvères artésiens* (1894).
F.W.

Gilm zu Rosenegg, Hermann von (*Innsbruck 1 XI 1812; †Linz 31 V 1864), Austrian poet. Striving for political awakening in the Tirol, he attracted official disfavour by his passionate anti-jesuitical verse. His love-poems and lyrics reveal a sensitive ear and eye.

Tiroler Schützenleben (1863); *Gedichte* (2 vols, 1864; sel. tr. J. G. Legge, *Rhyme and Revolution in Germany*, 1917).—*Gesamtausgabe*, ed. R. Greinz (1895); *Familien- und Freundesbriefe*, ed. M. Necker (1913).
A. Dörrer, *Gilms Weg und Weisen* (1924).
H.A.P.

Gilpin, William (*nr Carlisle 4 VI 1724; ∞c. 1754 Margaret Gilpin; †Boldre 5 IV 1804), English author. His poetical and reflective accounts of his travels in England, illustrated by his own aquatint engravings, set a fashion for picturesque travel-books, satirized in Dr Syntax.

Observations on the River Wye and several parts of South Wales (1782; followed by similar works on Cumberland, Westmorland, Scottish Highlands, Isle of Wight, West of England); *Remarks on Forest Scenery and other Woodland Views* (1790); *Life of Latimer* (1755; followed by lives of Wycliffe, Cobham, Huss, Jerome of Prague, Zisca); *Essay on Prints* (1768); *Lectures on Church Catechism* (1779).
Warner, *Literary Recollections. Original Letters from W. G.* (1817).
R.M.H.

Gil y Carrasco, Enrique (*Villafranca del Bierzo, León 1815; †Berlin 1846), Spanish novelist and poet. He studied law and the humanities; entered diplomacy; was a friend of Espronceda and Humboldt. Though a fine, delicate poet he is mainly known for *El señor de Bembibre* (1844, new ed. 1920), considered the best romantic novel in Spanish. Much of its charm is due to its lyrical qualities. The subject centres round the Order of the Templars in Spain.

Obras (2 vols, 1883).—*El Señor de Bembibre*, Eng. tr. G. W. Gethen and L. Veaho as *The Mystery of Bierzo Valley* (1938).
J. M. Goy, *E. G. Su vida y sus escritos* (1924).
R.M.N.

Gil y Zárate, Antonio (*Real Sitio de San Ildefonso 1793; †Madrid 1861), Spanish playwright. He studied science at the Sorbonne; became professor of

French and an academician; and intervened in politics. His first plays were of a neo-classical French pattern but under romantic influence he evolved towards historical drama. His *Carlos II* was a disguised political attack against reactionary Spain. His fame died with him.

Obras dramáticas (Paris, 1850).—*Un año después de la boda* (1826); *Blanca de Borbón* (1835); *Don Trifón o todo dinero* (1841); *Carlos II, el hechizado* (1844); *Guzmán el Bueno* (1847).

Marqués de Valmar, 'Don A. G. y Z', in *Aut. Dram. Contemp.* (1883). R.M.N.

Ginsberg, Mordechai Aharon (*Salant 3 XII 1795; †Vilna 5 XI 1846), Hebrew essayist. Ginsberg's main contribution to the Jewish 'enlightenment', was to make general knowledge accessible to the Jewish community by translating history and geography into Hebrew. In his autobiography *Aviezer* he gave a candid and startling description of his childhood and youth. Y.H.

Gioberti, Vicenzo (Turin 5 IV 1801; †Paris 26 X 1852), Italian patriot, philosopher and author whose plans for reform embraced most aspects of Italian life. Exiled in 1833 for his adherence to Mazzini, he returned in 1848 and became a minister and president of the council under Carlo Alberto. In 1849 he was sent as Piedmontese envoy to the French government and then retired from active politics, devoting the rest of his life to political propaganda. As a philosopher Gioberti was independent of systems, and the work which first brought him fame, *Il Primato morale e civile degli Italiani* (1843), antagonized Mazzini and his followers almost as much as it encouraged Italian patriots of more moderate tendencies; it also brought him the open hostility of the Jesuits. The controversy which ensued led to various polemical writings culminating in *Il Rinnovamento civile d'Italia* (1851) in which he modified certain ideas expressed in the *Primato*. Gioberti is least well known for his literary work, but his acquaintance with Leopardi and Manzoni encouraged an independence which is at its best in his satires.

Le opere di V. G. (1851); *Le opere postume di V. G.* (1855–63); *Epistolario di V. G.* (1938); *I Carteggi di V. G.*, ed. L. Madaro (n.d.); *Edizione nazionale* (32 vols, 1938 ff.).

G. Saitta, *Il pensiero di V. G.* (1927); C. Sgroi, *L'Estetica e la critica letteraria di V. G.* (1921); A. Bruers, *Roma nel pensiero del G.* (1935); R. Freschi, *L'Azione politica di G.* (1935). N.K.W.

Giordani, Pietro (*Piacenza 1 I 1774; †Parma 2 IX 1848), Italian patriot whose liberal ideas led to continual persecution and exile. The friend of Capponi, Monti and Leopardi, his great sensitivity broke up many of his friendships. His output was considerable but fragmentary because of his impatience and meticulousness, consisting mainly of short works on a variety of subjects, many of them unfinished. Italian prose of the period owes much to his reforming zeal though he was excessively preoccupied with form. His *Epigrafi* brought him well-deserved fame.

Opere (1854–63); *Le lettere di P. G.*, ed. G. Ferretti (1937, incomplete).

S. Fermi, *Saggi giordaniani* (1915); S. Fermi, 'Rassegna giordaniana', in Boll. stor. piacentino (n.d.); *Prose Illustre dell'Ottocento* (1939). N.K.W.

Giordano da Pisa, or da Rivalto (*Pisa *c.* 1260; †Piacenza 19 VIII 1311), Italian preacher. A fervent Thomist, he studied at Pisa and at the Dominican schools of Bologna and Paris. Widely travelled in France, Germany and England he taught at Santa Maria Novella, Florence and at Pisa. Fra Giordano's *Prediche* are transcriptions by an unknown hand of his biblical discourses. Though often abridged they are an eloquent and important testimony of the church and *piazza* preaching tradition.

Prediche inedite del Beato Giordano da Rivalto, recitate in Firenze dal 1302 al 1305, ed. Narducci (1867); *Mistici del Duecento e del Trecento*, ed. Levasti (1935; selections).

A. Galletti, 'Fra G. da P.', in Giorn. stor. lett. ital., 31 and 33 (1898–99) and *L'Eloquenza* (1938); N. Sapegno, *Il Trecento* (1945; with biblio.). M.W.

Giovanni Fiorentino, (Ser) 14th-century Florentine narrative writer; life obscure. In exile (?) at Dovadola (Forlì) he composed *Il Pecorone* (1378), a collection of 50 comic, tragic and licentious *novelle* set in a framework suggested by the *Decameron*. The tale of Giannetto (IV.1) contains elements found later in Shakespeare's *Merchant of Venice*, including the bond with a Jew for a pound of flesh and the wooing of a lady at Belmont.

Il Pecorone di s. Giovanni Fiorentino, ed. Battaglia (1943); *Narratori del Trecento*, ed. N. Sapegno (1954).

F. Novati, 'Ser Giovanni del *Pecorone*', in Giorn. stor. lett. ital., 19 (1892); E. Gorra, 'Il Pecorone', in Studi di crit. lett. (1892); N. Sapegno, *Il Trecento* (1945; with biblio.). M.W.

Giovio, Paolo (*Como 19 IV 1483; †Florence 10 XII 1552), Italian historian. A widely travelled eye-witness of many notable events, he was raised to the episcopate under papal patronage. His *magnum opus*, the history of his own times, is a model of renaissance style.

Historiarum sui temporis libri XLV (pub. 1550–52, 1st 10 books were never written; covers period 1494–1547); *Opera omnia* (1578).

L. Rovelli, *L'Opera storica e artistica di P. G.* (1928); B. Croce, *Conversazioni critiche*, 3rd series (1932). P.McN.

Giraldi, Giambattista Cinzio (*Ferrara 1504; †*ibid.* 1573), Italian man of letters. He became a teacher of natural philosophy at the university of Florence and in 1541 succeeded Celio Calcagni in the chair of belles-lettres. He moved to Mondovi, Turin and Pavia, where he occupied the chair of rhetoric until his death. As a dramatist he favoured the trends, associated with Speroni, towards the reform of the theatre on Aristotelian lines, while himself advocating the imitation of Seneca's tragedies. He aimed to use the horror of his themes to effect an Aristotelian catharsis, but for Christian and Catholic ends. His *Orbecche* (1541) is considered the first modern tragedy on the classical pattern to have been performed in Italy. The *Ecatommiti*, begun in 1528 and published in 1565, is a collection of 130 indifferent tales, written with a moralizing, counter-reformist slant. It was translated into French and Spanish and supplied directly or indirectly the plots of Shakespeare's *Measure for Measure* and *Othello*. He also wrote a moralizing epic poem, *Ercole* (1557), two treatises on the composition of dramas and novels, and a pastoral poem of classical inspiration, *Egle* (1550 ?).

Tragedie (1583); *Discorsi* (1554); Eng. tr. of some tales in T. Roscoe, *Italian Novelists* (1825).

L. Berthé de Besaucèle, *J. B. G.* (1920); C. Guerrieri Crocetti, *G. B. G. e il pensiero critico del secolo XVI* (1932). C.P.B.

Giraldi, Giglio Gregorio, latinized Lilius Gregorius Gyraldus (*Ferrara 14 VI 1479; †Rome II 1552), Italian poet and humanist. Apostolic protonotary under Leo X and Clement VII, he published Latin poems and works of accurate scholarship, of which the dialogues *De poetis nostrorum temporum* are of considerable value and interest.

Poëmata (1536); *Lilii Gregorii Gyraldi Ferrariensis Opera Omnia* (2 vols, Leiden, 1696); *De poetis nostrorum temporum*, ed. K. Wotke (1894).

V. Rossi, 'Per la cronologia e il testo dei dialoghi di L. G. G.', in Giorn. stor. lett. ital., 37 (1901); F. L. Schoell, 'Les mythologistes italiens de la Renaissance et la poésie Élisabéthaine', in Rev. de Litt. Comp., 4 (1924). P.McN.

Giraldus Cambrensis (*Manorbier, Pembs. *c.* 1145–47; †1223 ?), Norman-Welsh traveller and autobiographer, who belonged to the de Barri family. He was nominated to the see of St David's in 1176. This aroused the wrath of Henry II because he had not been consulted. In 1185 Gerald was sent with prince John to Ireland; and in 1188 he accompanied archbishop Baldwin on a preaching crusade through Wales. The archbishop rejected him for the see of St David's in 1198 on the ground that the king would not approve of any relative of the Welsh princes in that office. He visited Rome in 1199, 1201, 1203 and 1207. When he saw that he could expect no real support from Rome he became reconciled with the king and archbishop. Gerald's independence of mind and his strong prejudices are obvious in his writings. His narrative style is racy and humorous, but he can also be both eloquent and forceful. His autobiographical works are of the greatest interest.

Opera, ed. Brewer, Dimock and Warner (8 vols, 1861–91); *The Itinerary of Archbishop Baldwin through Wales*, tr. R. Colt Hoare (2 vols, 1806); *The Irish History* . . ., tr. J. Hooker (1587).

H. Owen, *Gerald the Welshman* (1904); G. C. Coulton and F. P. Magoun, 'G. C. and Indo-Germanic Philology', in Speculum, I (1924); T. R. Phillips, *Notes on G. C.* (1924); F. M. Powicke, 'Gerald of Wales', in John Rylands Libr. Bull., XII (1928); U. T. Holmes, 'Gerald the Naturalist', in Speculum, XI; W. Kleineke, 'Das Liber de Principis Instructione', in *Englische Fürstenspiegel* (1937); Thomas Jones, *Gerallt Gymro* (1947), *Mân us* . . . (1949, in Welsh), 'Gerald the Welshman's *Itinerary* . . . ', in Jour. Nat. Lib. Wales, 6 (1949–50). C.P.

Girard d'Amiens, 13th-century French poet. His production is extensive, particularly the immense *Charlemagne* (1290 ?), written in imitation of Adenet le Roi. His commonplace *Escanor* (1280 ?), dedicated to queen Eleonor of Castile, is the latest Arthurian verse romance in date. *Méliacin* (1286 ?) tells in facile, monotonous style about a magic wooden horse.

Escanor, ed. H. Michelant (1886).

G. Paris, 'G. d'A.', in *Histoire Littéraire de la France*, 31 (1893). M.F.L.

Giseke, Nikolaus Dietrich (*Nemes-Csó, Hungary 2 IV 1724; †Sondershausen, Thuringia 23 II 1765), German poet. Of Hungarian descent Giseke was brought up in Hamburg and became a pastor. He contributed to the Bremer Beiträge.

Poetische Werke (1767).—F. Spehr, in *Allgem. dt. Biogr.*, 9 (1879). H.B.G.

Gissing, GEORGE ROBERT (*Wakefield 22 XI 1857; †St Jean-de-Luz 28 XII 1903), English novelist. Gissing's education at Owens College, Manchester, where he showed considerable scholastic and literary promise, was cut short by an ill-advised love affair and, after visiting America and Germany, he settled in London. Miserably poor, married unhappily, subsisting precariously by teaching and journalism, he gained first-hand experience of the squalor and ugliness of slum-life so vividly represented in *The Nether World* (3 vols, 1889). The influence of Dickens is apparent in the characterization and melodramatic episodes of his early novels, but Gissing's social criticism bore principally upon the psychological implications of the evils he saw, and his insight into human motive was as powerful as his sense of the physical reality of the settings he created. Frustration, caused by poverty or by the threat of poverty working upon a complex nature, is a recurrent theme of his studies of both lower- and middle-class life. His tone, while serious, is not one of unrelieved gloom, for he brought to contemporary problems a novelist's subtlety in portraiture, particularly of women, and an ability to make failure interesting and drabness significant.

NOVELS AND SHORT STORIES: *Workers in the Dawn* (3 vols, 1880); *The Unclassed* (3 vols, 1884); *Isabel Clarendon* (2 vols, 1886); *Demos* (3 vols, 1886); *Thyrza* (3 vols, 1887); *A Life's Morning* (3 vols, 1888; with intro. by W. Plomer, 1947); *The Emancipated* (3 vols, 1890); *New Grub Street* (3 vols, 1891); *Denzil Quarrier* (1892); *Born in Exile* (3 vols, 1892); *The Odd Women* (3 vols, 1893); *In the Year of Jubilee* (3 vols, 1894); *The Paying Guest* (1895); *Eve's Ransom* (1895); *Sleeping Fires* (1895); *The Whirlpool* (1897); *The Town Traveller* (1898); *Human Odds and Ends: Stories and Sketches* (1898); *The Crown of Life* (1899); *Our Friend the Charlatan* (1901); *Veranilda* (1904); *Will Warburton* (1905); *The House of Cobwebs and Other Stories* (with intro. by T. Seccombe, 1906).—MISCELLANEOUS: *Charles Dickens, a Critical Study* (1898); *By the Ionian Sea* (1901); *The Private Papers of Henry Ryecroft* (1903), ed. C. Chisholm (1953); *Letters*, ed. A. and E. Gissing (1927).

F. Swinnerton, *G. G., a Critical Study* (1912, 1923); Virginia Woolf, 'G. G.', in *The Common Reader, Second Series* (1932); H. G. Wells, *Experiment in Autobiography* (1934); S. V. Gapp, *G. G., Classicist* (1936). R.F.

Giusti, GIUSEPPE (*Monsummano nr Pescia 12 V 1809; †Florence 31 III 1850), Italian patriot and writer. The friend of Manzoni, Capponi and others, Giusti's great reputation in his own day as a poet has since suffered a decline, partly because much of his work was inspired by local incidents and minor current events, partly because of his own vacillating temperament. He attacked by turns most schools of literary thought, but was unwilling to commit himself to any consistent course. Giusti himself felt that he had wasted his time and could have done better. Nevertheless many of his poems, especially his satires, are justly famous and have created proverbial Italian characters. Among his minor works in prose the *Epistolario* (1904) is the most important as it contains a wealth of Tuscan expressions, words and idioms. By many of the writers concerned with the 'Questione della lingua' at that time Giusti was considered the finest writer of Tuscan prose.

Tutti gli scritti editi e inediti di G. G. (1924); *Le poesie di G. G.* (1936).

G. Surra, *Indagini sul carattere e sull'arte di G. G.* (1913); B. Croce, *Poesia e non poesia* (1935). N.K.W.

Giustinian, LEONARDO (*Venice *c.* 1388; †*ibid.* 10 XI 1446), Italian poet. An accomplished humanist, his graceful lyrics in Venetian, popular in metre and conception, were set to music and enjoyed enormous vogue, lending his name to light lyrics of this genre.

Poesie edite ed inedite di L. G., ed. B. Wiese (1883).

M. Dazzi, *L. G. poeta popolare d'amore* (1934). P.McN.

Gjörwell, CARL CHRISTOFFER (*Landskrona 10 II 1731; †Stockholm 26 VIII 1811), Swedish publisher, best known for his paper Den swenska Mercurius (1755–61, 1763–65), containing reports of new learned publications. Most came from foreign periodicals, but by stressing the humanities rather than the then fashionable natural sciences, it presaged the aesthetic trends of the Gustavian era. His manuscripts, particularly his copious correspondence, constitute a main source for Swedish cultural history of the later 18th century.

Brefväxling (6 vols, 1798–1810); *En Stockholmskrönika ur C. C. Gjörwells brev 1757–78*, ed. O. Sylwan (1920).

O. Levertin, *Från Gustav III:s dagar* (1896); O. Sylwan, *Sv. pressens historia* (1896); M. Lamm, *Upplysningstidens romantik* (2 vols, 1918–20). C.H.K.

Gladstone, William Ewart (*Liverpool 29 XII 1809; ∞1839 Catherine Glynne; †Hawarden 19 V 1898), English statesman, perhaps the foremost orator of his century, whose writings, in addition to those serving immediate political ends, show him an accomplished literary and theological critic and a scholar delighting in Homer.

Studies on Homer and the Homeric Age (3 vols, 1858); *Juventus Mundi* (1869); *Homeric Synchronism* (1876); *Primer on Homer* (1878); *Gleanings from Past Years* (7 vols, 1879; 8th vol. 1890); *The State in its Relation with the Church* (1838); *Impregnable Rock of Holy Scriptures* (1890); *Vatican Decrees in their Bearing on Civil Allegiance* (1874); *Vaticanism* (1875); *Bulgarian Horrors and the Questions of the East* (1876); *A Chapter of Autobiography* (1868); *Speeches and Public Addresses* (2 vols, 1892–94); *G.'s Speeches: Descriptive Index and Bibliography*, ed. A. T. Bassett (1917); *Letters of G. to his Wife*, ed. A. T. Bassett (1936); *Correspondence on Church and Religion* (2 vols, 1910); *The Queen and Mr G.*, selection, with comm., P. Guedalla (1933).

F. Burrell, *G.* (1933); H. C. Wyld, *The best English . . . together with notes on Mr G.'s pronunciation* (1934). R.M.H.

Glanvill, Ranulf de (†Acre 1190), justiciar of England (1180), doubtful author of the Latin *Tractatus de Legibus et Consuetudinibus Regni Angliae*, the earliest treatise on English common law.

Tractatus, ed. G. E. Woodbine (1932; Eng. tr. J. Beames, 1812).

W. S. Holdsworth, *A History of English Law*, II (4th ed. 1936). R.W.B.

Glapthorne, Henry (*Whittlesey 28 VII 1610; ∞ ? Susan ?; †after 1643), English dramatist. Little is known of Glapthorne's life, although he was called 'one of the chiefest poets' of the Caroline age. His plays illustrate well the transition from the Elizabethan to the Restoration stage. His poems resemble those of his friend Richard Lovelace. He was presumably a royalist and may have died in the civil war.

Argalus and Parthenia (1639); *The Tragedy of Albertus Wallenstein* (1639); *The Hollander, a comedy* (1640); *Wit in a Constable, a comedy* (1640).—*The Plays and Poems of H. G.*, ed. R. H. Shepherd (2 vols, 1874).

J. L. Walter, *H. G.* (Times Lit. Supp., 19 IX 1936). J.B.B.

Glatigny, Joseph Albert Alexandre (*Lillebonne 21 V 1839; †Sèvres 16 IV 1873), French poet, strolling player and dramatist. Glatigny is one of the more picturesque figures of the parnassian school of poets. His early work, *Les Vignes Folles* (1857), shows the influence of Banville.

Verse: *Les Flèches d'or* (1864); *Gilles et Pasquins* (1872); *Le Fer rouge* (1871).—Various: *Le Jour de l'An d'un Vagabond* (1870); *L'Illustre Brizacier* (1873).—*Poésies complètes* (1879).

C. Mendès, *La Légende du Parnasse contemporain* (1884), *G.* (1906); J. Reymond, *A. G.* (1936). T.W.

Gleim, Johann Wilhelm Ludwig (*Ermsleben 2 IV 1719; †Halberstadt 18 II 1803), German poet. At Halle university Gleim met Uz and Götz, with whom he introduced into German literature wine and love songs after the manner of Anacreon, though intentionally devoid of experience. He served in the second Silesian war in 1744 as a military secretary, gaining the knowledge and enthusiasm expressed in his patriotic and popular *Kriegslieder von einem preussischen Grenadier* (1758). From 1747 he lived at Halberstadt as the secretary to the cathedral chapter. A friend of Lessing, Gleim was a kind and sympathetic helper of young writers.

Versuch in scherzhaften Liedern (2 vols, 1744); *Lieder* (1745); *Lieder, Fabeln und Romanzen* (1758); *Lieder nach dem Anakreon* (1766).

K. Becker, *Gleim. Der Grenadier und seine Freunde* (1919). H.B.G.

Glickel von Hameln (*Hamburg 1645; †1724), author of 7 volumes of memoirs, written in Old Yiddish, or Judaeo-German. One of the most delightful works in the whole range of Jewish literature, it is a primary source for the conditions of Jews in the 17th century.

Zikhronot Marat Glikel Hamil, ed. D. Kaufman (1896), Eng. tr. M. Lowenthal (1932). J.S.

Glinka, Fëdor Nikolayevich (*Smolensk prov. 8 VI 1786; †Tver' 11 II 1880), Russian poet of mystical and religious verse. Yet one of his secular poems, *Troika*, has actually become a folk-song known all over Russia. As a fighter against Napoleon in 1812 he also wrote on military matters.

Sochineniya (3 vols, 1869–72).

A. Zhiznevsky, *Biografiya F. N. Glinki* (1890). J.L.

Glišić, Milovan (*Gradac 6 I 1847; †Ragusa 20 I 1908), Serbian writer, held a number of posts in the state theatre, library and publishing house. His work was devoted mainly to journalism and the writing of plays, and to translations from Russian and French classics. His best original compositions are his short stories dealing in realistic light with Serbian peasant life.

PROSE: *Pripovetke* (2 vols, 1877–82); *Prva Brazda* (a rustic idyll, 1891).—PLAYS: *Dva cvancika* (1882); *Podvala* (1885). S.C.

Gnapheus, GUILHELMUS, or WILIEM DE VOLDER (*The Hague 1493; †Norden 29 IX 1568), writer of polemic Protestant literature in Latin and Dutch. In 1520 he became head of the Latin school at The Hague. Continually persecuted for his faith and outlawed in 1528, he fled to Germany. On account of his Anabaptism he had to seek refuge in East Friesland in 1547 where he became tutor to the sons of countess Anna and later steward of her estates.

Een suverlicke ende seer schoone disputacie etc. (Emden, between 1525 and 1529), in a Latin reprint recast as a biography of Jan de Bakker (both ed. Paul Fredericq, *Corpus document. inquisitionis* etc., 4); *Een troost ende spiegel der siecken* etc., repeatedly reprinted since 1531, later corrected and extended by the author as *Tobias ende Lazarus* etc., Emden, 1547 (ed. in *Bibl. Ref. Neerl.*, 1); *Acolastus* (1528; ed. J. Bolte, 1871), prototype of the biblical school dramas on the model of Terence, of which G. wrote several more.

J. Lindeboom, *Het Bijbelsch Humanisme in Nederland* (1913) and in *Nieuw Nederl. Biogr. Wdb.*, III; De Bie en Loosjes, *Biogr. Wdb. v. Protest. Godgel. in Nederland,* III. J.J.M.

Gnedich, NIKOLAY IVANOVICH (*Poltava prov. 2 II 1784; †Moscow 3 II 1833), Russian poet and translator of Homer's *Iliad* (1829) in which he successfully balanced the classical manner with suitable archaic expressions. Among his poems there are good paraphrases of Greek folk-songs.

Sobranie stikhotvoreniy (1936).

S. A. Vengerov, *Istochniki slovarya russkikh pisateley* (1900). J.L.

Gnessin, URI-NISSAN (*Starodub, Ukraine 1879; †Warsaw 6 III 1913), Hebrew short-story writer. The background of the stories was the staleness of Jewish small-town life and its atmosphere of frustration. His characters are young people full of the restless longings of adolescence. His style marks a new tendency in Hebrew literature—away from realism and towards the poetic perception of nature and human feelings.

Kithbe U. N. G. (3 vols, Merhavia, 1946); *Ha-Toren* (1923–24, biblio.). C.K.

Gobin, ROBERT (*fl.* 1507), French poet. Dean of Laigny sur Marne in the diocese of Paris and advocate in the ecclesiastical court, he wrote allegorical and didactic verse of some satiric force.

Vision de la Mort (1504?); *Loups ravissans* (1506) and *Confession generale en rime* (1507) in contemporary undated editions; brief extracts in *Fleurs de Rhétorique*, ed. K. Chesney (1950).

E. Langlois, *Essai historique sur la Danse des Morts*, I (1851); T. Walton, in *Studies presented to L. E. Kastner* (1932). M.Y.

Gobineau, JOSEPH ARTHUR, COMTE DE (*Ville-d'Avray 14 VII 1816; †Turin 13 X 1882), French writer. Gobineau was a career diplomat and, among other appointments, was French ambassador at Tehran, Rio de Janeiro (1869) and Stockholm (1872). He published two volumes of verse (*L'Aphroessa*, 1869 and *Amadis*, 1876): a novel (*Les Pléiades*, 1874), several historical studies, and a volume of travels (*Trois Ans en Asie*). His best-known work, however, is *l'Essai sur l'Inégalité des Races Humaines* (3 vols, 1853–55) which is an apologia for the Aryan race, and had a very great influence on later racial theories. He was a friend of Wagner and enjoyed a high reputation in Germany.

Les Religions et les Philosophies dans l'Asie Centrale (1865); *Histoire des Perses* (1869); *La Renaissance* (1877); *Histoire d'Ottar Jarl* (1879).

L. Schemann, *G., Eine Biographie* (1913); O. Levy, *The Life, Work and Influence of Count A. de G.* (1913; intro to Eng. tr. of *La Renaissance*); A. Combris, *La Philosophie des Races du Comte de G. et sa portée actuelle* (1938).—Special numbers of Europe (1923) and Nouv. Rev. Fr. (1934). M.G.; J.P.R.

Goddard, WILLIAM (*fl.* 1615), English satirist, probably a member of the Middle Temple, who mainly attacks women, often grossly.

A Mastiff Whelp (1599); *A Nest of Wasps* (1615), ed. C. H. Wilkinson (1921); *A Satyricall Dialogue* (1616?). B.L.J.

Godebski, CYPRIAN (*Polesie? 1765; †Raszyn 19 IV 1809), Polish poet. A soldier from 1797 (in Italy), he died on the battlefield. He is the best of the 'soldier poets' of the period.

VERSE: *Wiersz do legiów polskich* (1805).—NOVEL: *Grenadier filozof* (1805).—DIARY: *Pamiętnik oblężenia Mantui* (1864).—*Dzieła wierszem i prozą* (1821).

M. Smolarski, *Poeta wiersza do legiów polskich C. G.* (1910). S.S.

Godefroi de Leigni (Lagny nr Meaux? *fl. c.* 1170), French clerk who, at the author's request, wrote the concluding part (some 1,000 lines) of Chrétien de Troyes' *Charete.* F.W.

Godescalc (**c.* 805; †869). Of Saxon birth, he studied at Fulda and at Reichenau, with his friend Walafrid Strabo.

Highly gifted and wayward, he was a pupil of archbishop Raban Maur, with whom he came into conflict over the question of predestination. He wrote theological treatises, some charming poems of great originality and perhaps also the *Ecloga Theoduli*.

Poetae Latini Aevi Carolini, III; *Ecloga Theoduli*, ed. J. Osternacher (1902).

G. Morin, 'Gottschalk retrouvé', in Rev. Bénéd., XI (1931–32); N. Fickermann, 'Wiedererkannte Dichtungen Gottschalks', *ibid.*; G. L. Perugi, *Gottschalc* (1911). F.J.E.R.

Godewyck, PIETER VAN (*3 II 1593; †11 VIII 1660), Dutch poet, headmaster at Delft, wrote patriotic poems in the manner of Cats; famous for his school drama, a comedy classical in form but in the Dordrecht dialect, *Der Vrouwe Lof* (1646), and *Wittebroodskinderen of bedorven jongelingen*, a comedy after the *Discoli* by Schonaeus (1641).

G. D. J. Schotel, *Godewijck's Wittebroodskinderen* (1867); J. Scheltema, *Geschied- en letterkundig Mengelwerk*, III, 3 (1823). A.M.B.W.

Godfrey, THOMAS (*Philadelphia 4 XII 1736; †Wilmington, Del. 3 VIII 1763), American poet and playwright. He wrote poems imitating Pope. His blank-verse play, *The Prince of Parthia*, in the manner of the Jacobeans, was the first American tragedy staged in the colonies.

The Court of Fancy: A Poem (1762); *Juvenile Poems on Various Subjects, with The Prince of Parthia: A Tragedy* (1765).

A. H. Quinn, *A History of the American Drama from the Beginning to the Civil War* (1943). H.L.C.

Godfrey of Viterbo (**c.* 1120; †Viterbo 1191), poet and chronicler, was educated at Bamberg and may have been of German extraction. He served as chaplain and notary to Frederick I and Henry VI. His chief works are the *Pantheon*, a universal chronicle in verse and prose to 1186, and a sympathetic account of the emperor Frederick's exploits from 1162 to 1181.

Ed. G. Waitz in *Mon. Ger. Hist., Script.*, XXII (1872).

U. Balzani, *Le cronache italiane del Medievo* (1900); H. Ulmann, *Gotfrid von Viterbo* (1863); L. Meyer, *Les Légendes des matières de Rome, de France et de Bretagne dans le Pantheon de Godefroi de Viterbe* (1933). R.R.R.

Godínez, Felipe (*Seville 1588; †Madrid ? 1637 ?), Spanish dramatist. He was of Jewish descent and was made to do public penance by the Inquisition. He wrote some interesting plays on Old Testament subjects.

Bibl. Autores Esp., 45. E.M.W.

Godolphin, SIDNEY (*Godolphin Hall 1609–10 ?; †Chagford 9 II 1643), English courtier poet who fell in battle. A member of Clarendon's circle, he accompanied Leicester abroad (1632), sat in Parliament for Helston where he supported Strafford. Godolphin shows great promise as an able couplet writer and lyrist, and anticipated the metre of *In Memoriam*.

Poems, ed. G. Saintsbury in *Minor Poets of the Caroline Period*, II (1906); ed. W. Dighton (1931); both contain the tr. *Passion of Dido for Æneas*. B.L.J.

Godwin, FRANCIS, bishop of Llandaff and Hereford (*Hannington 1562 ?; ∞ ?Woolton; †Whitourne ? IV 1633), English divine, celebrated as a historian, a friend of Selden and Camden. Godwin's *Man in the Moon*, written well before publication (1638), had enormous popularity, going through 25 editions in 4 languages by 1768. B.L.J.

A Catalogue of the Bishops of England (1601), ed. W. Richardson (1743).

T. Cooper, in *Dict. Nat. Biog.*, 8 (1908). J.R.B.

Godwin, MARY, née WOLLSTONECRAFT (*nr London 27 IV 1759; ∞29 III 1797 William Godwin; †London 10 IX 1797). She was of Irish extraction, an impulsive and enthusiastic woman, a follower of Rousseau; wrote eloquently in support of women's rights.

A Vindication of the Rights of Man (1790); *A Vindication of the Rights of Women* (1792); *Historical and Moral View of the French Revolution* (1794); *Letters written in Norway, Sweden and Denmark* (1796).

C. Rouschenbusch-Clough, *A Study of Mary Wollstonecraft* (1898). R.McH.

Godwin, WILLIAM (*Wisbech, Cambs 3 III 1756; ∞29 III 1797 Mary Wollstonecraft, ∞1801 Mary J. Clairmont; †London 7 IV 1836), English political theorist. Godwin, who began as a Presbyterian minister and a Tory and became a sceptic and a pacifist anarchist, may be called the theorist of the romantic movement—he influenced Coleridge, Wordsworth, Southey and Shelley. His theories of social justice—he attacked institutions and preached the perfectibility of man—were given literary form in his novel *Caleb Williams* (1794).

An Enquiry Concerning the Principles of Political Justice, and its Influence on General Virtue and Happiness (2 vols, 1793); *Memoirs of the Author of a Vindication of the Rights of Woman* (1798); *St Leon, a Tale of the 16th Century* (1799); *The Life of Geoffrey Chaucer* (2 vols, 1803); *Essay on Sepulchres* (1809);

History of the Commonwealth of England (4 vols, 1824–28).

C. K. Paul, *W. G., his Friends and Contemporaries* (2 vols, 1876); L. Stephen, *English Thought in the 18th Century* (1902); F. K. Brown, *The Life of W. G.* (1926). B.H.

Goens, Rijklof Michaël van, pseud. 'le philosophe sans fard' (*Utrecht 12 V 1748; Wernigerode 25 VI 1810), Dutch scholar, essayist and translator; from 1766 professor (Greek, rhetoric and history) at Utrecht. Through international connexions and correspondence he was the first and most universal exponent of pre-romanticism in the Netherlands; contributed to De Nieuwe Tael- en Dichtkundige Bijdragen (1763–66) and was co-founder of the Maatschappij der Nederl. letterkunde (1766).

Diatribe de Cenotaphiis (1763); *Verhandeling over het verhevene en naïve in de schoone kunsten en wetenschappen* (tr. from M. Mendelssohn with important pref. 1769).

J. Wille, *De literator R. M. v. G. en zijn kring*, I (1937); P. J. C. de Boer, *R. M. v. G. en zijn verhouding tot de literatuur van West-Europa* (1938); P. van Valkenhoff, 'R. M. v. G.' in Studiën, 133. J.W.W.

Goes, Johannes Antonides van der (*Goes 3 V 1647; ∞1678 Susanna Bormans; †18 IX 1684), Dutch poet and surgeon. He came into contact with Vondel through his drama *Trazil*. This friendship, a consolation to Vondel in the loneliness of his old age, was decisive for Antonides' poetic style. After this solitary drama he wrote lyrical poems, the majority of them inspired by national events. His *Ystroom* (1671), with illustrations by Romeyn de Hooghe, shows the strength and weakness of his talent: grandeur verging on bombast. Goes marks the transition from the living baroque to its stereotyped aftermath.

Trazil of overrompelt Sina (written 1667); *Theems in Brant* (1667); *Bellone aan band* (1667); *Nederlaag der Turken* (1671); *Oorspronk van 's Lants ongevallen* (1672); *Uitvaert van de Ruyter* (1676); *Marsyas* (satirical poem against Pels); J. Bowring's *Batavian Anthology* (1824).

David van Hoogstraten, *Leven van A. v. d. G. met alle de gedichten* (3rd ed. 1714); P. G. Witsen Geysbeek, *Biogr., Anthol. en Critisch Woordenboek der Ned. Dichters* (1821); J. Bauwens, *La tragédie française et le théâtre hollandais au dix-septième siècle* (Amsterdam, 1921). A.M.B.W.

Goethe, Johann Wolfgang von (*Frankfurt-am-Main 28 VIII 1749; ∞1806 Christiane Vulpius (†6 VI 1816); †Weimar 22 III 1832), German poet and man of letters. The son of the imperial counsellor Johann Kaspar Goethe (1710–82) and Katharina Elisabeth (née Textor, 1731–1808), Goethe was privately educated in comfortable patrician surroundings. The occupation of Frankfurt by the French 1759–62 widened his horizons and introduced him to the theatre. Leipzig, where he studied law 1765–68, had little to offer; his early writings show him still under rococo influences. A period at home recuperating after a severe illness followed, and in Strasbourg, where he completed his studies 1770–71, his genius burst forth, stimulated by his meeting with Herder, who introduced him to Shakespeare and the natural origins of poetry, and by his love for Friederike Brion. He spent 1771–75 in Frankfurt as a lawyer, whilst the attention which *Götz von Berlichingen* had attracted grew to a European reputation upon the publication of *Werther* (1774), which was inspired by his love of Charlotte Buff and the suicide of K. W. Jerusalem in Wetzlar 1772. It was as a restless, problematic figure, potentially too great to settle in the comfortable Frankfurt rut (engagement to Lili Schönemann), that he followed the young duke Karl August's call to Weimar, Nov. 1775. This microcosmic state, with its small-scale administration, provided an environment in which Europe's last universal man could develop himself in the round. The period 1775–86 was one of self-discipline through administrative responsibilities and the moderating influence of Charlotte von Stein: he had little time to write, but his scientific interests began to gain ground. The Italian journey (1786–88) was a flight from constricting circumstances and an important turning-point. The change to a southerly atmosphere and contact with classical antiquity brought a new burgeoning both to his scientific intuitions and to his creative powers, which now coalesced. Returning, he found that he had grown beyond his friends: their disapproval of his domestic liaison with Christiane Vulpius, who bore him a son in 1790, increased his isolation. He did not resume his administrative duties, except for the Weimar theatre, which he directed 1791–1817. Apart from his friendship with Schiller (1794–1805) he was henceforth to know less and less of the companionship of equals. Ripening from 1800 or so into the doyen of German letters, he was increasingly surrounded by protégés, worshippers, visiting foreign worthies and *mauvaises langues*: small wonder that he devised a self-protective official shell. His amazing vitality ensured his development to the last: *Faust*, Pt II, finished only in 1831, contained the sum of his matured experience. Binding together the 18th and the 19th centuries, his work falls into three periods. In the first, rococo juvenilia give place to Sturm und Drang (q.v.)—*Werther*, the *Ur-Faust* etc.—, where his strong feelings and poetic imagination pour out in unrestrained flood, and the emphasis is upon the individual. In the classical period (*Tasso*, *Iphigenie*, *Hermann und Dorothea*, *Wilhelm Meister*) form is increasingly important, the emphasis upon man in relation to society. The last period, from Schiller's death, when Goethe's classical rigorism was blended with as many romantic elements as he could approve, is more heterogeneous, containing the autobiographical books, the aridly wise *Wanderjahre*, *Die Wahlverwandtschaften*, which in structural and psychological subtlety foreshadows Henry James, and *Faust* (q.v.). At every period his deepest thoughts and feelings flowed naturally into lyric poetry: as late as 1823 his love for Ulrike von Levetzow evoked the *Trilogie der Leidenschaft*. Goethe said that his works were fragments of a great confession, and, though they were the greatest writing of their time, they only account for a fraction of the colossal shadow cast by his personality. His entire life was his work of art: letters, memoranda, recorded conversations etc. formed a gigantic quarry out of which others too shaped their works of art—wax-works and plaster images abound. From the 1780s onwards his scientific investigations—botany, biology, meteorology, optics—helped him towards balance and objectivity. It was his intention gradually to explore the laws governing the organization of living things. Though he was a patient and exact observer, creative imagination rather than ratiocination led the way in his science as in his writings. His guiding principle in every sphere was that all being was an organic whole, and this he embodied as far as possible not only in his works but in his life.

Annette (1767); *Leipziger Liederbuch* (1769); *Die Mitschuldigen* (1769); *Götz von Berlichingen* (1773); *Satyros* (1773, pr. 1817); *Götter, Helden und Wieland* (1773, pr. 1774); *Clavigo* (1774); *Die Leiden des jungen Werthers* (1774), tr. W. Rose (1929); *Die Geschwister* (1776); *Der Triumph der Empfindsamkeit* (1778); *Iphigenie auf Tauris* (1779, prose; final version 1787); *Torquato Tasso* (1790); *Die Geheimnisse* (1785); *Schriften* (8 vols, 1787–90); *Egmont* (1788); *Römische Elegien* (1795); *Faust, ein Fragment* (1790); *Beiträge zur Optik* (1791–92); *Neue Schriften* (7 vols, 1792–1800); *Reineke Fuchs* (1794); *Wilhelm Meisters Lehrjahre* (4 vols, 1795–96), tr. T. Carlyle (1824); *Xenien* (1796); *Hermann und Dorothea* (1798); ed. *Die Propyläen* (3 vols, 1798–1800); *Achilleis* (1799 ff.); *Die Natürliche Tochter* (1804); *Epilog zu Schillers Glocke* (1805); *Winkelmann und sein Jahrhundert* (1805); *Faust I* (1808); *Pandora* (1808); *Wahlverwandtschaften* (1809); *Farbenlehre* (1810); *Dichtung und Wahrheit* (4 vols, 1811–33); *Morphologie* (1817–23); *Westöstlicher Divan* (1819); *Über Kunst und Altertum* (6 vols, 1816–32); *Italienische Reise* (1816–17); *Wilhelm Meisters Wanderjahre* (1821, final version 1829), tr. T. Carlyle (1827); *Annalen* (1830); *Faust II* (1832), tr. L. MacNeice, *Faust I and II* (1951); *Briefwechsel zwischen Goethe und Schiller, 1794–1805* (2 vols, 1828); *Ausgabe letzter Hand* (40 vols, 1827–32); sel. tr. various hands (Bohn; 14 vols, 1848–90); *Hist.-krit. Gesamtausgabe* (poetical works, 55 vols; scientific, 13 vols; diaries, 15 vols; letters, 50 vols; 1887–1918).

G. Lukacs, *G. und seine Zeit* (1947); K. Viëtor, *G.* (1949); A. Schweitzer, *G.* (1949); W. Bode, *G.* (9 vols, 1920–27); J. G. Robertson, *G.* (London, 1927); P. H. Brown, *G.* (N.Y., 1920); Barker Fairley, *G. as revealed in his poetry* (1932) and *A Study of G.* (1946); L. Lewisohn, *G., the story of a man, told in his own words* (1949); J. Boyd, *Notes to G.'s Poems* (1944); Sir Charles Sherrington, *G. on Nature and on Science* (2nd ed., 1949); R. D. Gray, *G. the Alchemist* (1952). *Essays on G.*, ed. W. Rose (1949); Ernst Beutler, *Essays um G.* (2 vols, 1939–47); *Goethe-Kalender* (1905 ff.); *Publications of the English Goethe Society* (1886 ff.); A. Dickson, *G. in England 1909–49, a bibliography* (1951). H.A.P.

Goeverneur, JAN JACOB ANTONY, pseud. JAN DE RIJMER (*Hoevelaken 14 II 1809; †Groningen 19 IV 1889), Dutch poet, excellent children's poet, translator and editor of De Huisvriend (1843–82).

Gedichten en rijmen (1836); *Verstrooide rijmen* (1850); *Fabelboek* (4 vols, 1837).—*Gezamenlijke gedichten en rijmen* (1873–74); 'Autobiografie', in Noord en Zuid (1899).

P. L. van Eck Jr., in Het Kind (1940); E. K. Kossmann, *R. Töpffer* (1946). J.W.W.

Goffe, THOMAS (*1591; †East Clandon 27 VII 1629), English divine and poet, celebrated as an orator, whose three principal tragedies were acted at Christ Church, and his tragi-comedy before the king and queen at Salisbury. A woman-hater, he died soon after marriage.

The Raging Turke; or, Bajazet the Second (1631); *A Couragious Turke; or, Amurath the First* (1632); *The Tragedie of Orestes* (1633); *Three Excellent Tragedies* (1656); *The Careless Shepherdess* (1656). B.L.J.

Gofman (HOFMAN), VICTOR VICTOROVICH (*1884; †Paris 1911), Russian modernist poet. His lyrics are of an intensely intimate kind yet imbued with the 'decadent' nostalgia and the pessimism of a modern *déraciné*. He was less successful with his short stories.

Sobranie sochineniy (2 vols, 1917; another ed. 1922).
V. Bryusov, *Dalëkie i blizkie* (1911); N. Gumilëv, *Pis'ma o russkoy poezii* (1912).
J.L.

Gogol, Nikolay Vasilyevich (*Sorochintsy 19 III 1809; †Moscow 21 II 1852), Russian author. An Ukrainian by birth, he came to St Petersburg in search of employment. Frustrated in the civil service, he achieved immediate success with his humorous stories from Ukrainian life, *Vecherá na khutore bliz Dikanki* (2 vols, 1831–32). He enhanced his reputation by four excellent narratives in his *Mirgorod* (1835) and another three in his miscellany *Arabeski* (1835). His satirical comedy, *Revizor* ('The Government Inspector', 1836) was an unheard-of success. The greatest triumph was scored, however, by his grotesquely realistic novel, *Mërtvye dushi* ('Dead Souls', 1842), most of which he had written during his stay in Rome. In the same year the first collected edition of his works appeared—*Sochineniya* (2 vols)—which included his famous narrative *Shinel'* and his sprightly farcical comedy, *Zhenit'ba* ('The Marriage').

An eccentric and restless hypochondriac, Gogol can be regarded as one of the most puzzling figures between the romantic and the realistic periods in European literature. As he was always divided between his moral inhibitions and his art, he was anxious to permeate (especially after 1842) his works with didactic propensities. He even intended to write a moralizing continuation of *Dead Souls* and to turn the whole of it into a soul-saving trilogy. But his didacticism only undermined the spontaneity of his creative process. Hence the slowness with which he wrote the second volume of his great novel the MS. of which he burned in 1845 and then again shortly before his death. All that remains are four chapters of his final draft and fragments of a fifth chapter. What made things worse was his growing religious and moral crisis during which he wrote his sermonizing *Vybrannye mesta iz perepiski s druzyami* ('Selected Passages from Correspondence with Friends', 1847). The book was a failure. It provoked violent attacks on account of its reactionary spirit and was responsible for the famous letter Belinsky wrote to Gogol—the most indignant letter in Russian literature. Crushed by moral hypochondria and by his prolonged lack of artistic inspiration, Gogol even made—at the beginning of 1848—a pilgrimage to Palestine, but it was all in vain. At last he settled in Moscow where he died in a state of semi-madness.

Gogol's influence on the development of Russian literature was enormous. His grotesque realism was of a subjective kind—the realism of a wounded romantic idealist who describes life mainly in order to take revenge upon it by indicting and ridiculing its negative features. Nevertheless he was for a long time regarded as a pure realist. This was partly due to the critic Belinsky who based his own theory of realism (or 'natural school', as he called it) on the assumption that such works as *The Government Inspector*, *Dead Souls* and *The Greatcoat* were realism pure and simple. This realism of indictment remained one of the striking features of many a subsequent Russian author. So did Gogol's quest and 'vexation of the spirit' as well as his notion of the social and moral responsibility of literature. He exercised a strong influence above all on young Dostoyevsky and later on the symbolist Bely. Gogol's emotional and ornate prose penetrated—via Bely—even into the works of several Soviet writers. Altogether he is one of the most important figures in Russian literature as a whole.

Sochineniya (10 vols, 1915); *Polnoye sobranie sochineniy* (1921); *Sobranie sochineniy* (6 vols, 1950); *The Works of Gogol*, tr. C. Garnett (6 vols, 1922); *Tales from Gogol*, tr. R. Portnova (1945); *Diary of a Madman, Nevsky Prospect*, tr. B. Scott (1946); *The Government Inspector*, tr. D. J. Campbell (1947); *Dead Souls*, tr. G. Reavey (1948); *Tales of Good and Evil*, tr. D. Magarshack (1949).
V. J. Shenrok, *Materialy dlya biografii Gogolya* (4 vols, 1902–08); Louis Léger, *Nicolas G.* (1914); V. V. Vinogradov, *Etyudy o stile Gogolya* (1926); Pereverzev, *Tvorchestvo Gogolya* (1928); B. de Schloezer, *G.* (1932); A. Bely, *Masterstvo Gogolya* (1934); V. Veresayev, *Kak rabotal G.* (1934); V. V. Gippius, *G.* (1936); D. S. Merezhkovsky, *G. et le diable* (1939); V. V. Nabokov, *N. G.* (1944, 1947); N. V. Vodovozov, *N. V. G.* (1945); J. Lavrin, *N. G.* (1952). J.L.

Góis, Damião de (*Alenquer 2 II 1502; †*ibid.* 30 I 1574), Portuguese historian. A humanist of international repute, friend of Erasmus, Bembo and Vives, he studied at Louvain and Padua and travelled widely in northern Europe, making the acquaintance of Luther and Melanchthon. Twice denounced before the Inquisition for unorthodoxy, he was imprisoned 1571–73. Góis' most important Portuguese work is his history of the reign of king Manuel, which deals largely with Portugal's colonial expansion in the east. He also left several works in Latin, including an interesting treatise on the religion and customs of Ethiopia.

Chronica do felicissimo rei Dom Emanuel (4 parts, 1566–67), ed. J. M. Teixeira de Carvalho and D. Lopes (4 vols, 1926); *Chronica do principe Dom João* (1567), ed. A. J. Gonçalves Guimarães (1905); *Fides, religio moresque Aethiopum* (Louvain, 1540); *Deploratio Lappianae gentis* (Louvain, 1540).

G. J. C. Henriques, *Inéditos Goesianos* (2 vols, 1896–98); J. de Vasconcelos, *Damião de Goes* (1898); 'As Cartes Latinas de Damião de Goes', in O Instituto, 48 (1901); F. M. de Sousa Viterbo, *Estudos sobre Damião de Goes* (1900); M. Bataillon, *Érasme et l'Espagne* (1937), 'Le Cosmopolitisme de D. de G.', in Rev. litt. comparée, 18 (1938). T.P.W.

Goldfaden, ABRAHAM (*Konstantin, Ukraine 1840; †New York 1908), Yiddish writer and theatrical producer. He founded the first Yiddish theatre (Jassy, Rumania 1876). He began his literary career in 1863 writing poems in Hebrew, but soon reverted exclusively to Yiddish. After leaving Russia in 1875, he started a satirical weekly (Yisrolik) in Lemberg and another periodical in Czernovitz. Later he returned to Russia, touring the major cities with his theatrical troupe whose popular successes led the authorities to ban the theatre. In 1887 he went for the first time to New York where he finally settled in 1903. Goldfaden's poetry and plays remained popular long after his death, some of his poems becoming widely known as folk-songs.

VERSE: *Tsitsim u-prakhim* (1865); *Dos Yidele* (collected Yiddish poems, 1866); *Yiddish natsionale gedikhte* (1898); *Shabsiel* (1896).—PLAYS: *Di Yidene* (1869); *Di Rekruten*; *Di Bobe mit'n ainikl*; *Shmendrik*; *Di Shtume Kalle*; *Kabtsanson & Hungerman*; *Bar Kochba* (historical operetta); *Shulamith*; *Doktor Almosado*; *Ben Ami, Di Kishef-makherin.* J.S.

Golding, ARTHUR (*1536; ∞Ursula Raydon; †10 V 1606), English translator, educated Jesus College, Cambridge. Receiver to his nephew Edward de Vere, 17th earl of Oxford, Golding came into much landed property. His chief work was a translation of Ovid's *Metamorphoses* (1567) to which Shakespeare was indebted. His verse translations are lively and poetical.

The Eyght bookes of Caius Julius Caesar (1565); *Sermons by M. John Caluine upon the Booke of Job* (1574); *A Woorke concerning the Trewnesse of the Christian Religion* (1587); *A Tragedie of Abraham's Sacrifice*, ed. M. W. Wallace (Toronto, 1906).

L. T. Golding, *An Elizabethan Puritan* (N.Y. 1937). G.F.S.

Goldoni, CARLO (*Venice 25 II 1707; ∞22 VIII 1736 Maria Nicoletta Conio; †Paris 6 II 1793), Italian dramatist, poet, prose writer and librettist. The reformer of Italian comedy; as a lawyer he practised in Venice (1731–33) and Pisa (1744–48); Genoese consul (1740–44). Interested in the stage from his earliest years, in 1734 Goldoni undertook to write for the company of actors at the San Samuele Theatre, Venice. Later, on leaving Pisa, he became a professional dramatist employed by the players at the Venetian theatres of Santo Angelo and San Lucca (1748–62). During these fruitful years Goldoni effected his theatrical reform, though faced with the jealous opposition of Pietro Chiari and Carlo Gozzi. In 1762 he left Venice and spent the rest of his life in France. He was invited to direct the *Comédie italienne*, Paris (1762–64) and later became Italian master to the royal princesses. During the Revolution he lost his pension and died in poverty.

Goldoni wrote some 250 plays in Italian, Venetian dialect and French. In his early years he composed lyric tragedies (*Amalasunta*), tragicomedies in verse (*Belisario*) and many *scenari* for the *commedia dell'arte* (*Le trentadue disgrazie di Arlecchino*). Believing, however, that good comedy should 'correct defects' and 'make vice detestable', he began to write out the dialogue of his *scenari*, suppress improvisation and gradually free the players from the traditional practice of wearing masks (*Momolo cortesan*, 1738; *Donna di garbo*, 1743). In time he succeeded in replacing the contemporary improvised farce with an ethical character comedy which was also a truthful 'mirror of life' (*La Locandiera*, 1753).

Goldoni's roots were in the *commedia dell'arte*, but he assimilated Molière and the sentimental didactic literature of England and France. He wrote *Pamela* (1750), based on Samuel Richardson's novel, and many exotic historico-oriental plays in martellian verse (*La Sposa persiana*, 1753); at times he urbanely satirized the Italian nobility (*Il cavaliere e la dama*, 1749). Goldoni is at his best when writing in Venetian dialect (*I Rusteghi*, 1760), especially in the clean, swift comedies which mirror the picturesque and vibrant life of the lower classes (*Le Baruffe chiozzotte*, 1762). His plays in French reflect the spirit of his new environment (*Le Bourru bienfaisant*, 1771).

Goldoni also composed musical *intermezzi* (1728–60), *libretti* for the *opere buffe* of Galuppi (*L'Arcadia in Brenta*) and Piccini (*La buona figliuola*), occasional verse and the invaluable *Mémoires* (in French), a detailed account of his life and art.

Mémoires, ed. Mazzoni (1907; Amer. tr. J. Black, 1877); *Lettere*, ed. Masi (1880); *Corrispondenza diplomatica*, ed. Di Tucci (1932).—*Scelta di Commedie*, ed. Masi (2 vols, 1897), ed. Nardi (3 vols, 1926).—*Opere complete* (44 vols, 1788–95; ed. Musatti, Maddalena and Ortolani, 37 vols, 1907–43; ed. Ortolani, 8 vols, 1935–48).

G. Ortolani, *Della vita e dell'arte di C. G.* (1907); H. C. Chatfield Taylor, *G.: a Biography* (1913); V. Lee, *Studies in the 18th Century* (1880); Ch. Rabany, *C. G., le théâtre et la vie en Italie au XVIII^e siècle* (1896); E. Rho, *La missione teatrale di C. G.* (1935).—A. Momigliano, *Primi studi goldoniani* (1922) and 'La comicità e l'ilarità del G.', in Giorn. stor. lett. ital., 61 (1913); E. Gimmelli, *La poesia di G.* (1941); C. Levi, 'Molière e il teatro italiano', in Marzocco (15 I 1922); L. Falchi, 'C. G. e i comici dell'arte', in Nuova Antologia (1930); G. Ziccardi, 'I *Mémoires* di C. G.', in *Forme di vita e d'arte nel Settecento* (1931).—A. della Torre, *Saggio di una bibliografia delle opere intorno a C. G. 1793–1907* (1908); C. Cordié, 'Bibliografia speciale, 66', in *Problemi ed Orientamenti critici*, 1 (1948). M.W.

Goldschmidt, Meïr Aron (*Vordingborg 26 X 1819; ∞1848 Johanne Marie Sonne; †Frederiksberg 15 VIII 1887), Danish novelist. He was of Jewish descent and was brought up in the home of an orthodox uncle. In 1840 he founded the satirical Copenhagen weekly Corsaren which he edited for six years. It was a radical, anti-royalist paper, with many brilliant contributions from Goldschmidt himself. After a feud with Kierkegaard, Goldschmidt gave up the paper and went abroad for some years. He ranks high as a novelist. Some of his novels and stories deal with Jewish life, traditions and psychology, others give intimate descriptions of Danish provincial life, or make long expositions of his ideas on retributive justice.

Novels and Stories: *En Jøde* (1845), *The Jew of Denmark*, tr. Mrs Bushby (1852); *Fortællinger* (1846); *Hjemløs* (1857), *Homeless, or A Poet's inner Life*, tr. by author (3 vols, 1861); *Fortællinger og Skildringer* (3 vols, 1863–65; includes *Arvingen*, III, Eng. tr. *The Heir*, 1865); *Kærlighedshistorier fra mange Lande* (1867); *Ravnen* (1867); *Smaa Fortællinger* (2 vols, 1868–69); *Fortællinger og Virkelighedsbilleder* (2 vols, 1877).—Memoirs: *Livserindringer og Resultater* (2 vols, 1877).—*Udvalgte Skrifter i Folkeudgave* (6 vols, 1908–16).

F. Dreier *M. A. G., et Litteraturbillede* (1852); H. Kyrre, *M. G.* (2 vols, 1919); E. Bredsdorff, *Corsaren* (1941). E.B.

Goldsmith, Oliver (*Ardnagow, Co. Roscommon 1728; †London 4 IV 1774), Irish poet, playwright, novelist and essayist. Graduated at Trinity College, Dublin, 1749; studied medicine at Edinburgh and Leiden; after two years' wandering in Europe, settled in London. His rise to literary fame began about 1763, the year of the foundation of Johnson's Literary Club, of which Goldsmith was a member. His longer poems are models of 'Augustan' verse; his best comedy *She Stoops to Conquer* (1773) still holds the stage; his short poem *Retaliation* (*c.* 1774) is a series of vivid and witty impressions of Burke, Garrick, Reynolds and other members of the Club; and his novel *The Vicar of Wakefield* (1766) is a permanent classic of English prose.

Extravagant and generous, Goldsmith, who made much money by his writings, was continually in debt. In prose and poetry his style is graceful and fluent. His personality, original, humane, humorous and whimsical, is stamped strongly on his writings. In theory he was an avowed classicist: in practice his poetic treatment of nature and of rural life and his engagingly personal note have much in common with romanticism. Goldsmith also wrote a number of ephemeral publications for the booksellers.

Verse: *The Traveller* (1764); *The Deserted Village* (1770).—Comedy: *The Good-natured Man* (1768).—Essays: *A Citizen of the World* (1760–62).

Austin Dobson, *Life of G.* (1888); Lord Macaulay, 'Essay on G.', in *Miscellaneous Works*; Walter Scott, *Lives of the Novelists* (1821–24); W. M. Thackeray, *English Humorists of the 18th Century* (1853); S. Gwynn, *O. G.* (1935). R.McH.

Golein, Jean (*1320?; †1403), French Carmelite friar. At the request of Charles V he translated a number of Latin works, including the *Collationes Patrum* by Cassianus, the *De regimine principum* by Gilles de Rome and the *Flores Chronicorum* by Bernard Gui.

A. Thomas, 'Un Manuscrit de Charles V au Vatican', in Mélanges de l'Ecole française de Rome, I (1881). A.H.D.

Golenishchev-Kutuzov, Arseny Arkadyevich, Count (*1848; †1912), Russian poet, who kept to the polished and disinterested classical tradition at a time when 'civic poetry' was in fashion. In many of his intimate lyrics one feels the cult of death and Nirvana.

Sochineniya (3 vols, 1904–05); *Russische Dichtungen* (tr. S. Behr, 1890). J.L.

Gómara, Francisco López de: see López de Gómara, Francisco.

Gombauld, JEAN OGIER DE (*Saint-Just-de-Lussac *c.* 1590?; †Paris 1666), French writer. A member of Conrart's circle, which developed into the French Academy, and a habitué of the Hôtel de Rambouillet, Gombauld excelled in ingenious minor love-poetry and equally in religious verse to which his Protestantism lent solemnity.

Endymion (1624, novel); *Amaranthe* (1631, pastoral play); *Poésies* (1633); *Sonnets* (1649); *Epigrammes* (1657); *Ees Danaïdes* (tragedy, 1658).
L. Morel, *J. O. de G.* (Neuchâtel, 1910).
G.B.

Gomberville, MARIN LE ROY, SIEUR DU PARC ET DE (*Paris 1600; †Paris 14 VI 1674), French novelist. His novels were modernizations of the romances of chivalry, mingling the courtly decorum of the 17th century with astonishing adventures in foreign lands. Gomberville shows curiosity for the exotic and takes his heroic characters to the Middle East, Morocco, Mexico etc.

Polexandre (1637); *La Cythérée* (1640–42); *La Jeune Alcidiane* (1651).
M. Magendie, *Le roman français au 17e siècle* (1932).
G.B.

Gomersal, ROBERT (*London 1602; †Thorn Combe, Devon? 1646), English dramatist and divine. He was an eloquent preacher in the University of Oxford. His tragedy *Lodovick Sforza* (1628) is written in a stiff and pedantic style.
J.J.Y.L.

Poems (1633); *The Tragedie of Lodovick Sforza*, ed. B. R. Pearn, Bang's Materialen (1933).
B.L.J.

Gómez de Avellaneda, GERTRUDIS (*Puerto Principe 23 III 1814; †Madrid 1 II 1873), Cuban writer who, during the 19th century, enjoyed an extraordinarily high reputation in Spain where she spent most of her life, but who is less esteemed now. 'La Avellaneda' wrote novels, plays and poetry, and achieved her greatest success as a lyrical poet. Her plays are examples of early romantic tragedies, a genre that in Spain was not the happiest achievement of the romantic movement. Her novels are not good. Her poetry is remarkable for the prosodic correctness of her formal odes and the vehement intensity of feeling in her short lyrics, usually amatory. Her diction is stilted and conventional and she suffers from the incompatibility of her intense feeling with the grandiose literary conventions to which she was bound—verbose in her youth, inflated later by the mental habits of the Spanish romantics.

Poesías (1841).—*Sab* (a novel, 2 vols, 1841).—*Obras literarias* (5 vols, 1869–71, with studies by J. N. Gallego and N. P. Díaz); *Obras de la Avellaneda* (4 vols, 1914).
E.Sa.

Gommersz, JOB (†Nieuwerkerk on Duiveland 17 VII 1543), Dutch poet in the Rederijker tradition, town clerk and factor of the Chamber of Rhetoric 'De blauwe Acoleyen' at Nieuwerkerk. Three plays and a number of refrains are extant; these bear witness to his unshaken Roman Catholicism.

Klucht van de bedrogen minnaars (on the theme of *Decam.* 9, 1), *Een spel van O. L. V. hemelvaert* and *Van menigh mensche* in MS. Royal Library 132 F 7, The Hague; refrains *ibid.*
P. J. Meertens, in Tijdschr. v. Taal en Lett., xiv (1926) and *Letterkundig leven in Zeeland* etc. (1943).
J.J.M.

Gonçalves de Magalhães, DOMINGOS JOSÉ, Vizconde de Araguaya (*1811; †1882), Brazilian poet. As a young man he came under the influence of French romanticism, and his second volume marks a break in Brazilian literature with Portuguese neo-classicism. Although he twice essayed the epic, his true talent remained lyrical. His work is deeply infused with Catholic piety.

Poesias (1832); *Suspiros poeticos e saudades* (1836); *Antonio José* (1839); *A confederação dos Tamoyos* (1856; 1857; 1864); *Urania* (1862); *Obras completas* (8 vols, 1864–65).
E.Sa.

Gonçalves Dias, ANTONIO (*Caxias 1823; †1864), Brazilian romantic poet noteworthy for his intense patriotism expressed in simple lyric forms that have made him the national poet *par excellence*. His patriotism took the form of sympathy with Indian, Negro and White elements in the national culture, he himself being able to claim the blood of all three. His 'Indianism' is more genuinely felt than the decorative nativism of the 18th-century poets.

Primeiros cantos (1846); *Segundos cantos* (1848); *Os Tymbiras* (1848); *Ultimos cantos* (1851); *Cantos* (Leipzig, 1857; 1860; 1865; 1877); *Poesias* (earliest ed. unknown; 9th ed. Rio de Janeiro, 1920); *Obras posthumas* (6 vols, 1868–69; parts pub. separately).
E.Sa.

Goncharov, IVAN ALEXANDROVICH (*Simbirsk 6 VI 1812; †St Petersburg 15 IX 1891), Russian author. His first novel, *Obyknovennaya istoriya* (1847), made him famous. Although somewhat pedestrian in style, it was topical in its theme and abounded in characterization and atmosphere. The same features came out in his greatest novel *Oblomov* (1855), whose hero represents the climax of the unadapted 'superfluous man', so conspicuous in the Russian life and fiction of that period. In the novel the weakling Oblomov is contrasted with his half-German friend Stolz —an energetic representative of the capitalist bourgeoisie. Yet Goncharov knows how to show Oblomov's essential nobility and to retain sympathy for him. Goncharov's third novel, *Obryv* (1869), too, is rich in excellent portraits—marred only by a malicious caricature of a 'nihilist' of the 1860s. *Fregat Pallada* (1856) is a record of his sea-journey to Japan in 1852–54 and contains many autobiographical features and reminiscences.

Sobranie sochineniy (12 vols, 1899; a different ed., 12 vols, 1916); *Izbrannye sochineniya* (1948).—*A Common Story*, tr. C. Garnett (1917); *The Precipice* (1915); *Oblomov*, tr. C. J. Hogarth (1915), tr. N. A. Duddington (1929, 1932).

A. Dobrolyubov, *Chto takoe oblomovshchina* (1860); E. A. Solovyëv, *I. A. G.* (1895); V. I. Pokrovsky, *G.* (1907); A. A. Mazon, *Un maître du roman russe* (1914); E. Lyatsky, *G.* (1920) and *Roman i zhizn'* (1925); W. Rehm, 'Gontscharow und die Langeweile', in *Experimentum medietatis* (1947). J.L.

Goncourt brothers: Edmond Louis Antoine Huot de (*Nancy 26 V 1822; †Champrosay 16 VII 1896); Jules Alfred Huot de (*Paris 17 XII 1830; †Paris 20 VI 1870), French novelists, historians and art critics. Their interest in painting led them to make a detailed study of French life and art in the 18th century and Edmond later produced some influential studies of Japanese art. The careful methods of documentation they had applied to their historical works were again brought into use when they began to write novels of contemporary life, intimate studies of neurotic types based on direct observation of both characters and milieu, written in their own peculiarly subtle impressionistic style, their *écriture artiste*. Their first novel was *En 18 . .* (1851), but their most characteristic works are *Germinie Lacerteux* (1865) and *Manette Salomon* (1867). The strange intimate creative relationship of the two brothers is described in *Les Frères Zemganno* (1877), a novel of circus life published by Edmond after his brother's death. The *Journal des Goncourt* (9 vols, 1887–95) gives a remarkable account of contemporary development in literature and art. Edmond's will provided for the foundation of a literary academy, the Académie Goncourt, and the award of an annual prize, the Prix Goncourt, to a promising novelist.

Histoire de la Société française pendant la Révolution (1854); *Histoire de la Société française pendant le Directoire* (1855); *Portraits intimes du XVIIIe siècle* (1857–58); *Sophie Arnould* (1857); *Histoire de Marie Antoinette* (1858); *Les Maîtresses de Louis XV* (1860); *La Du Barry* (1860); *La Femme au XVIIIe siècle* (1862); *L'Amour au XVIIIe siècle* (1878); *L'Art au XVIIIe siècle* (1856–65); *Gavarni, l'homme et l'œuvre* (1868).—Novels: *Charles Demailly* (1860); *Sœur Philomène, Renée Mauperin* (1864); *Henriette Maréchal* (1865); *Madame Gervaisais* (1869).—By Edmond alone: *La Saint-Huberty* (1882); *Mlle Clairon* (1890); *La Guimard* (1893); *Outamaro* (1891); *L'Art japonais* (1893); *Hokusaï* (1896). —Novels: *La Fille Elisa* (1877); *La Faustin* (1882); *Chérie* (1884).

A. Delzant, *Les G.* (1889); P. Sabatier, *L'Esthétique des G.* (1920). T.W.

Góngora y Argote, Luis de (*Córdoba 1561; †*ibid.* 1627), Spanish poet, of aristocratic family. He spent some years at Salamanca university, took deacon's orders in 1585 and became a prebendary at Córdoba cathedral, undertaking much official business for the chapter, which led him to travel widely in Spain. At fifty he retired to the country where he wrote his masterpieces: *El Polifemo* and *Las soledades*. In 1617 he went to Madrid where he was priested and became one of Philip III's chaplains. Further preferment was denied him; his patrons were disgraced, died or were killed. He had expensive tastes and his means were small. He was taken ill in 1627, returned to Córdoba and died there.

His early poems (from 1580) consist of elegant Italianate sonnets, sentimental and burlesque ballads, lyrics of all kinds and a few occasional odes. These poems are surprisingly mature, and many have consistently retained their popularity. After 1600 his work became more elaborate and his subject-matter changed; panegyrics of the nobility replace love-poetry, and his satire became more bitter. His *Polifemo* and *Soledades* were bitterly attacked and enthusiastically defended for their supposed stylistic innovations (see Gongorism). The chief critics were Jáuregui, Lope de Vega and Quevedo, the two last being old personal enemies. The poems profoundly influenced the poetic style of 17th-century Spain, but fell into disrepute in the 18th century. They remained virtually unread until 1927 when Dámaso Alonso republished the *Soledades* with a critical introduction and prose paraphrase. Góngora is one of the greatest Spanish poets; he is sometimes difficult but never dull; his technique is impeccable. The brilliant, stylized world of the *Soledades*, the sense of the intensity and precariousness of human happiness to be found in the *Polifemo* and other poems, are his most original contribution to literature.

Obras poéticas, ed. R. Foulché-Delbosc (New York, 3 vols, 1921); *Soledades*, ed. Dámaso Alonso (1927; rev. 1935); *Obras completas*, ed. Millé (n.d.).—Translations: H. Thomas, 'Three Translators of G.' (Stanley, Fanshawe, Aires), in Revue Hispanique, 48 (1920); E. M. Wilson, *The Solitudes of Don L. de G.* (1931).
L. P. Thomas, *Le Lyrisme et la préciosité cultistes en Espagne* (Halle, 1909) and *G. et le Gongorisme* (Paris, 1911); M. Artigas, *Don L. de G. y A., biografía y estudio crítico* (1925); A. Reyes, *Cuestiones gongorinas* (1927); D. Alonso, *La lengua poética de G.*, I (rev. 1950).
E.M.W.

Gonzaga, TOMÁS ANTÓNIO (*Oporto 1744; †Mozambique 1810), Portuguese poet. Having studied at Coimbra he became a magistrate in Brazil; accused of taking part in the Brazilian nationalist revolt of 1789, he was imprisoned and later deported to Mozambique. One of the most sensitive of the 18th-century Arcadian poets, Gonzaga fell in love with Maria Doroteia de Seixas, whom he celebrated in verse as Marilia, his own Arcadian name being Dirceu. His lyrics, published under the title *Marília de Dirceu* (date of 1st ed. unknown; 2nd ed. 1800), achieved an immediate and lasting popularity.

Marília de Dirceu e mais poesias, ed. M. Rodrigues Lapa (1937).
T. Braga, 'T. A. G.', in *Filinto Elísio* (1901).
T.P.W.

González, DIEGO TADEO (*Ciudad Rodrigo 1731; †Madrid 1794), Spanish poet and a prominent Augustinian orator. His cell at Salamanca was the meeting place for the best poets of the period. His *El murciélago alevoso* is a good, vigorous, burlesque poem, a single exception in a weak collection of conventional amorous pastorals and poems on discreetly religious and boringly didactic subjects.

Poesías, in Bibl. Autores Esp., 61; 'El murciélago alevoso', in Rev. Hisp. (1917).
Fray E. Esteban, 'Poesías, inéditas de Fray D. G. en el British Museum', in Ciudad de Dios., 25.
R.M.N.

González, JUAN VICENTE (*Caracas 1808; †*ibid.* 1866), Venezuelan writer. He wrote chiefly historical works, but also some verse and a series of elegiac short biographies in prose—*Las mesenianas*. He was in the full romantic tide of that part of South America.

Curso de literatura española (1852); *Biografía del doctor José Cecilio de Avila* (1858); *Manual de la historia universal* (1863); *Biografía del general José Félix Ribas* (Madrid, 1918); *Historia moderna* (1925); *Obras literarias* (1887).
E.Sa.

González de Clavijo, RUY (*Madrid; †1412), Spanish travel-writer. King Henry II of Castile sent him as ambassador to Persia. His account of his adventures and of eastern places and customs is entertaining.

Embajada a Tamorlán, ed. F. López Estrada (1943), *Embassy to Tamorlane*, tr. Guy le Strange (1928).
E.M.W.

González de Eslava, FERNÁN (*Seville ? 1534 ?; †Mexico City 1601 ?), author of the earliest surviving recorded dramatic pieces in Mexican literature and probably in that of the New World. They were printed posthumously in Mexico City in 1610 and consist of seventeen usually short pieces, belonging in style to the pre-Lopean drama of Spain. They are all religious in purpose, but include allusions to contemporary secular life, and were probably written between 1567 and, at latest, 1600.

Coloquios espirituales, ed. J. García Icazbalceta (1877; reproduces 1st ed.).
E.Sa.

González del Castillo, JUAN IGNACIO (*Cádiz 1763; †*ibid.* 1800), Spanish playwright. He earned his living as a prompter, taught Spanish to Böhl de Faber, the famous hispanophile, and had some local theatrical success, but died in poverty. His best plays are his short *sainetes* in the manner of Ramón de la Cruz, in which he portrays Andalusian life, in particular the characters, types and manners of his native town.

Obras completas, ed. L. Cano (3 vols, 1914).
N. González Ruiz, 'G. del C. y el teatro popular español del siglo XVIII', in Bul. Hisp., 1 and 2 (1924).
R.M.N.

Googe, BARNABE (*Alvingham 11 VI 1540; ∞1564 Mary Darnell; †Cockering II 1594), English poet. A relative of Sir William Cecil, Googe was employed in various semi-official capacities. His eclogues are among the earliest examples of the pastoral form in English. He also published translations.

Eglogs, Epytaphes and Sonnettes (1563, ed. E. A. Arber, 1871); *The Zodiacke of Life . . . by Marcellinus Palligenius* [i.e. P. A. Manzolli] (1565); *Four Books of Husbandry . . . by M. Conradus Heresbachius* (1577); *The Popish Kingdom . . . by Thomas Naogeorgos* [i.e. Kirchmayer] (1570).
J.B.B.

Góralczyk, KAZIMIERZ: see ANCZYC.

Gorbunov, IVAN FËDOROVICH (*1831; †1895), Russian anecdotist and author of vivid scenes from the life of lower classes —scenes which he himself used to recite with unusual success. Among his satirical characters that of General Dityatin (from *ditya*—child) is a conservative Russian counterpart of Colonel Blimp.

Sobranie sochineniy (2 vols, 1901–04). J.L.

Gordin, JACOB (*Mirgorod, Ukraine 1853; †New York 10 VI 1909), Yiddish author. A pupil of Tolstoy, he propagated the idea of 'back to the land' and sought a synthesis between Christianity and Judaism. He went to America to establish a communist agricultural settlement, but instead devoted himself entirely to writing plays, 70–80 all told.

Sibirien (1892); *Got, mentch un teivel*; *Elisha ben Abuya*; *Der Unbekannter.* J.S.

Gordon, ADAM LINDSAY (*Azores Islands 19 X 1833; †Brighton, Victoria 24 VI 1870), Australian poet; emigrated from England in 1853. His passion for horsemanship is revealed in verse having a tone of vigorous recklessness which was the counterpart of a pervading temperamental pessimism. He committed suicide, oppressed by poverty and debt. His poetry, which is of variable quality, reverts often to English subjects, some of the best of it on medieval themes. A few of his poems of outdoor experience—particularly *The Sick Stockrider*—foreshadowed later Australian balladry.

Poems of A. L. G. (with intro., notes etc. by F. M. Robb, 1912 and later eds). F.T.M.

Gordon, BERNARD DE (*Rouergue *c.* 1250), French author of Latin treatises on medicine, of which the most famous is his *Lilium Medicinae.* S.J.L.

Gordon, YEHUDA LEIB, pseud. Y.L.G. (*Vilna 7 XII 1830; †St Petersburg 16 IX 1892), Hebrew novelist and essayist; the most popular and outstanding Hebrew poet of the Haskalah movement. He was the founder of the new style in Hebrew poetry, using not only biblical style and imagery but also the more exact expressions of post-biblical writings. Denounced as a political conspirator (1879), Gordon lost his livelihood and, while in prison, contracted an incurable illness. He became literary editor of the Hebrew periodical Hamelitz.

His first great romantic poem on a biblical setting was *Ahavath David u-Michal* (1857). To king David he dedicated another poem, no longer romantic but rather pragmatic; *David u-Barzilay.* In 1860 he published his collection of fables *Mishle Jehuda,* adapted from talmudical legends as well as European fabulists.

Gordon's greatest achievement was his poetical work, which is of lasting value and influenced Hebrew poetry for all time, e.g. the long epic poems *Shney Yoseph ben Shimon* and *Al Kutzo shel Yod* (1876).

Shire Yehuda (Vilna, 1868); *Kol Shire Y. L. G.* (4 vols, St Petersburg, 1884; 2nd ed. with 2 add. vols, Vilna, 1898, and later eds); *Shire Alila* (New York, 1918, with intro. R. Brainin); *Ketabe Y. L. G.* (2 vols, Tel Aviv, 1928–29).

A. B. Rhine, *Leon Gordon* (Philadelphia, 1910; with biblio.). S.A.

Gorgias (*Leontini, Sicily *c.* 485; †*c.* 380 B.C.), Greek sophist and rhetorician, ambassador to Athens in 427, made prose-speech, by applying to it the studied diction and patterns of poetry, a telling instrument of mass-suggestion. The father of the 'sophistic' style, in which matter is subordinated to a display of manner—witness the *Encomium of Helen* and *Palamedes* (vapid 'defences' of those persons by Gorgias or a good imitator)—he yet in the surviving fragment of a funeral-speech achieves a certain elevated beauty, and his antitheses, short balanced clauses, rhymes and poetic imagery became, without their extravagances, part of the living structure of Greek prose.

Helen and *Palamedes,* ed. (together with Antiphon) F. Blass (1881); fragments in W. H. Thompson's ed. of Plato's *Gorgias* (1871) and in H. Diels, *Fragmente der Vorsokratiker,* 2 (6th ed. 1952).

E. Norden, *Die antike Kunstprosa* (2 vols, repr. 1909); A. and M. Croiset, *Histoire de la littérature grecque,* IV (1947); J. F. Dobson, *The Greek Orators* (1919). J.H.K.

Górnicki (originally **Góra**), ŁUKASZ (*Oświęcim? 1527; †? 22 VII 1603), Polish political writer and historian. In his political writings he advocated aristocratic government. His adaptation into Polish of Castiglione's *Cortegiano* is distinguished by its language and style. He was the first to translate into Polish some works of Seneca.

TREATISES: *Rozmowa z Wlochem o wolnościach i prawach polskich* (n.d., 2nd ed. 1616); *Droga do zupełnej wolności* (1650).—HISTORY: *Dzieje w Koronie Polskiej . . . od r. 1538 do 1573* (1637).—ADAPTATION: *Dworzanin polski . . .* (1566), Ger. tr. *Der polnische Demokrit als Hofmann* (1856), crit. ed. R. Pollak (1928).—*Dzieła wszystkie* (3 vols, 1886).

R. Löwenfeld, *L. G. Sein Leben und seine Werke* (1884); J. Kozielewski, *L. G.* (1929).
S.S.

Gorostiza, Manuel Eduardo de (*Veracruz 13 X 1789; †Tacubaya 23 X 1851), Mexican playwright; born of Spanish parents, Gorostiza returned to Europe in 1794 and fought against the French. An enthusiastic liberal, he returned to Mexico on the accession of Ferdinand VII. An exact contemporary of Rivas, he presents the interesting contrast of never in his plays abandoning the precepts of neoclassicism. He wrote many entertaining plays in the manner of Moratín, joining strict form with humour and social criticism.

Indulgencia para todos (1818); *Las costumbres de antaño* (1819); *Tal para Cual* (1820); *Don Dieguito* (1820); *Contigo pan y cebolla* (1833; school ed. by E. McGuire, Boston, 1922).
E.Sa.

Görres, Joseph von (*Coblenz 25 I 1776; ∞1801 Katharina Lasaulx; †Munich 29 I 1849), German writer and publicist, whose noble, dynamic nature made him one of the foremost influences of his time. His love of freedom was first fired by the French revolution, but a mission to Paris (1799) disillusioned him, and he left politics for teaching natural science at Coblenz. In Heidelberg 1806–08 he united with Arnim and Brentano in reawakening national feeling through emphasis on the riches of German tradition. Napoleon called his propagandist Rheinische Mercur (1814) the 'Fifth Great Power', but the Prussian government suppressed it in 1816. On publishing *Teutschland und die Revolution* (1821) he had to flee to Strasbourg. Returning to Roman Catholicism and called to Munich as professor of history (1826), he formed a focus of ultramontane thought, attaining a nation-wide hearing once more with his *Athanasius* (1837), after the outbreak of the Prussian church struggle at Cologne 1837.

Der allgemeine Frieden, ein Ideal (1798); *Resultate meiner Sendung nach Paris* (1800); *Glauben und Wissen* (1805); *Die teutschen Volksbücher* (1807), ed. L. Mackensen (1925); *Schriftproben von Peter Hammer* (1808); *Mythengeschichte der asiatischen Welt* (2 vols, 1810); *Lohengrin, ein altteutsches Gedicht* (1813); *Teutschlands künftige Verfassung* (1816); *Altteutsche Volks- und Meisterlieder* (1817); *Christliche Mystik* (4 vols, 1836–42).—*Kritische Gesamtausgabe*, ed. W. Schellberg (16 vols, 1926 ff.); *Gesammelte Briefe*, ed. Marie Görres and F. Binder (3 vols, 1858–74).

J. Sepp, *G. und seine Zeitgenossen* (1896); G. A. Brandt, *Herder und G., 1798–1807* (1940); F. Schultz, *G. im Zusammenhang mit der jüngeren Romantik* (1902); M. Berger, *G. als politischer Publizist* (1921).
H.A.P.

Gorter, Simon (*Warns 11 XII 1838; ∞1862 Johanna C. Lugt; †Amsterdam 15 VI 1871), Dutch mennonite minister and journalist, father of Herman Gorter, editor-in-chief of Het Nieuws van de Dag.

Letterkundige studiën, ed. A. de Hoop Scheffer (1871); *Een jaar leven voor de dagbladpers* (1872).

Jer. de Vries, in Levensber. Mij Ned. letterk. (1872); G. Stuiveling, 'S. G. een verloren kans', in Groot Nederland (1940).
J.W.W.

Goscelin of Canterbury (†*c.* 1099), a monk of St Bertin and Canterbury, was a noted hagiographer and devotional writer in his own day. His most important work is a life of St Augustine of Canterbury.

A. Wilmart, 'Eve et G.', in Rev. Bénéd., 46 (1934) and 50 (1938).
R.R.R.

Goślicki (Goslicius), Wawrzyniec Grzymala = Laurentius Grimalius or Grimaldus (**c.* 1530; †31 X 1607), Polish political writer, courtier and bishop (from 1586). In his main work he gives his liberal views on the duties of king's counsellors.

De optimo senatore (Venice 1568); trs: *The Counsellor* (1598), *A Commonwealth of good Counsail* (1607), *The Accomplished Senator*, tr. Oldisworth (1733).

T. Filipowicz, 'The Accomplished Senator', in Proc. Am. Soc. of Internat. Law (Apr. 1932); W. J. Stankiewicz, *The Accomplished Senator of L. Goslicius* (1946).
S.S.

Gosson, Stephen (*Kent 1555; †London 13 II 1624), English pamphleteer. Educated at Oxford, Gosson wrote several plays, then attacked the theatre on moral, political and religious grounds in a series of pamphlets. His attack provoked replies from Lodge and Sidney. Gosson subsequently became a clergyman.

Pamphlets: *The Schoole of Abuse* (1579), ed. E. Arber (1895); *The Ephemerides of Phialo* (1579), extracts with *The Schoole of Abuse*, repr. E. Arber (1895); *Plays confuted in five Actions* (1582), repr. W. C. Hazlitt, *English Drama and Stage* (1869).

H. S. Symmes, *Les Débuts de la Critique dramatique en Angleterre jusqu'à la mort de Shakespeare* (1903); E. N. S. Thompson, *The Controversy between the Puritans and the Stage* (1903).
W.A.A.

Gossouin de Metz, 13th-century French poet. A native of Lorraine, he compiled the earliest scientific treatise for laymen in the vernacular, the *Image du Monde* (1246). There were several successive versions, including a prose one. A much imitated work, it has an English translation by Caxton (1481).

L'Image du Monde, prose version, ed. O. H. Prior (1913).—C. V. Langlois, *Vie en France au Moyen Âge*, III (1927). M.F.L.

Goszczyński, SEWERYN (*Ilińce 4 XI 1801; †Paris 25 II 1876), Polish poet and writer. An active patriot, after the 1831 rising he left for France. One of the 'Ukrainian school' of poets, in his romantic poem *Zamek Kaniowski* and his novel *Król zamczyska* he is under the Byronic influence.

VERSE: *Zamek Kaniowski* (1828; *Das Schloss von Kaniow*, tr. J. B. Werner, 1832); *Sobótka* (1834).—NOVEL: *Król zamczyska* (1842).—TRANSLATION: *Pieśni Ossjana* (1838).—*Dzieła zbiorowe*, ed. Z. Wasilewski (4 vols, 1911).

Z. Wasilewski, 'S. G.', in *Szkice literackie* (1923); B. Suchodolski, *S. G. Życie i dzieła, 1801–1820* (1927); J. Krzyżanowski, 'S. G.', in *Polish romantic literature* (1930). S.S.

Gotoba (*6 VIII 1180; †28 III 1239), Japanese emperor 1184–99, who in his retirement was a prominent poet.

A. Miyamori, *Masterpieces of Japanese Poetry*, I (1936). E.B.C.

Gött, EMIL (*Jechtingen 13 V 1864; †Freiburg 13 IV 1908), German playwright. Under the influence of Nietzsche and Tolstoy he spent his time in seclusion on a farm, occupied with fantastic plans, invention schemes and his writings. His major works appeared only after his death, amongst them what is considered as his best work, the comedy *Mauserung* (1908).

PLAYS: *Der Adept* (1892; 2nd ed. under title *Verbotene Früchte*, 1895); *Edelwild* (1901); *Freund Heisssporn* (1911).—VARIOUS: *Tagebücher und Briefe*, ed. R. Woerner (3 vols, 1914); *Briefe an einen Freund*, ed. G. Manz (1919); *Nachdenkliche Geschichten*, ed. G. Manz (1924).—*Gesammelte Werke*, ed. R. Woerner (3 vols, 1911; with biog.); *Auswahl* (1944).

F. Droop, *G.s Vermächtnis* (1917); M. U. Gött, *E. G. Aufzeichnungen seiner Mutter* (1921); H. Bahr, *E. G.* (*Bilderbuch*) (1921); A. v. Grolmann, *E. G.* (1937). R.W.L.

Gotter, FRIEDRICH WILHELM (*Gotha 3 IX 1746; †*ibid.* 18 III 1797), German dramatist. A minor diplomat, Gotter was cofounder with Boie of the Göttingen *Musenalmanach* (1770). More an adapter than an original playwright, he was a partisan of French taste. His *Die Geisterinsel* (1797), based on *The Tempest*, published in Schiller's *Horen* (1797), won high praise from Goethe.

TRAGEDIES: *Merope* (after Voltaire, 1774); *Mariane* (after La Harpe, 1776).—COMEDIES: *Die Dorfgala* (1772); *Die falschen Entdeckungen* (1774); *Das öffentliche Geheimnis* (after Gozzi, 1781); *Der Erbschleicher* (1789).—VERSE: *Gedichte* (3 vols, 1787–1802).

K. Schlosser, *F. W. G., Leben und Werke* (1894). H.B.G.

Gottfried von Neifen (*fl.* 1234–55), Swabian minnesinger, of noble family (Hohenneuffen nr Urach). One of the poets at the court of king Henry (VII). His *Minnesang* shows considerable formal skill: it is in content often facile, well-nigh trivial. His *Tanzlieder* in Neidhart's manner and a few merry (or frankly vulgar) songs are the stronger fare required by the court for informal occasions.

Die Lieder G.s v. N., ed. M. Haupt-E. Schröder (1932).

R. Marleyn, 'G. v. N.s Minnelieder *etc.*', in *German Studies . . . Fiedler* (1938). F.P.P.

Gottfried von Strassburg (*fl.* 1210), German poet, author of *Tristan und Isold* (19,000 lines, unfinished) and two short *Sprüche*. He was a civic official (or a cleric) of Strasbourg—a rigorous schooling must be assumed. Comparison of his *Tristan* with Thomas de Bretagne, his source, is technically difficult; it is however clearly an adaptation (see HARTMANN V. AUE for this term) and an independent reinterpretation. He wrote for connoisseurs (*edele herzen*) only: his idealization of hero and heroine, their education, dress, behaviour and discourse verges on the decadent. He is without equal in the studied artistry of his verse and diction, using all the devices of the *artes poeticae*. Passages of smooth narrative lead from one 'essay' to the next: reception, ideal landscape, hunt, comic interlude. To his avoidance of a hackneyed theme we owe a famous digression—an essay in contemporary literary criticism. His esoteric doctrine of love contains a strong element of religious mysticism: the lovers' grotto is a temple 'in the wilderness', they are martyrs—though their devotional reading seems to be Ovid. In the rivalry of Gottfried and Wolfram v. Eschenbach there is something of the old antagonism of *clericus* and *miles*. Gottfried had imitators (see KONRAD V. WÜRZBURG) but by the 15th century Eilhart v. Oberg's less exacting text was used (see HEINRICH VON FREIBERG). Wagner used Gottfried.

Ed. F. Ranke (1930); K. Marold (1906) or R. Bechstein (4th ed. 1924) on which A. Closs (1944) is based. Modern.: W. Hertz (1877); tr. J. Weston (1901); E. H. Zeydel (1948).

F. Ranke, *Tr. u. Is.* (1925) and *Die Allegorie der Minnegrotte* (1925); F. Piquet, *L'originalité de G. de Str.* (1905); S. Sawicki, *G. v. Str. und die Poetik des MAs* (1932); E. Nickel, *Studien zum Liebesproblem bei G.* (1925). B. Mergell, *Tr. u. Is.* (1949) not recommended. F.P.P.

Gotthelf, Jeremias, pen-name of Albert Bitzius (*Murten 4 X 1797; †Lützelflüh 22 X 1854), Swiss pastor and writer, son of a pastor at Utzensdorf, where he grew up and went to school. He finally settled at Lützelflüh (1831), where he was elected pastor, and organized schooling and the care of the poor. His writings arose from a practical wish to help and instruct his flock and to combat liberalism and free-thought; their high literary quality was a by-product of didactic intentions. He treated every aspect of peasant life with sober objectivity and unsentimental realism: in their essential truth many of his stories and novels are classics of their kind. Gottfried Keller called him a 'great epic genius'; true, if 'epic' be taken to imply Homeric directness rather than broad scope or elevated theme. He may be said to have created the village story.

Der Bauernspiegel oder Lebensgeschichte des J. G. (1837); *Die Wassernot in Emmental* (1838); *Leiden und Freuden eines Schulmeisters* (2 vols, 1838); *Dursli der Branntweinsäufer* (1838); *Die Armennot* (1840); *Wie Uli der Knecht glücklich wird* (1841; *Ulric the Farm-servant*, tr. J. Firth, 1886); *Wie Anne Bäbi Jowäger haushaltet* (2 vols, 1843); *Käthi die Grossmutter* (1847); *Uli der Pächter* (1849); *Erzählungen und Bilder aus dem Volksleben der Schweiz* (5 vols, 1850–55; incl. *Elsi, die seltsame Magd*).—*Kritische Gesamtausgabe*, ed. R. Hunziker and H. Bloesch (26 vols, 1911–32); *Auswahl*, ed. J. Mumbauer (1925); *Briefe*, ed. K. Guggisberg and W. Juker (1948 ff.); *Gotthelfs Persönlichkeit: Erinnerungen von Zeitgenossen*, ed. W. Muschg (1944).

W. Muschg, *G.* (1931); K. Guggisberg, *J. G., Christentum und Leben* (1939); Ricarda Huch, *Gotthelfs Weltanschauung* (1917); H. L. Goldschmidt, *Der Geist der Erziehung bei G.* (1939); H. M. Waidson, *J. G.* (1952). H.A.P.

Gottifredi, Bartolomeo, 16th-century Italian writer (of Piacenza) of hitherto unpublished sonnets, madrigals and letters. He is known to posterity only by his *Specchio d'Amore*, a lively dialogue between Maddalena and Coppina, not without wit and grace.

Specchio d'Amore, ed. A. F. Doni (1547), ed. G. Zonta (1912). P.McN.

Gottlober, Abraham Baer, pseud. Abag and Mahalel (*Starokonstantinov, Volhynia 14 I 1811; †Bialystok 12 IV 1899), Hebrew poet, novelist, scholar and editor. Gottlober started writing very early, and settled for a number of years in Kremenetz where he became friendly with Baer Levinson. In his later years he became blind and died forgotten in great poverty. Gottlober was a prolific writer and was very popular in his time. Besides poetry he wrote short stories, and like many Hebrew writers also wrote in Yiddish, including satirical songs and a comedy, *Der Decktuch* (wr. 1838, pub. anon. Warsaw, 1876). Gottlober's most famous poems are the *Oniah Soerah* and the didactica poem *Toldoth Hashira*. From 1876 to 1881 he edited the periodical HaBoker Or.

Kol Shire Mahalel (3 vols, Warsaw, 1890). S.A.

Gottsched, Johann Christoph (*Königsberg 2 II 1700; †Leipzig 12 XII 1766), German critic. To escape conscription into the Prussian Guard Gottsched fled to Leipzig where he became professor of poetry (1730). He sought in his *Kritische Dichtkunst* to establish French taste in Germany. Gottsched reformed the German theatre and dominated literature in the 1730s, but his supremacy was challenged after 1740 by Bodmer and Breitinger. Although Gottsched's outlook was narrow his great energy powerfully influenced German literature. He was among the first investigators of medieval German literature.

Der sterbende Cato (1732; tragedy); *Versuch einer kritischen Dichtkunst* (1732); *Beiträge zur kritischen Historie der deutschen Sprache* (8 vols, 1732–44); *Die deutsche Schaubühne* (6 vols, 1740–45); *Nötiger Vorrat zur Geschichte der deutschen dramatischen Dichtkunst* (1757).—*Gesammelte Schriften* (6 vols, 1901–06).

E. Wolff, *Gottscheds Stellung im deutschen Bildungsleben* (2 vols, 1895–97); E. Reichel, *G.* (2 vols, 1908–12); G. Schimansky, *G.s deutsche Bildungsziele* (1939). H.B.G.

Gottsched, Luise Adelgunde, née Kulmus (*Danzig 11 IV 1713; †Leipzig 26 VI 1762), German dramatist. Married to J. C. Gottsched in 1735 she loyally assisted him in his efforts to reform German literature, contributing to periodicals, translating Addison, and writing comedies.

Die Pietisterei im Fischbeinrock (1736); *Der kleine Prophet von Böhmisch-Broda* (1753).

R. Buchwald and A. Köster, *Die Lustspiele der Gottschedin* (2 vols, 1908). H.B.G.

Götz, Johann Nikolaus (*Worms 9 VII 1721; †Winterburg nr Kreuznach 4 XI 1781), German poet. While a theological student at Halle he met Gleim and Uz and wrote pseudo-Anacreontic poems. He served as a chaplain in the French army and held various livings in Germany.

Die Oden Anakreons in reimlosen Versen (1746); *Vermischte Gedichte* (1785).
J. H. Voss, *Über G. und Ramler* (1809); H. Hahn, *J. N. G.* (1889). H.B.G.

Gough, RICHARD (*London 21 X 1735; ∞1774 Anne Hall; †Enfield 20 II 1809), English antiquary, who devoted his life to assiduous research on topography and monuments of Britain, translating and augmenting Camden's *Britannia*.

British Topography (1768); *Sepulchral Monuments of Great Britain* I (1796), II (1799; with engravings by the Basires); *Catalogue of Coins of Canute, King of Denmark and England* (1777).
J. Nichols, Biographical Preface to Catalogue of Gough's Library (1810). R.M.H.

Gower, JOHN (*c. 1330; ∞25 I 1397 Agnes Groundolf; †Southwark 1408), Kentish poet who lived for some time in London; acquainted with Chaucer. Besides the ballade *In Praise of Peace* he wrote three long poems: the French *Mirour de l'Omme* or *Speculum Meditantis*, a didactic allegory; the Latin *Vox Clamantis*, a political satire beginning with an account of the peasants' revolt, 1381; and, most important, the English *Confessio Amantis*, a large collection of stories drawn from classical and medieval sources and arranged as a series of confessions and responses between Genius, the priest of Venus, and a lover. The whole craft of courtly love is examined in theological terms; and there are digressions on contemporary scientific and encyclopaedic 'lore'. Gower lacks Chaucer's brilliance, but he is the supreme master in English of the octosyllabic couplet and of an unhurried, unemphatic and easy style.

Collected Works, ed. G. C. Macaulay (4 vols, 1899–1902).
W. P. Ker, *Essays on Medieval Literature* (1905); W. G. Dodd, *Courtly Love in Chaucer and G.* (1913); C. S. Lewis, *The Allegory of Love* (1936). R.W.B.

Gozzi, CARLO, CONTE (*Venice 13 XII 1720; †*ibid.* 4 IV 1806), Italian poet, dramatist and prose writer; brother of Gaspare Gozzi. After 3 years in Dalmatia as a cavalry cadet, he returned to Venice (1744) and began a life of polemics and aristocratic literary activity. Rebelliously anxious to preserve the traditional directions of Italian culture, rapidly changing before the fashionable literary and philosophical currents of the time, he joined the purist *Accademia dei Granelleschi* and clamorously opposed the naturalistic and sentimental drama of 'those two deluges of ink', Carlo Goldoni and Pietro Chiari. Hoping to revitalize the dying *commedia dell'arte*, Gozzi wrote 10 *Fiabe* (1761–65), grotesque dramatizations of popular and oriental tales (*L'amore delle tre melarance*; *Turandot*). In the *Augellin Belverde* (1765) and *La Marfisa bizzarra* (1761–68), a chivalric poem in *ottava rima*, he satirized contemporary corruption and the 'enlightenment'. Other works include tragicomedies and the *Memorie inutili* (1797), an autobiography.

Le Fiabe, ed. Masi with good pref. (1885); *La Marfisa bizzarra*, ed. Ortiz (1911); *Memorie inutili*, ed. Bulferetti (2 vols, 1928; *The Memoirs of C. G.*, tr. J. A. Symonds, 2 vols, 1890).—*Opere* (14 vols, 1801–03).
V. Lee, 'C. G.', in *Studies in the 18th century* (1880); T. Mantovani, *C. G.* (1926); G. Ziccardi, 'Ritratto di C. G.'; 'La Marfisa bizzarra; 'Le Fiabe', in *Forme di vita e d'arte nel Settecento* (1931).—C. Cordié, 'Bibliografia speciale, 73', in *Problemi ed Orientamenti critici*, I (1948). M.W.

Gozzi, GASPARE, CONTE (*Venice 4 XII 1713; ∞1738 Luisa Bergalli, ∞1779 Sara Cenet; †Padua 27 XII 1786), Italian journalist, poet and prose writer; brother of Carlo Gozzi. Impoverished and unhappily married, he gained a living by his pen; an heir of the Italian classical linguistic tradition; press censor (1762); school reformer (1764). Gozzi wrote satirical verse *Sermoni*, a *Difesa di Dante* (1758) in reply to Saverio Bettinelli's *Lettere virgiliane*, and two periodicals combining pleasant reading with moral instruction in the manner of Addison's Spectator: the lively Gazzetta Veneta (1760–61), an informative chronicle of Venetian life, and the Osservatore (1761–62), a combination of literary and philosophical dialogues, theatrical news, character sketches and *novelle* urbanely satirizing 'depraved habits and bad taste'. Other works include occasional verse, translations from Marmontel, the *Mondo morale*—an allegorical romance—and many genial letters.

I Sermoni, ed. Spagni (1895); *La Gazzetta veneta*, ed. Zardi (1915), ed. Romani (2 vols, 1943); *L'Osservatore*, ed. Spagni (1897).—*Opere scelte*, ed. Falqui (1939).—*Opere* (12 vols, 1794; 16 vols, 1818–20).
M. A. Viglio, *G. G. Vita e opere* (1916); G. de Beauville, *G. G., journaliste vénitien* (1937). M.W.

Grabbe, CHRISTIAN DIETRICH (*Detmold 11 XII 1801; ∞1833 Luise Christiane Clostermeier; †*ibid.* 12 IX 1836), German dramatist, son of a prison superintendent.

He studied law but, convinced of his own genius, tried to live by writing for the stage. Failing to do so, he returned to legal work in Detmold and became military justiciary, till drink and eccentricities led to enforced resignation (1834). A period in Düsseldorf, helping Immermann with theatrical affairs, ended in quarrels. He died soon after, a dissipated wreck. His fitful genius made its mark, but his plays, in their will to astound, were too inchoate to hold the stage. Influenced first by Shakespeare, in his *Napoleon* he lit upon the path away from the dominance of Schiller and towards a bold prose realism, which was to be further explored in Büchner's *Dantons Tod.*

Dramatische Dichtungen (*Herzog von Gothland, Marius und Sulla*) *mit einer Abhandlung über Shakespeareomanie* (2 vols, 1827); *Don Juan und Faust* (1829); *Die Hohenstaufen* (1829–30); *Napoleon oder die hundert Tage* (1831); *Hannibal* (1835); *Die Hermannschlacht* (1836); sel. tr. H. W. Longfellow, *The Poets and Poetry of Europe* (1846).—*Sämtliche Werke mit Briefen*, ed. Sp. Wukadinović (6 vols, 1912).

A. Bergmann, *G.*, *Begegnungen mit Zeitgenossen* (1930), *G.*, *sein Leben in Bildern* (1936); R. Schlösser, *Grabbes Vermächtnis* (1937); E. Dieckmann, *G.*, *der Wesensgehalt seiner Dichtung* (1936); H. Becker, *Grabbes Drama Napoleon* (1921); *Jahrbuch der Grabbe-Gesellschaft* (1939 ff.). H.A.P.

Gracián y Morales, BALTASAR (*Belmonte, Calatayud 1601; †Tarazona 1658), Spanish novelist and moralist. He entered the Jesuit order in 1619, became rector of the Jesuit college at Tarragona and acted as army chaplain during the siege of Lerida (1646). The publication of the *Criticón* without the approval of his superiors caused him disgrace.

His chief work was *El criticón*, published pseudonymously in three parts (1651, 53, 57), an allegory of human life, showing the necessity of experience and prudence. It shows wide reading and great power, with an astonishingly subtle style. His *Agudeza y arte de ingenio* (1642, enlarged 1648) is a treatise on style, a catalogue of different kinds of conceits, the manual of *conceptismo*, and an entertaining, if perverse, anthology. His three shorter treatises on the hero (1637), the politician (a eulogy of Ferdinand of Aragón, 1640) and the discreet man (1646) are terse, sententious and elegant disquisitions on different aspects of social success. His maxims (*Oráculo manual*—a portable oracle, 1647) have much the same quality. He also wrote a purely devotional work on Holy Communion, which is less pretentious. Gracián's mundane works are all distinguished by a deliberate cult of difficult ingenuity: he wrote to be read slowly by the select few, so that the mental effort would fix his meaning in the mind. His rules for successful living are to some extent incompatible with the religion he preached and in which he sincerely believed. His works were much read in England and France; Schopenhauer admired them.

Bibl. Autores Esp., 45; *Obras completas* (1944, poor text); *Tratados* (*El héroe, El discreto, El oráculo manual*), ed. A. Reyes (n.d.), *The Compleat Gentleman*, tr. T. Salkeld (1710), *The Art of Prudence*, tr. Mr Savage (1702, 1705), *The Art of Worldly Wisdom*, tr. J. Jacobs (1892); *Agudeza y arte de ingenio*, ed. E. Ovejero (1929, poor text); *El criticón*, ed. M. Romera Navarro (3 vols, Philadelphia, 1938–40), *The Critick*, tr. Sir Paul Rycaut (1681); *El héroe*, ed. A. Coster (Chartres, 1911).

A. Coster, 'B. G.', in Rev. Hisp., 29 (1913); A. F. G. Bell, *B. G.* (1921). E.M.W.

Graf, ARTURO (*Athens 19 I 1848; †Turin 30 V 1913), Italian scholar and poet by choice and education though his father was Bavarian. The dominant note of his work is pessimism and his favourite poet Leopardi. Besides several volumes of poetry Graf wrote plays, but their poetic value is their chief merit. Holding chairs of literature at Turin from 1876 to 1913 he published works on a wide range of subjects and in 1883, with F. Novati and R. Renier, founded the Giornale storico della letteratura italiana.

Poesie (1922); *Opere critiche* (1925–27).

A. Mancuso, *A. G.*, *poeta della morte* (1922); A. De Ferrari, *A. G.* (1930). N.K.W.

Grafton, RICHARD (†1572), English printer and chronicler. Grafton published several translations of the Bible and chronicles by John Hardyng and Edward Hall. After retiring as a printer, he himself compiled three popular chronicle-histories.

An Abridgement of the Chronicles of England (1562); *A Manuell of the Chronicles of England* (1566); *A Chronicle at large, and meere history of the affayres of England* (1569).

C. L. Kingsford, intro. to Stow's *Survey of London* (2 vols, 1908); L. B. Wright, 'The Elizabethan Middle-class Taste for History', in Jour. of Mod. Hist., iii (1931). W.A.A.

Grahame, JAMES (*Glasgow 22 IV 1765; †*ibid.* 14 IX 1811), Scottish poet. He was called to the Scottish Bar in 1795 and took Anglican orders in 1809. His best poem is *The Sabbath* (1804), with its quiet piety and natural description of the Scottish scene.

Mary Queen of Scots (1801); *British*

Georgics (1804); *The Birds of Scotland* (1806); *Poems on the Abolition of the Slave Trade* (1810). J.K.

Graindor de Brie (†before 1189), French epic poet, alleged in several MSS of the *Bataille Loquifer* to have written this poem (and presumably also the *Moniage Guillaume*) in Sicily during the reign of William II (†1189). These works are known in a redaction by Guillaume de Bapaume, probably very similar to Graindor's original, and in a cyclic version linking the end of the *Moniage* to the epic *Foulque de Candie*. They deal with the beginning and end of Rainouart's career and combine the ordinary romantic features of the late epic with incidents imitated from Arthurian romance.

J. Runeberg, *Études sur la geste Rainouart* (1905), ed. *Bataille Loquifer* (1913); W. Cloëtta, in *Festgabe Mussafia* (1905). F.W.

Graindor de Douai (*fl. c.* 1200), French poet and revisor, to whom we owe the existing versions of the *Chanson d'Antioche* (ed. P. Paris, 1848) and its sequel the *Conquête de Jérusalem* (ed. C. Hippeau, 1868). Originally composed by Richard le Pèlerin (*c.* 1130), the *Chanson d'Antioche* is a chronicle of the siege of Antioch in the first crusade, based on Albert of Aachen and Tudebod, but cast in the form of a *chanson de geste*. The slightly younger *Conquête de Jérusalem* is more purely fictional. *Les Chétifs* (early 13th century, pub. as an appendix to Hippeau's ed. of the *Chevalier au cygne*, 1874–77) serves as a prologue to the *Conquête de Jérusalem* and is a romantic epic full of incredible adventures.

A. Hatem, *Les poèmes épiques des croisades* (1932). F.W.

Grainger, James (prob. *Dunse 1721; ∞*c.* 1759 Daniel Burt; †St Christopher 16 XII 1766), English verse-writer and physician, whose *The Sugar Cane*, a didactic poem of outstanding bathos and flatness, composed in the West Indies, excited ridicule. He contributed to Percy's *Reliques* and Dodsley's *Collection*.

The Sugar Cane. A Poem in 4 books (1764); *Poetical Works* (1836, with life by R. Anderson). R.M.H.

Gramsbergen, Matthys, 17th-century Dutch writer of farces.

Klucht van de Levendighe Doot of Bedrogen Kassier (1648); *Kluchtige tragaedie of den Hartoog van Pierlepon* (1650); *Piramus en Thisbe of den Hartoog van Pierlepon* (1700; resembling the scene in *Midsummer Night's Dream*). J. de Witte van Citters, in Alg. Konst- en letterbode (1885); G. Penon, *Bijdr. tot de gesch. der Ned. Letterk.*, III (1884). A.M.B.W.

Granada, Fray Luis de (*Granada 1504 ?; †Lisbon 1588), Spanish religious writer of humble birth, who became a Dominican in 1524 and later occupied important positions in that order. His last years were spent in Lisbon, where he suffered some petty persecution from the pro-Spanish party. His most celebrated works are a treatise on prayer and meditation (1554), a guide for sinners (1556) and an introduction to the symbol of the faith (1582). The stress on personal religion and the necessity of piety in good works seemed suspect to the Inquisition, and the *Guia de pecadores* was included in the 1559 Index. It was reissued in an expanded form and was translated into Latin, French, German, Polish, Italian, French, Portuguese, English and Japanese. His works also include a Latin treatise on writing sermons, sermons in Portuguese and a translation of the *Imitation*. His writings are ascetic rather than mystical. His style is oratorical, and he used Ciceronian periods in Castilian. He excelled in his descriptions of the beauties of God's works and the vanity of human things when followed for their own sake. A typical Counter-Reformation writer his works were read and admired by Protestants and Catholics alike.

Obras completas, ed. Fr. J. Cuervo (14 vols, incomplete, 1906–08); *Guía de pecadores*, ed. M. Martínez Burgos (repr. of 1st ed., 1929).—Translations: *An excellent treatise of consideration and prayer* (1598), *The flowers of Lodowicke of Granada* (tr. T. Lodge, 1601), *Granados* (sic) *Devotion* (tr. F. Meres, 1598), *A memoriall of a Christian life* (tr. R. Hopkins, Rouen, 1586), *The sinners guyde* (tr. F. Meres, 1598).

J. Cuervo, *Biografía del venerable padre Fray L. de G.* (1893); R. Switzer, *The Ciceronian Style in L. de G.* (1927). E.M.W.

Grange, John (*fl.* 1577), English poet and prose-writer who is praised in Webbe's *Discourse*. Grange styles himself 'Gentleman, Student in the Common Law'. His *Golden Aphroditis*, a love tale in prose, anticipating *Euphues*, has passages in verse: Part II—*Granges Garden*—is mostly verse. J.J.Y.L.

The Golden Aphroditis (1577; repr. 1939); *The Ladies' Delight* (1609; repr. 1939). B.L.J.

Granger, James (*Shaston, Dorsetshire 1723; †Shiplake 14 IV 1776), English print-collector and biographer, whose advocacy of the 'utility of collection of engraved portraits' in the preface to *Biographical History of England* started a contemporary craze.

Biographical History of England from Egbert the Great to Revolution (2 vols, 1769; 5th ed. with biog. intro.); *An Apology for the Brute Creation: or Abuse of Animals censured* (1772); *Letters between G. and many . . . eminent Literary Men . . . : composing a copious history* (1805). R.M.H.

Granovsky, Timofey Nikolayevich (*9 III 1813; †Moscow 4 X 1855) Russian author. Although his writings were not many, his personality exercised a strong influence on the generation of the 1840s and he is regarded as a typical 'westerner' of that decade.

Sochineniya Granovskogo (2 vols, 1856); *Polnoye sobranie sochineniy* (1906).
C. Vetrinsky, *Granovsky i ego vremya* (1897); P. N. Milyukov, *Iz istorii russkov intelligentsii* (1902); A. V. Stankevich, *T. N. G.* (1914); T. G. Masaryk, *The Spirit of Russia* (1919); M. O. Gershenzon, *Istoriya molodoy Rossii* (1923). J.L.

Granson, Oton de (*1345 ?; †Bourg-en Bresse 7 VII 1397), French poet. A Savoyard nobleman who fought for the English during the Hundred Years' War, he became a great friend of Geoffrey Chaucer. His verse, although written in the courtly tradition, contains a strong and sincere personal element.

O. de G. und seine Dichtungen, ed. L. Schierer (1904).
H. Braddy, 'Messire O. de G.', in Stud. Philol., 35 (1938); A. Piaget, *O. de G., sa vie et ses poésies* (1941). A.H.D.

Granville, George, Lord Lansdowne, Baron Bideford (*1667; ∞1711 Mary Thynne; †London 30 I 1734/35), English nobleman who wrote verse and drama. He showed precocious talent but was too involved in worldly affairs to give his whole mind to literature. Granville's lyrics 'to Myra' are pleasant but slight. His remarks on opera and on unnatural flights in poetry are representative of the times.

The Genuine Works in Verse and Prose 1732; 1736).—*The Dramatic Works* (1752).
S. Johnson, *Lives*, I (1781), ed. G. B. Hill, II (1905); E. Handasyde, *G. the Polite* (1933). B.L.J.

Grattan, Henry (*Dublin 3 VII 1746; ∞1782 Henrietta Fitzgerald; †London 4 VI 1820), Irish statesman and orator; member of Irish House of Commons from 1775. At the head of the Irish Volunteers he obtained a limited form of legislative independence for Ireland in 1782. 'Grattan's Parliament' was ended by the Act of Union 1800. His oratory, which strongly influenced the current of Irish Protestant nationalism, has something of Edmund Burke's fire.

Speeches, ed. Madden (1860).—*Memoirs* (1839–46).
S. Gwynn, *H. G.* (1939); R. McHugh, *H. G.* (1936). R.McH.

Grattan, Thomas Colley (*Dublin 1792; †London 4 VII 1864), Irish writer and editor; was widely known through the publication of *Highways & Byways* (1823–27), a book of continental travels. Lived in Paris and Brussels, wrote much on European affairs.

History of the Netherlands (1830); *Beaten Paths* (1862). R.McH.

Grattius (*fl. c.* A.D. 8), Roman didactic poet of whose works only part of a treatise on hunting, in which the influence of Virgil's *Georgics* is apparent, is extant. The poem is dull and heavy, though relieved by periodic digressions: the metrical construction is careful.

Gratti Cynegeticon, ed. P. J. Enk (1918); F. Vollmer, *Poetae Latini Minores*, 2 (1911); J. W. and A. M. Duff, *Minor Latin Poets* (Loeb Libr. 1934). A.J.D.

Gravina, Gian Vincenzo (*Roggiano, Cosenza 16 II 1664; †Rome 6 I 1718), Italian poet, dramatist, critic, philosopher and jurist. His fame is due mainly to *Della Ragion Poetica*; here he sought to free poetry from fixed rules, and discussed its origins, progress and aims. Gravina was one of the founders of the 'Accademia dell'Arcadia'.

Della Ragion Poetica (2 vols, 1708; crit. ed. G. Natali, 1921); *Della Tragedia* (1715).—*Opere Italiane* (3 vols, 1756–58); *Prose*, ed. F. Emiliani-Giudici (1857).
R. Micacchi, *Le Idee Pedagogiche di G. V. G.* (1904); F. Moffa, 'G. V. G.', in Studi di Lett. Ital., VII (1907); G. Natali, *G. V. G. Letterato* (1920); B. Croce, 'G. V. G. l'illuminante', in *Nuovi Saggi sulla Lett. Ital. del Seicento* (1931), and 'L'Estetica del G.', in *Problemi d'estetica* (1940); B. Barillari, *L'Estetica di G. V. G.* (1937) and *Preestetica e filosofia del diritto in G. V. G.* (1939). U.L.

Gray or **Grey of Heton,** Sir Thomas (∞Margaret d. of Wm. of Presfen or Presson; †1369 ?), Northumbrian *miles litteratus*, compiler of the *Scalacronica*, a prose chronicle in Anglo-Norman of England and Scotland to 1362.

The portion from 1066 to 1362, ed. J. Stevenson (1836); portion containing reigns of Edward I, II and III, tr. H. Maxwell (1907). R.W.B.

Gray, Thomas (*Cornhill, London 26 XI 1716; †Cambridge 30 VII 1771, □Stoke Poges), English poet, educated at Eton and Cambridge, the only one to survive childhood of the twelve children of Philip Gray and his wife Dorothy (née Antrobus), a Cornhill milliner by whose sole efforts the boy was maintained and educated. Among Gray's school friends was Horace Walpole with whom he toured Europe (1739–41). The rest of his life was spent at Cambridge—first at Peterhouse, then Pembroke; thence he made tours in England and Scotland and many visits to Stoke Poges, Bucks, where from 1742 his mother and two aunts lived. The churchyard here was the scene of the famous *Elegy* which, published in February 1751, brought him instant recognition. Much of Gray's verse is in Latin and he was learned in many other subjects. In 1768 he was appointed professor of history and modern languages.

His exiguous output of highly polished verse shows extreme sensitivity to human suffering and natural beauty. His thought and often his language anticipated Wordsworth and may be held to presage the romantic movement.

An Ode on a Distant Prospect of Eton College (1747); *An Elegy Wrote in a Country Church Yard* (1751); *Progress of Poesy* (1757); *Poems by Mr. Gray* (1768); *The Poems of Mr. Gray*, ed. W. Mason (1775; first publication of posthumous works); *Works*, ed. E. Gosse (1884)

S. Johnson, *Life*; D. C. Tovey, *G. and his Friends: Letters and Relics* (1890); W. H. Hudson, *G. and his Poetry* (1911); *Correspondence of T. G.*, ed. P. Toynbee and L. Whibley (1935); W. P. Jones, *T. G., Scholar* (1937); Lord D. Cecil, *The Poetry of T. G.* (1945) and *Two Quiet Lives* (1948). M.V.D.

Grazzini, Anton Francesco, known as Il Lasca (*Florence 22 III 1503; †*ibid.* 18 II 1584), Italian writer. Author of several comedies, he is seen at his best in *Le Cene*, a collection of short stories written in living Florentine with a generous touch of the macabre.

Le Cene ed altre prose (1857); *Le Commedie* (1859), both ed. P. Fanfani.

M. v. Wolff, *A. F. G.* (1913); A. Acerra, *Le 'Cene' di A. F. G., saggio critico* (1915); A. Greco, 'Alla ricerca del Lasca', in Rinascita (1942). P.McN.

Grčić, Jovan Milenko (*Čerević 1846; †Beočin monastery 25 V 1875), Serbian poet, translated Goethe, Schiller and Heine into Serbian. The freshness of his lyrical poetry places him in the succession of Branko Radičević and he is also noted for his power of natural description.

Pesme (1869). S.C.

Gréban, Arnoul (*Le Mans? 1420; †1471 ?), French dramatist. From 1450 to 1455 he was organist and choir-master at Notre-Dame, then obtained an appointment at the court of Charles of Anjou, count of Maine, and became canon at Le Mans.

His one important work is the *Mystère de la Passion* (1452 ?), a vast compilation (34,574 lines) which took four days to perform. It is based to a great extent on the *Passion* attributed to Eustache Marcadé, but is far superior because of its dramatic, lyrical and pathetic qualities. A clever blending of serious and grotesque elements, it is the greatest example of 15th-century sacred drama in France and had considerable influence on the development of the theatre. Its realistic details make it one of the most valuable social documents of the period.

Ed. G. Paris and G. Raynaud (1878).

H. Stein, 'A. G., poète et musicien', in Bibl. de l'Éc. des Chartes, 79 (1918); P. Champion, *Histoire poétique du XVe siècle*, II (1923); R. Lebègue, 'La Passion d'A. G.', in Romania, 60 (1934). A.H.D.

Gréban, Simon (†Le Mans? 1473), French dramatist and poet, brother of Arnoul Gréban. He was an official at the court of Charles of Anjou, count of Maine, and canon of Le Mans. The *Actes des Apôtres*, a Mystery written after 1452, and some miscellaneous poems have been attributed to him.

H. Chardon, *Les Gréban et les Mystères dans le Maine* (1879); A. Piaget, 'S. G. et Jacques Milet', in Romania, 22 (1892); R. Lebègue, *Le Mystère des Actes des Apôtres* (1929). A.H.D.

Grech, Nikolay Ivanovich (*St Petersburg 1787; †*ibid.* 12 I 1867), Russian author, and—together with Bulgarin and Senkovsky—a member of the notorious time-serving triumvirate of St Petersburg journalism. Two of his novels, *Chërnaya zhenshchina* (1834) and *Poyezdka v Germaniyu* (1836) achieved some success.

Sobranie sochineniy (5 vols, 1838); *Zapiski o moyey zhizni* (1886; repr. 1930).

M. Lemke, *Nikolayevskie zhandarmy i literatura* (1908); V. Kaverin, 'Legendy o zhurnal'nom triumvirate', in Zvezda, I (1929). J.L.

Greeley, Horace (*Amherst, N.H. 3 II 1811; ∞1836 Mary Cheney; †New York 29 XI 1872), American journalist. He founded the New York Tribune (1841) and edited it until his death. A Yankee radical, supporting socialistic experiments, he was defeated when he ran for President.

Hints Toward Reforms (1850); *Glances at Europe* (1851); *An Overland Journey, from New York to San Francisco . . .* (1860); *Recollections of a Busy Life* (1868).

H. S. Stoddard, *H. G.: Printer, Editor, Crusader* (1946); J. A. Iseley, *H. G. and the Republican Party, 1853–61: A Study of the New York Tribune* (1947). H.L.C.

Green, JOHN RICHARD (*Oxford 12 XII 1837; ∞1877 Alice Stopford; †Mentone 7 III 1883), English historian, whose *Short History of the English People* (1874), written with historic imagination that fused hitherto dissociated aspects of history into one study of the development of a nation, was an immense popular success.

Stray Studies from England and Italy (1876); *History of the English People* (4 vols, 1877–80); *Making of England* (1881).—*Letters*, ed. L. Stephen (1901).

Pref. by Mrs Green to *Short Hist.* (rev. ed. 1888). R.M.H.

Green, MATTHEW (*1696; †London 1737), English poet, Quaker free-thinker, who successfully championed the right of Custom House cats to a milk allowance. His octosyllabic poem, *The Spleen*, warmly praised by Gray and Pope for originality, is in light vein of gentle satire; it is included in Dodsley, vol. I, 1748.

The Spleen. An epistle inscribed to his particular friend Mr C. J. (1737, with pref. by Richard Glover; 3rd ed., corrected, with addition, 1738; with life by L. H. Williams, 1936). R.M.H.

Green, THOMAS HILL (*Birkin, Yorks 7 IV 1836; ∞1871 Charlotte Addington Symonds; †Oxford 26 III 1882), English philosopher. Green applied his neo-Kantian metaphysic to ethics and political philosophy. In society, he believed, the individual found both freedom and integration.

The Philosophical Works of David Hume, ed. T. H. Green and T. H. Grose (4 vols, 1874–78; see intro.); *Prolegomena to Ethics*, ed. A. C. Bradley (1883); *The Works of T. H. G.*, ed. R. L. Nettleship (3 vols, 1885–88); *Lectures on the Principles of Political Obligation* (1895).

W. H. Fairbrother, *The Philosophy of T. H. G.* (1896). B.H.

Greene, ROBERT (*Norwich ? VII 1558; ∞*c.* 1586 ?; †London 3 IX 1592), English poet, playwright, writer of prose fiction and pamphleteer. Entering St John's College, Cambridge (1575), Greene became friendly with Nashe, and in his residence acquired the habits of dissipation for which he became notorious. He travelled in Italy, Spain, France, Denmark and Poland. Deserting his wife and child after spending her money, he went to London, where for the rest of his life he lived precariously by writing. Extraordinarily versatile as a writer, Greene is reported to have been impulsive and headstrong as a man, extravagant, good-looking, pleasant and gentlemanly of manner; yet while he made friends with ease, he rarely kept them. Although there is no evidence to support the tradition that he was both actor and priest, its existence illustrates the poles of sensibility between which he swung. Twice he experienced a religious conversion, first on his return to England, then on his death-bed. And although the author of 'amorous' stories, he also risked his life exposing the underworld of London in his 'conny-catching' pamphlets. A delicate lyrist, he helped to establish both the romantic comedy and the prose novel on the foundations on which they developed later.

VERSE and DRAMA: *The Plays and Poems*, ed. J. C. Collins (1905); *The Complete Plays*, ed. T. H. Dickinson (1909).—NOVELS: *Gwydonius. The Carde of Fancie* (1584), ed. G. Saintsbury, *Shorter Novels*, I (1929); *Pandosto* (1588), ed. P. G. Thomas (1907); *Menaphon* (1589), ed. G. B. Harrison (1927).—PAMPHLETS: *A Notable Discovery of Coosnage* (1591), ed. G. B. Harrison (1923); *The Thirde and last part of Conny-catching* (1592), ed. G. B. Harrison (1923); *The blacke bookes messenger* (1592), ed. G. B. Harrison (1924); *A quip for an upstart courtier* (1592), ed. C. Hindley (1873).

J. C. Jordan, *R. G.* (1915); G. B. Harrison, *Shakespeare's Fellows* (1923). B.L.J.

Grefflinger, GEORG (*Regensburg *c.* 1620; †Hamburg *c.* 1677), German poet. In the course of a chequered career he travelled through most of Germany and settled in 1647 as a lawyer in Hamburg, where he became friendly with Johann Rist, founded the newspaper Neuer Merkur and engaged in extensive hackwork (translations of Cats, Corneille and Lope de Vega). His poetry has a freshness and vigour recalling Kaspar Stieler.

VERSE: *Deutscher Epigrammatum erstes Hundert* (1645); *Lieder über die jährlichen Evangelien* (1648); *Seladons Weltliche Lieder* (1651); *Poetische Rosen und Dörner* (1655).—PROSE: *Diarium Britannicum* (1651); *Kurze Erzählung deutscher Händel* (1653).

W. von Oettingen, *Über G. G.* (1882); Th. Weevers, 'G. en Bredero', in *Album Frank Baur*, II (1948). L.W.F.

Greg, WILLIAM RATHBONE (*Manchester 1809; ∞1835 Lucy Henry; †London 15

XI 1881), English essayist of speculative mind who wrote with urbane sincerity on social, political and religious problems.

Creed of Christendom (1851); *Political Problems of our Age and Country* (1870); *Rocks Ahead: or Warnings of Cassandra* (1870); *Mistaken Aims and Attainable Ideals of Working Classes* (1876). R.M.H.

Gregorčič, SIMON (*Vrsno 15 X 1844; †Gorica 24 XI 1906), Slovene poet. His early poems, mostly lyrical and patriotic, show the influence of Stritar. His later poems have more varied religious, philosophical themes, sometimes tinged with melancholy, and seldom recapture the vigour and charm of his youthful work.

Poezije (4 vols, 1882, 1888. 1903, 1908). S.C.

Gregorovius, FERDINAND ADOLF (*Neidenburg 19 VI 1821; †Munich 1 V 1891), German poet and historian, who spent many years in Italy, and whose wide travels in southern Europe stirred that intuitive sense of the interdependence of geography and history, unusual for his time, which gives his work its evocative power.

Konrad Siebenhorns Höllenbriefe an seine lieben Freunde in Deutschland (1843, under pseud. Ferdinand Fuchsmund); *Idee des Polentums* (1848); *Der Tod des Tiberius* (1851; tragedy); *Wanderjahre in Italien* (1856–77); *Geschichte der Stadt Rom im Mittelalter* (8 vols, 1859–72; ed. F. Schillmann, 2 vols, 1926; tr. A. Hamilton, 1909); *Geschichte der Stadt Athen im Mittelalter* (2 vols, 1889); *Gedichte*, ed. A. von Schack (1892); *Römische Tagebücher*, ed. F. Althaus (1892; tr. Mrs G. W. Hamilton, 1907); *Briefe an Hermann von Thile*, ed. H. v. Petersdorff (1894); *Briefe an Gräfin Erfilia Caetani Lovatelli*, ed. B. Münz (1896).

J. Hönig, *G. als Dichter* (1913) and *G. als Geschichtsschreiber der Stadt Rom* (1921). H.A.P.

Gregory I, the Great (*c. 540; †604), fourth Latin Doctor Ecclesiae. He came of a senatorial family, becoming Prefect of Rome about 570; but he soon withdrew into the monastery of St Andrew which he had founded in his ancestral palace on the Coelian. Pelagius II sent him, in 579, on an embassy to Constantinople, where he remained until 585 and composed his vast commentary on Job. Then he returned to be abbot of his monastery, until he was consecrated pope in 590. By his letters he asserted the authority of the Roman see in the churches of the west. He was less successful with the church of Constantinople, but he had friendly and deferential correspondents in the other eastern churches.

Through his *Pastoral Rule* (a handbook on the episcopal office), and his *Dialogues* (on the miracles of the 'Italian Fathers' and of St Benedict in particular), he exercised a great influence on the middle ages. Though he affected to despise literary style, he was the master of a powerful and often majestic prose.

Migne, *Patr. Lat.*, 75–79; *Letters*, ed. P. Ewald and L. Hartmann, *Mon. Germ. Hist.*, *Epist.*, I.

F. H. Dudden, *Gregory the Great* (2 vols, 1905); F. Ermini, *Gregorio magno* (1924). F.J.E.R.

Gregory Acindynus (*fl.* 14th century), Byzantine monk. A keen supporter of the hesychasts and the orthodox point of view, he wrote theological works and poems refuting both the Latin Barlaam and the Greek Nicephorus Gregoras.

Migne, *Patr. Gr.*, 148 and 151. J.M.H.

Gregory of Nazianzus (*Nazianzus, Cappadocia *c.* 329; †*ibid. c.* 390), Greek ecclesiastical writer. Son of Gregory, bishop of Nazianzus, he received the usual literary and rhetorical education of the times at Caesarea in Cappadocia, Caesarea in Palestine, Alexandria and Athens. At Athens he began his life-long friendship with St Basil. Returning to Nazianzus about 355, he devoted himself to an ascetic life of contemplation. Consecrated priest in 362, he assisted his father in the administration of his diocese. In 373 Basil had him appointed bishop of the little Cappadocian town of Sasima but Gregory refused to go to his see. About 379 he was summoned to Constantinople to help combat Arianism there, and in 380 consecrated archbishop. A few years later, weary of intrigue, he resigned his archbishopric and returned to his ascetic life at Nazianzus.

His writings include homilies, letters and poems. Of the homilies the most celebrated were the five on the doctrine of the church (380), which earned for him in the Orthodox church the title of 'the Theologian'. The letters deal mainly with personal matters. Of his poems all except two are written in the classical quantitative metres. Those on theological and ethical themes are mere exercises in versification, but the autobiographical poems are sincere and moving, though the elaboration of form is little to modern taste.

Gregory was inferior in practical wisdom to Basil and in philosophical penetration to Gregory of Nyssa. It was to some extent in spite of himself that he was put in the position of formulating with authority the dogmas of the church. He was a man of deep sensibility and a master of the elaborate rhetoric of antiquity. Even in his prose works he is something of a poet. It was for their style that his homilies were prized in the Byzantine world, and Gregory himself was regarded as a Christian Demosthenes. Early translations into Latin, Armenian, Georgian, Syriac, Coptic, Ethiopic, Arabic and old Slavonic made him a model of Christian eloquence throughout the orthodox world.

Migne, *Patr. Gr.*, 35–38; J. B. Alzog, *S. Gregorii Nazianzeni oratio apologetica de fuga sua* (2nd ed. 1869); A. J. Mason, *The Five Theological Orations of G. of N.* (1899); A. W. Chatfield, *Songs and Hymns of the Earliest Greek Christian Poets* (1876); C. W. King, *Julian the Emperor* (1888; containing G.'s Two Invectives); C. G. Browne and J. E. Swallow, *Select Orations and Letters of G. of N.* (1894).

A. Benoît, *Saint G. de N.* (2 vols, 2nd ed. 1884); M. Guignet, *S. Grégoire de Nazianze et la rhétorique* (1911) and *S. G. de N. orateur et épistolier* (1911); J. Sajdak, *Historia critica scholiastarum et commentatorum Gregorii Nazianzeni*, I (1914); A. P. Ralbovszky, *Die Dichtungen des heiligen G. von N.* (1914); T. Sinko, *De traditione orationum Gregorii Nazianzeni* (2 vols, 1917–23); E. Fleury, *Hellénisme et christianisme. S. G. de N. et son temps* (1930); M. Pellegrino, *La poesia di S. G. N.* (1932); P. Gallay, *Langue et style de S. G. de N. dans sa correspondance* (1935); P. Gallay, *La vie de S. Grégoire de Nazianze* (1943); J. Daniélou, *Platonisme et théologie mystique . . . de saint G. de N.* (1944); J. Plaguieux, *S. Grégoire de Nazianze, théologien* (1952). R.B.

Gregory of Nyssa (*Caesarea, Cappadocia; †*c.* 395), Greek ecclesiastical writer. Gregory was the son of a distinguished rhetorician and advocate, and younger brother of St Basil. After the customary rhetorical and literary education he began to practise as a teacher of rhetoric and married. Later, however, under the influence of Gregory of Nazianzus he entered the church and in 371 was consecrated by his brother Basil bishop of Nyssa in Cappadocia. In 376 he was deposed by the Arian party and restored only after the death of the emperor Valens in 378. About 380 he made a long journey of visitation to Pontus, Lesser Armenia, Palestine and Arabia. In 394 he took part in the synod of Constantinople.

He was a many-sided writer. Of his exegetic works the best known are those on the Creation of Man, on the Hexaemeron (the first six days of the Creation), on Ecclesiastes, the Song of Songs and the Beatitudes. The dogmatic writings are largely directed against the Arians. Less polemical, and more interesting today, are the catechetical oration and the address to his sister Macrina on the soul and the resurrection, which is in the form of a Platonic dialogue. Of the ascetic writings, which are mostly short, only the treatise on virginity is worthy of note. The homilies include festival sermons, panegyrics on martyrs, sermons of consolation and treatments of general ethical themes. The 25 letters deal mainly with personal matters.

Gregory was the profoundest thinker of the three great Cappadocian Fathers. Deeply influenced by Platonism, and following, though more successfully, in the footsteps of Clement of Alexandria and Origen, he developed a Christian mysticism which has many parallels with neo-Platonism. He was less of a stylist than Basil or Gregory of Nazianzus, and his thought sometimes fits awkwardly into the rhetorical literary forms of his age.

Migne, *Patr. Gr.*, 44–46; J. H. Srawley, *The Catechetical Oration of G. of N.* (1903); E. Klostermann, *Gregorii Nysseni Peri tes Engastrimythu* (1912); W. Jaeger, *Gregorii Nysseni contra Eunomium libri III* (2 vols, 1921), *Gregorii Nysseni opera ascetica* (1952); G. Pasquali, *Gregorii Nysseni Epistulae* (1925).—W. H. Moore and H. A. Wilson, *Select Writings and Letters of G. of N.* (1893); W. K. L. Clarke, *The Life of St Macrina by G. of N.* (1916); J. H. Srawley, *The Catechetical Oration of St G. of N.* (1917).—J. A. Stein, *The Encomium of St G. of N. on his brother Basil* (1928).

J. Bauer, *Die Trostreden des G. von N. in ihrem Verhältnis zur antiken Rhetorik* (1892); C. Gronau and A. Reiche, *Die künstlerischen Elemente in der Welt- und Lebensanschauung des G. von N.* (1897); L. Méridier, *L'Influence de la seconde sophistique sur l'œuvre de G. de N.* (1906); H. F. Cherniss, *The Platonism of G. of N.* (1930); M. G. de Castro, *Die Trinitätslehre des G. von N.* (1938); J. Daniélou, *Platonisme et théologie mystique . . . de saint G. de N.* (1944); J. Janini Cuesta, *La antropologia y la medicina pastoral de S. G. de N.* (1946); T. A. Goggin, *The Life and Times of St G. of N.* (1947). R.B.

Gregory of Tours, Georgius Florentius (*Clermont-Ferrand 30 XI 538; †Tours 17 XI 594), of noble Gallo-Roman birth, was in 572 made bishop of Tours by king Sigibert and became involved in politics. Sigibert's successor, Chilperich, was hostile to him, but Gregory outlived him, remaining an outstanding figure in the Frankish church until his death. The most famous of his works is his *Historia Francorum*, in which he made a copious use of many sources with a genuine striving for truth.

It is a valuable source for the history of Merovingian times. Among his hagiographical works are four books *De virtutibus S. Martini.*

Historiarum libri X, ed. B. Krusch and W. Levison, in *Mon. Ger. Script. Rer. Merov.* (1937–42), *History of the Franks*, tr. O. M. Dalton (2 vols, 1927).

G. Vinay, *San Gregorio di Tours* (1940); J. M. Wallace-Hadrill, 'The Work of G. of T.', in Trans. R. Hist. Soc., 5th ser., I (1951). F.J.E.R.

Gregory Palamas, 14th-century Byzantine theologian, archbishop of Thessalonica. He was the foremost exponent of the teaching of the Orthodox church on the extent to which the divine and uncreated Godhead could be known by created beings. This teaching centred in the way of life practised by the hesychasts. The controversy was due partly to Latin misunderstanding of Greek theology and partly to the association of religion and politics during a period of civil war in the Byzantine empire. Palamas also wrote specific works against the Latins as well as letters and sermons and a life of Peter of Athos. Some of his writings still remain unprinted.

Migne, *Patr. Gr.*, 150–51, 161 (with Latin tr.).

B. Krivocheine, 'Ascetic and Theological Teaching of G. P.', in Eastern Churches Qu., 3 (1938). J.M.H.

Greif, Martin, pseud. of Friedrich Hermann Frey (*Speyer 18 VI 1839; †Kufstein 1 IV 1911), German poet and playwright. He lived at Munich, but had no personal contact with the 'Munich Poets' round Geibel and Heyse. With them, however, he has in common the easy flow of his verse and the strongly traditionalistic element in his poems.

Verse: *Gedichte* (1860); *Frühlingslieder* (1864).—Plays: *Bertha und Ludwig* (1861); *Konradin* (1889); *Agnes Bernauer* (1894).—*Ges. Werke* (3 vols, 1895–96); *Nachlass*, ed. W. Kosch (1911).

L. Kiesgen, *G. als Lyriker* (1911); A. van Geelen, *G. als Dramatiker* (1934). R.W.L.

Grek, Maxim, i.e. Maxim the Greek (*1480; †1556), Greek monk who was summoned by prince Vasily Ivanovich from Mount Athos to Moscow in order to correct several ecclesiastical books. In Russia he sided with the strongly ascetic trans-Volga hermits, was imprisoned and wrote a number of polemic, dogmatic and theological treatises.

Sochineniya (3 vols, 1859–62).—V. Ikonnikov, *M. G. i ego vremya* (1915). J.L.

Gresset, Jean-Baptiste Louis (*Amiens 29 VIII 1709; †*ibid.* 16 VI 1777), French poet and dramatist. Educated by the Jesuits, he was expelled from their order for the mild irreverance of his light verse, which is among the best of his period (as *Vert-Vert*, story of a hard-swearing parrot). His comedy, *Le Méchant*, carries echoes of Molière's *Le Tartuffe*. Later in life he returned to religion and burnt his manuscripts.

Verse: *Vert-Vert* (1734, 1747); *Le Lutrin vivant* (1743); *Le Carême impromptu* (1734); *La Chartreuse* (1735).—Plays: *Edouard III* (1740); *Sidney* (1745); *Le Méchant* (1747).—*Œuvres complètes*, ed. Renouard (3 vols, 1811).

J. Wogue, *G.* (1894). G.B.

Gretser, Jakob (*Markdorf 27 III 1562; †Ingolstadt 29 I 1625), German Jesuit dramatist. Gretser wrote 23 plays (1584–86) for the Jesuit stage at Freiburg i. U. and Ingolstadt. His best play *Udo* deals with the eventual damnation of the archbishop of Magdeburg. A counter-Reformation 'Faust' play in Latin, it represents the greatest achievement of the Jesuit theatre before Bidermann.

Udo (1587–98; in MS. only, cod. lat. Mon. 19 7572); *Bruder-Klausen-Spiel* (1586), ed. E. Scherer (1928); *Regnum Humanitatis* (1587), ed. A. Dürrwächter (1898); *Regnum Humanitatis, Comoedia secunda* (1590), ed. Dürrwächter (1912).—*Opera Omnia* (17 vols, 1734–41, contains no dramas).

A. Dürrwächter, *J. G. u. seine Dramen* (1912); Joh. Müller, *Das Jesuitendrama in den Ländern deutscher Zunge*, II (1930). D.G.D.

Greville, Charles Cavendish Fulke (*2 IV 1794; †London 18 I 1865), English political diarist, who for forty years wrote a painstaking record of the social and political life of his time for ultimate publication. His impartiality and intimate knowledge of men and affairs give particular value to his writings.

The Greville Memoirs: incl. *Journal of Reigns of King George IV and King William IV*, ed. H. Reeve, *Reign of Queen Victoria, 1837–51* and *Journal of Reign of Queen Victoria, 1852–60* (8 vols, 1874–87); *Letters* (1924); *The Greville Diary* (1927). R.M.H.

Greville, Fulke, Baron Brooke (*Beauchamp Court, Warwickshire, 3 X 1554; †Warwick 30 IX 1628), English courtier, statesman, poet and patron of letters. From Shrewsbury School, where he met Sidney (1564), and Jesus College, Cambridge, Greville attended court (1577), winning favour. He was secretary of the principality of Wales (1583, for life 1603), treasurer of the navy (1598–1604) and

chancellor of the exchequer (1614–22). An elegant speaker in Parliament, Greville sat for Warwickshire, was knighted (1603) and raised to the peerage (1621). Loyal to Essex and Bacon, he was murdered by a disgruntled servant. With Sidney, Dyer and Harvey, Greville influenced literature. Skilful technically, his lyrics and closet dramas have the tone of heroic couplets in more complicated rhyme-schemes.
B.L.J.

The Life of Sir Philip Sidney (1652), ed. N. Smith (1907); *Caelicia*, ed. M. F. Crow, in *Elizabethan Sonnet-Cycles*, 4 (1898); *Poems and Dramas*, ed. G. Bullough (1938); *The Works in Verse and Prose*, ed. A. B. Grosart (1894).

G. Bullough, 'F. G.', in Mod. Lang. Rev., 28 (1933). J.R.B.

Grévin, Jacques (*Clermont-en-Beauvaisis 1538; †Turin XII 1570), French poet and physician. He was an early associate of Ronsard, with whom he broke after his conversion to Protestantism (1560). His verses recall Ronsard and Du Bellay. His significance lies in his comedies (*La Trésorière* and *Les Ebahis*) and his tragedy *Julius César* (1561). This, based on a Latin tragedy by his teacher J. A. Muret, is one of the earliest French experiments in the form.

Olimpe (1560, verses); *Théâtre* (1561).—*Théâtre complet et poésies choisies*, ed. L. Pinvert (1922).

L. Pinvert, *J. G.* (1899). G.B.

Grey, Sir George (*Lisbon 1812; †1898), New Zealand soldier, administrator, student of Maori. Although his main importance for New Zealand history lies in other fields, New Zealand literature owes a debt to him for the revelation of Maori poetry and legend.

Mythology and Traditions of the New Zealanders (1854); *Proverbial and Popular Sayings of the Ancestors of the New Zealand Race* (1857); *Poems, Traditions, and Chaunts of the Maories* (1853). D.M.D.

Griboyedov, Alexander Sergeyevich (*15 I 1795; †Tehran 11 II 1829), Russian dramatist and diplomat. His fame rests on a single work—the classical comedy *Gore ot uma* (1823–24). Written in rhymed iambic verse of uneven length and in the Molièresque tradition, this comedy lampoons the entire Moscow society of the period. Griboyedov also wrote poems and a few other less successful plays, but his literary and diplomatic career came to a tragic end when he was killed by the infuriated mob in Tehran.

Polnoye sobranie sochineniy (Acad. ed., 3 vols, 1911–17); *Sochineniya* (1940).—*Gore ot uma* (1823–24; Eng. tr. (a) S. W. Prig, *The Misfortune of Being Clever*, 1914; (b) B. Pares, *The Mischief of Being Clever* (1925) and later as *Wit Works Woe*, in *Masterpieces of the Russian Drama* (1933).

A. Alferov, *A. S. G.* (1910); N. K. Piksanov, *G. i Molière* (1922); N. Gershenzon, *Griboyedovskaya Moskva* (1928); N. K. Piksanov, *Tvorcheskaya istoriya 'Gorya ot uma'*, (1928).
J.L.

Grieck, Claude de (*Brussels 1625; †*c.* 1670), Flemish playwright, printer at Brussels, exponent of French classicism in the southern Netherlands. First he translated Spanish plays from the French, later he turned directly to the Spanish theatre and tried to assimilate its atmosphere. His works were also performed in Amsterdam.

Hylas (1644; after Mareschal); *Heraclius* (1650; after P. Corneille); *Don Japhet van Armeniën* (1657; after Scarron); *Den grooten Belisarius* (1658; after Rotrou); *Cenobia* (1667) and *Ulysses op het eiland* (1668; both after Calderón).

J. te Winkel, 'De invloed van de Spaanse letterkunde op de Ned.', in Tijdschr. v. Nederl. T. en Lett., I (1881); J. A. van Praag, *La comédie Espagnole aux Pays-Bas* (1922); T. de Ronde, *Het tooneelleven in Vlaanderen door de eeuwen heen* (1930); J. Bauwens, *L'Influence de Corneille en Hollande* (1921). A.M.B.W.

Griethuysen, Sibylle van (*Buren 1620; ∞1644 Upke Wytzema), Dutch poet of religious verse, lived with her husband at Appingedam (whence her sobriquet 'the Damse Sappho') and at Groningen.

Claeg-liederen Jeremiae (1645); *Hemelsche-Troost-Borne* (1651).—J. A. Worp in Oud-Holland, III. A.M.B.W.

Griffin, Gerald (*Limerick 12 XII 1803; †13 VI 1840), Irish poet and novelist. Worked as a journalist in Limerick and London. A good minor poet; wrote stories of Irish life, one successful drama, *Gisippus*, and a novel, *The Collegians*, upon which Boucicault founded his popular melodrama *The Colleen Bawn*. Griffin joined the Order of Irish Christian Brothers (1837).

Novels and Poems (1842–43); *Poetical and Dramatic Works* (1857).

W. S. Gill, *G. G.* (1940). R.McH.

Griffiths, Ann, née Thomas (*Llanfihangel yng Ngwynfa, Mont. 1776; ∞1804 Thomas Griffiths; †VIII 1805), Welsh hymn-writer. It seems that the retentive memory of a maid servant alone saved many of her hymns from oblivion. Written with a confident abandon, they are rich in startling images and paradoxes.

Casgliad o Hymnau (1806); *Gwaith A. G.*, ed. O. M. Edwards (1905).

J. Hughes, *Cofiant Mrs A. G.* (1847); M. Davies and W. Williams, *Cofiant A. G.* (1865); E. Griffith, *A. G. Ei Llythyrau a'i Hemynau* (1903); H. E. Lewis, *A. G., ei hanes a'i hemynau* (1903); E. Richards, *A Short Memoir of A. G. with a translation of her letters and hymns* (1916); D. M. Lewis, 'Ffurf wreiddiol hymnau A. G.', in Y Llenor, III (1924); J. R. Jones, 'A. G.', in Efrydiau Athronyddol, 13.
B.Re.

Grigorovich, DMITRY VASILYEVICH (*Simbirsk prov. 19 III 1822; †1899), Russian author. His narratives *Derevnya* (1846) and *Anton Goremyka* (1847) were early examples of the realistic and humanitarian 'natural school' as formulated by the critic Belinsky. They made the peasant fashionable in literature and thus heralded Turgenev's *Zapiski okhotnika* ('A Sportsman's Sketches'). Grigorovich wrote other narratives and novels, many of them from society life, for the radical periodical Sovremennik, but with less success. His *Literaturnye vospominaniya* ('Literary Reminiscences', 1929) are still of great interest.

Polnoye sobranie sochineniy (12 vols, 1896); *Anton Goremyka* (1919, 1942).—*The Cruel City*, tr. E. Pierson (1891); *The Fisherman*, tr. A. S. Rappoport (1916, 1925).

I. V. Vladislavlev, *Russkie pisateli* (1924).
J.L.

Grigoryev, APOLLON ALEXANDROVICH (*Moscow 1822; †*ibid.* 25 IX 1864), Russian poet and critic who regarded literature as an irrational 'organic product' of a nation in the course of its development. As a romantic (after the manner of Schelling) he was in opposition to Belinsky and the utilitarian critics of the day. Leading a bohemian existence, he edited (1850–56) Pogodin's Moskvityanin, but in the early 1860s he joined the staff of Dostoyevsky's shortlived Vremya and—after its suppression in 1863—the unsuccessful Epokha. His views on art and literature are best summed up in his *Paradoksy organicheskoy kritiki* ('Paradoxes of Organic Criticism') as well as in his *Moi literaturnye i nravstvennye skital'chestva* ('My Literary and Moral Wanderings'), both of them reissued in 1915. As a poet Grigoryev was uneven, yet some of his lyrics—those reflecting his love of gipsy songs—are superb. One of his modern admirers and emulators was Alexander Blok.

Sobranie sochineniy (14 parts, 1915–16); *Stikhotvoreniya* (1915, 1937); *Vospominaniya* (1930).

A. Blok, *Sud'ba Grigoryeva* (1915); *A. A. G.*, ed. V. Knyazhnin (1917); L. Grossman, *Tri sovremennika* (1922); N. Rubinstein, 'A. G.', in *Literatura i marksizm*' (1929). J.L.

Grillparzer, FRANZ (*Vienna 15 I 1791; †*ibid.* 21 I 1872), Austrian dramatist. Unstable heredity and political censorship hampered the full development of Grillparzer's genius. He entered the civil service in 1813, finally became director of archives after many frustrations and retired in 1856. His official career was a source of grievance to him, his private life equally clouded. Neither marrying nor releasing his betrothed, Käthe Fröhlich, he ended his days as her lodger. He suffered much from the intermittence of his creative powers, and after the failure of *Weh dem der lügt* (1838) permitted no new play to be performed, though Heinrich Laube revived his earlier work with resounding success. 1816–26 was his most fertile period, when the great success of his poetical fate-tragedy *Die Ahnfrau* (1817) and of his classic-romantic *Sappho* (1817) gave him self-confidence. *Das Goldene Vlies* (1818–20) is considered the finest of all treatments of Medea. His historical plays brought him official discouragement, and later plays, his greatest work among them, were written with slow labour. His posthumously discovered epigrams were a brilliant revelation of embittered gloom. His melancholy outlook pervaded his plays, whose central theme is that to become involved—in love or the exercise of power—brings downfall. His Novelle *Der Arme Spielmann* is a muted study of one who remained uninvolved. In his all but annihilating struggle for balance and restraint he imposed classical concentration upon the romantic elements in his plays and in so doing touched greatness. The last bastion of the 18th century, he was the first Austrian writer to achieve international standing.

Blanka von Kastilien (1807–09); *Sappho*, tr. L. C. Cumming (1855); *Das Goldene Vlies* (1822; tr. F. W. Thurstan and S. A. Wittmann, 1879); *König Ottokars Glück und Ende* (1825; sel. tr. T. Carlyle, 1840); *Ein treuer Diener seines Herrn* (1830); *Melusina* (1833; music K. Kreutzer); *Des Meeres und der Liebe Wellen* (1831); *Der Traum ein Leben* (1834); *Weh dem der lügt* (1837); *Libussa* (1872); *Die Jüdin von Toledo* (1873; tr. G. H. and A. P. Danton, 1913–15); *Ein Bruderzwist in Habsburg* (1873).—*Historisch-kritische Gesamtausgabe*, ed. A. Sauer and R. Backmann (1909 ff.); *Werke*, ed. E. Castle (6 vols, 1923–24).

Gespräche und Charakteristiken seiner Persönlichkeit durch die Zeitgenossen, ed. A. Sauer (7 vols, 1941); R. Payer v. Thurn and H. Reuther, *G. im Bilde* (1930); G. Pollak, *F. G.*

and the Austrian Drama (1907); J. Nadler, *G.* (1948); L. Beriger, *Grillparzers Persönlichkeit in seinem Werk* (1928); F. Wolf-Cirian, *Grillparzers Frauengestalten* (1908); J. Müller, *Grillparzers Menschenauffassung* (1934); W. Kosch, *Österreich im Dichten und Denken Grillparzers* (1946); H. v. Hofmannsthal, *Die Berührung der Sphären* (1931); *Jahrbuch der Grillparzer-Gesellschaft* (1891 ff.). H.A.P.

Grimald, Nicholas (*Huntingdonshire 1519 ?; †1562 ?), English clergyman, poet and Latin dramatist, who was a member of both Universities and contributed to *Tottel's Miscellany*, which he may have edited. Grimald wrote blank and rhyming verse with competence. J.J.Y.L.

L. R. Merrill, *The Life and Poems of N. G.* (1925); G. P. Shannon, 'N. G.'s. Heroic Couplet', in Pub. Mod. Lang. Assoc., 45 (1930). B.L.J.

Grimm, Friedrich Melchior, Baron von (*Regensburg 26 XII 1723; †Gotha 19 XII 1807), French critic of German origin. After studying at Leipzig he went to Paris (1748) as secretary to count Friesen and became intimate with the French *philosophes*, particularly Diderot and, until their break in 1757, Rousseau. His main writings are in the *Correspondance littéraire*, a cultural newsletter addressed to foreign sovereigns, which he edited (1753–73).

Correspondance littéraire, philosophique et critique par Grimm, Diderot, etc., ed. M. Tourneux (16 vols, 1877–82); *Lettres de G. à l'Impératrice Cathérine II*, pub. Russian Imp. Hist. Soc. (1885).

E. Scherer, *M. G.* (1887); A. Cazes, *G. et les Encyclopédistes* (1933). G.B.

Grimm, Jakob (*Hanau 4 I 1778; †Berlin 20 IX 1865), German scholar, who founded the study of scientific philology, and, with his inseparable brother Wilhelm, that of German antiquity. Both studied at Marburg, where they were influenced by Savigny; contact with the Heidelberg romantics directed their attention to folklore—Grimm's *Märchen* and *Deutsche Sagen* were the enduring results. Dismissed from professorships at Göttingen 1837 for having signed a protest against the king of Hanover's abrogation of the constitution, both became members of the Prussian Academy of Sciences in 1841. Jakob Grimm's scientific study of language developed, with the bold intuitions of genius, from his study of early literature. Grimm's Law of consonantal mutations was first fully worked out in his *Deutsche Grammatik*.

Kinder- und Hausmärchen (with W. Grimm; 3 vols, 1812, 1815, 1822); *Lieder der alten Edda* (with W. Grimm; 1815); *Deutsche Sagen* (2 vols, 1816–18); *Deutsche Mythologie* (1835; *Teutonic Mythology*, tr. J. Stallybrass, 1880–88); *Über seine Entlassung* (1838); *Kleine Schriften mit Selbstbiographie*, ed. K. Müllenhoff and E. Ippel (8 vols, 1864–90); *Briefe der Brüder Grimm*, ed. A. Leitzmann (1923).

W. Scherer, *J. G.* (1879); W. P. Ker, *J. G.* (New York, 1915); W. Muschg, 'Das Dichterische im Werk Jakob Grimms', in *Ermatinger-Festschrift* (1933). H.A.P.

Grimm, Wilhelm (*Hanau 24 II 1787; ∞1825; †Berlin 16 XII 1859), German writer and scholar, and life-long collaborator with his brother Jakob. The more sociable of the two, Wilhelm Grimm married and had a family, but the brothers continued to live in a harmonious joint household. Complementary to his brother, he was less of a creative thinker, but more of a writer. It is principally to him we owe the memorable simplicity of the *Fairy Tales*.

Über deutsche Runen (1821); *Die deutsche Heldensage* (1829); *Zur Geschichte des Reims* (1852); *Kleinere Schriften mit Selbstbiographie*, ed. G. Hinrichs (4 vols, 1881–87); *Briefwechsel mit Jenny von Droste-Hülshoff*, ed. K. Schulte-Kemminghausen (1929). H.A.P.

Grimme, Friedrich Wilhelm (*Assinghausen 25 XII 1827; †Münster 3 IV 1887), Low German writer. His anecdotes, funny stories and satires show him to be a keen observer of the lower classes in town and country, but his attitude is that of the educated bourgeois and his sense of humour is somewhat banal.

Sprickeln un Spöne (1858); *Spargitzen* (1860); *Grain Tuig* (1860); *Galanterey-Waar* (1867); *Nachlass* (1890).

F. Wippermann, *F. W. G.* (1908); H. Luhmann, in Mitt. Quickborn, 33 (1939). G.C.

Grimmelshausen, Johann Jakob Christoph von (*Gelnhausen 1622; †Renchen 17 VIII 1676), German novelist. The son of an innkeeper, he grew up in the turmoil of the Thirty Years' War, the background of his literary work. He probably lost his Protestant parents in the sack of Gelnhausen in 1634, was kidnapped by Hessians and Croats, joined the imperial armies in 1636 and left in 1648 to become administrator of the estates of the counts of Schauenburg at Gaisbach. In 1660 he was discharged from this office and became the administrator of the Ullenburg estate until 1665. At about this time he was converted to Roman Catholicism. In 1667 he became the agent of the bishop of Strasbourg in Renchen, where he lived until his death. He apparently began writing in the army, but devoted himself seriously to it for financial reasons after 1665. Most of his work consists of tales with a popular flavour in contrast to the courtly novels modelled on *L'Astrée*, though three of his works (*Der Keusche Joseph*, 1667; *Dietwald und Amelinde*, 1670; and *Proximus und Lympida*, 1672) attempted to capture their market. Grimmelshausen's strength is the metaphysical picaresque novel, and in the contrapuntal structure of *Simplicissimus* his lively description and deep religious emotion come to full fruition, making it one of the major works of German literature, incorporating all the principal themes of the age. The hero seeks after spiritual things, with continual setbacks from the world and the flesh, until he renounces the world and lives as a hermit. *Courasche* gives a contrasting picture of a female picaro entirely devoted to the world. The numerous adaptations and continuations of *Simplicissimus* (of which the 'sixth book', in which Simplicissimus retires to a desert island, is the first) by Grimmelshausen and others vouch for its popularity.

Satyrischer Pilgram (1666); *Der abentheurliche Simplicissimus Teutsch* (1669; ed. J. H. Scholte, 1939); *Continuatio des abentheurlichen Simplicissimi oder Schluss desselben* (1669; ed. J. H. Scholte, 1939); *Neueingerichteter und vielverbesserter abentheurlicher Simplicissimus* (1669, rev., with *Continuatio* as 6th book; ed. R. Kögel, 1880); *Landstörtzerin Courasche* (1670; ed. J. H. Scholte, 1923); *Seltsamer Springinsfeld* (1670; ed. J. H. Scholte, 1925).—Selected works, ed. A. von Keller (4 vols, 1852–62), H. Kurz (4 vols, 1863–64, with valuable notes on sources etc.), J. Tittmann (4 vols, 1874–77), F. Bobertag (2 vols, 1882–88), H. H. Borcherdt (4 vols, 1921); Eng. tr. of *Simpl.* by A. T. S. Goodrick with intro. by W. Rose (1926).

J. H. Scholte, *Probleme der Grimmelshausenforschung* (Groningen, 1912); A. Bechtold, *G. und seine Zeit* (1914); J. H. Scholte, *Zonagri Discurs von Waarsagern* (Amsterdam, 1921); G. Könnecke and J. H. Scholte, *Quellen und Forschungen zur Lebensgeschichte Grimmelshausens* (2 vols, 1926–28); M. Koschlig, *G. und sein Verleger* (1939); J. H. Scholte, *Der Simplicissimus und sein Dichter* (1950).—Monographs by W. Burkhardt (1929), K. C. Hayens (Oxford 1932, only general treatment in English), H. E. Busse (1939).—K. Fuchs, *Die Religiosität Grimmelshausens* (1935); C. A. von Bloedau, *Simplicissimus und seine Vorgänger* (1908); E. Ermatinger, *Weltdeutung im Simplicissimus* (1923); J. Alt, *G. und Simplicissimus* (1935); essays by various hands in Euphorion, 14th Suppl. (1924); W. Rose, *Men, Myths and Movements in German Literature* (1931). L.W.F.

Gringore, Pierre (*Calvados 1475?; †1538?), French poet and playwright. His first work is an allegorical poem, *Le Château de Labour* (1499), in the style of the *rhétoriqueurs*. Under the patronage of Louis XII and later of duke Anthony of Lorraine he wrote satirical and farcical plays in which he took part; the outlook of his *Jeu du Prince des Sotz* (1512) is Gallican and bourgeois. He reappears in idealized form in Victor Hugo and Théodore de Banville.

Œuvres complètes, ed. C. d'Héricault and A. de Montaiglon (2 vols, 1858–77).

C. Oulmont, *P. G.* (1911) and *Étude sur la langue de P. G.* (1911); N. Hamper, *Die Stellung P. G.s zur franz. Kirchenpolitik* (1912); W. Dittman, *P. G. als Dramatiker* (1923). M.Y.

Griswold, Rufus Wilmot (*Benson, Vt. 15 II 1815; ∞1837 Caroline Searles, ∞1845 Charlotte Myers, ∞1853 Harriet McCrillis; †New York 27 VIII 1857), American anthologist. Editor of Graham's Magazine, he advocated 'Americanism' in literature.

The Poets and Poetry of America (1842); *The Prose Writers of America* (1847).

J. Bayless, *R. W. G.: Poe's Literary Executor* (1942). H.L.C.

Grob, Johann (*Groben-Entswil 16 IX 1643; †Herisau 1 IV 1697), Swiss poet. He served in the Saxon army, travelled and held official positions in canton Appenzell. He is known by his epigrams and his patriotic pamphlet *Treugemeinter Eidgenössischer Auffwecker* (1688). His epigrams follow Owen and Logau but show many individual traits.

Dichterische Versuchsgabe (1678); *Rheinholds von Freienthal Poetisches Spazierwäldlein* (1700); *Epigramme*, ed. A. Lindquist (1929), C. Lang (1939, selection only).

E. Zschokke, *Der Toggenburger Epigrammatiker J. G.* (1887); A. Lindquist, *Det tyska 1600-tals epigrammets motiver och tendenser* (1949). L.W.F.

Groeningen, August Pieter van, pseud. Willem van Oevere (*Utrecht 14 II 1865; †Barendrecht 12 II 1894), Dutch writer of an early promising naturalistic novel and short stories; a school teacher, in contact with De Nieuwe Gids.

Martha de Bruin (1889); *Een nest menschen*, ed. P. Tideman (1895).

W. Kloos, in *Veertien jaar liter. geschied.*, 2 (1896); J. de Meester, 'A. P. v. G. en de epiek', in Taal en Letteren, 9 (1898); H. Gerversman, 'Een bijdrage tot de genesis van Tachtig', in De Nieuwe Gids, 40 (1925). J.W.W.

Groen van Prinsterer, Guillaume (*Voorburg 21 VIII 1801; ∞1828 Elizabeth M. M. van der Hoop; †The Hague

19 V 1876), Dutch statesman, historian and journalist, pupil of Bilderdijk and friend of Da Costa, one of the leaders of the Réveil, advocate of denominational education.

Archives ou correspondance inédite de la Maison d'Orange-Nassau (14 vols, 1835–61); *Parlementaire studiën en schetsen* (3 vols, 1865–67).

T. de Vries, *Mr G. G. v. P., eene bibliografie* (1908); *Briefwisselingen* (4 vols, 1925–49); P. A. Diepenhorst, *G. v. P.* (1932); L. C. Suttorp and others, *G. v. P.'s 'Ongeloof en revolutie'* (1949). J.W.W.

Gröndal, Benedikt Sveinbjarnarson (*Bessastaðir 6 X 1826; ∞1871 Ingigerður Zoëga; †Reykjavík 2 VIII 1907), Icelandic novelist, poet and prose writer. Gröndal, who had a somewhat erratic early career, was the son of the famous scholar Sveinbjörn Egilsson. He was educated at Bessastaðir and Copenhagen. Later he became converted to Roman Catholicism and studied in Belgium. Finally he settled down to a serious study of northern antiquities. His chief prose work is *Sagan af Heljarslóðarorrustu* ('The Battle of Hel's Field', 1861), a rollicking burlesque, written in the style of the medieval knightly romance; it was inspired by the battle of Solferino and satirizes the contemporary international situation. His *Þórðar saga Geirmundarsonar* (1891) is a Rabelaisian satire of modern life. Gröndal's verse is marked by great boldness of imagination and sensitive patriotic feeling, although at times, as in his prose, his fluency and fantasy lead to a certain obscureness. His production also included text books on a vast variety of subjects.

Verse: *Drápa um Örvarodd* (1851); *Kvæði* (1853–1856); *Kvæðabók* (1900); *Dagrún* (1906). —Prose: *Dægradvöl* (1923).

G. Finnbogason and others, *Benedikt Gröndal áttræður* (1906); S. Einarsson, 'G. and Heljarslóðarorrusta', in Jour. of Eng. and Ger. Philol., 36 (1937). R.G.P.

Gronovius, Johannes Fredericus (*Hamburg 7 IX 1611; †Leyden 28 XII 1671), Dutch classical philologist, came to Holland after meeting Hugo de Groot, was professor at Deventer, in 1658 at Leyden. He edited Livius, Seneca, Plinius and other Latin authors. A.M.B.W.

Groome, Francis Hindes (*Monk Soham, Suffolk 30 VIII 1851; ∞1876 Esmeralda Locke; †London 24 I 1902), English scholar of Romany language and lore, novelist and miscellaneous writer on literary subjects.

In Gypsy Tents (1881); *Influence of Gypsies on Superstition of English Folk* (1891); *Kriegspiel* (gypsy novel, partly autobiog., 1896); *Two Suffolk Friends* (study of his father and Edward Fitzgerald, 1895); *Gypsy Folk-Tales* (1899).

T. Watts-Dunton, *Memoir* (1902). R.M.H.

Groot (Grotius), Hugo de (*Delft 10 IV 1583; ∞1608 Maria van Reigersberch; †Rostock 28 VIII 1645), Dutch theologian, jurist, philologist, neo-Latin poet and playwright. Groot studied at Leyden from 1594 and made a journey to France in 1598 where he took a doctor's degree in law at Orléans. In 1599 he settled at The Hague as attorney at law. In 1601 he was commissioned by the States of Holland to write the history of the insurrection. Groot had already published several learned and literary works, editions of Capella and Aratus, the tragedy *Adamus exul* (later followed by other biblical dramas), poems in Latin and Greek etc. For the East India Company he wrote *De jure praedae* (1604), one chapter of which was published separately as *Mare Liberum*. In 1607 Groot became Advocaat-Fiscaal of Holland, Zeeland and West Friesland, in 1613 pensionary of Rotterdam which made him a member of the States of Holland as well and later also council commissioner. His activities during the religious struggles were responsible for his being sentenced to life imprisonment in 1618. He escaped from the castle of Loevestein in 1621. In Paris he crowned his scholarly pursuits, begun at Loevestein—*Inleiding tot de Hollandse Rechtsgeleerdheid*, commentaries on the Bible, Latin translations of Greek writers, the draft for the *Bewijs van de ware Godsdienst* etc.—by writing his most famous work, *De Jure Belli ac Pacis*, with which he laid the foundations of modern international law. Under Frederik Hendrik he lived for a short time in the Netherlands (Oct. 1631 to April 1632), next in Germany until he became Swedish ambassador in France.

J. ter Meulen, *Concise bibliography of H. G* (1925), continued in Grotiana; J. ter Meulen and P. J. J. Diermanse, *Bibliographie des écrits imprimés de H. G.* (1950); H. C. Rogge, *Brieven van en aan Maria v. Reigersberch* (1902); P. C. Molhuysen, *Briefwisseling van H. G.* (2 vols, 1928–36); *H. G. Essays on his life and works*, ed. A. Lysen (1925); W. S. M. Knight, *Life and works of H. G.* (1925); W. J. M. v. Eysinga, *H. d. G.* (1945); C. v. Vollenhoven, in *Verspreide Geschriften*, I (1934). J.J.M.

Groot, Pieter de (*Rotterdam 1615; †1678), Dutch statesman and poet, son of Hugo, was pensionary of Amsterdam and ambassador to Louis XIV. He wrote religious and political poems.

Verscheyde Nederduytsche Gedichten (1651); *Apollo's Harp* (1658); *Hollants Venezoen* (a satirical poem on William III; de G.'s authorship was never proved); *Vertroosting over de doodt van zijne Hoogheit* (first ascribed to Vondel, but presumably by de G.); *Uitbreiding der Psalmen* (1724).

J. P. Cornets de Groot, *Levensschets van P. de G.* (1847); M. van Leeuwen, *Het leven van P. de G.* (1917). A.M.B.W.

Groote, Geert (*Deventer X 1340; †20 VIII 1384), Dutch theologian. He read theology, law and medicine at Paris from 1355 to 1368. Converted to a life of penitence in 1374, he preached in many towns with spectacular success, founding for his followers the houses of Brethren and Sisters of the Common Life and thus becoming the father of the Modern Devotion, a movement of moral renewal and inwardness. He wrote numerous dissertations (on marriage, against simony and the concubinage of the clergy) and a great number of letters.

Epistolae, ed. W. Mulder (1933), *Getijdenboek*, ed. N. v. Wijk (1940), *De Simonia ad beguttas*, ed. W. de Vreese (1940), *De matrimonio*, ed. M. H. Mulders (1941).

A. Hyma, *The Christian Renaissance* (1925); K. C. L. M. de Beer, *Studiën over de spiritualiteit van G. G.* (1938); J. G. J. Tiecke, *De werken van G. G.* (1941); J. van Ginneken, *G. G.'s levensbeeld* (1942). J.J.M.

Grosseteste, Robert (*Stradbroke, Suffolk *c.* 1175; †9 X 1253), bishop of Lincoln, scholar and philosopher; profoundly influenced English thought; wrote miscellaneous works, including an allegorical poem in French.

Epistolae, ed. H. R. Luard (1861); *Die Philosophischen Werke des R. G.*, ed. L. Baur (1912); *Le Château d'amour*, ed. J. Murray (1918).

F. S. Stevenson, *R. G.* (1899); F. M. Powicke, *R. G. and the Nicomachean Ethics* (Proc. Brit. Acad. XVI, 1930); S. H. Thomson, *The Writings of R. G.* (1940); *R. G., Scholar and Bishop*, essays ed. D. A. Callus (1953). R.W.B.

Grossi, Tommaso (*Bellano 23 I 1790; †Milan 10 XII 1853), Italian romantic poet and novelist. As a lawyer he drew up the act of union between Lombardy and Piedmont in 1848. He lived for many years in Milan with Manzoni under whose influence he abandoned satire and began to write romantic short stories in verse: *La Fuggitiva* (1816), *L'Ildegonda* (1820); further inspired by Scott and Michaud he produced *I Lombardi alla prima crociata* (1826) and finally his greatest work, *Marco Visconti* (1834; new ed. 1926), an historical novel. Considered by D'Azeglio and others a masterpiece, it shows a characteristic lack of connexion between plot and historical background, dramatic possibilities are not exploited and many of the characters are too languidly romantic. The personality of Manzoni pervades the whole of Grossi's work.

Opere (1862); *Lettere* (1939).

G. Brognoligo, *T. G.* (1916); M. Chini, *Le Teorie dei romantici intorno al poema epico e 'I Lombardi alla prima crociata' di T. G.* (1920). N.K.W.

Grossmith, George (*London 9 XII 1847; ∞1873 Emmeline Noyce; †Folkestone 1 III 1912), English comedian, member of the D'Oyly Carte Opera Company 1877–89. *The Diary of A Nobody*, a comic study of suburban life, first appeared serially in Punch.

A Society Clown (1888); *The Diary of A Nobody* (with brother, Weedon Grossmith, 1892; 5th ed. with Memoir by B. W. Findon, 1920). R.F.

Groth, Klaus (*Heide 24 IV 1819; ∞1859 Doris Finke; †Kiel 2 VI 1899), Low German poet. He came from a farming family in a small town in Holstein and ended as an honorary professor of Low German literature at Kiel university. Along with Fritz Reuter, with whom, however, he quarrelled, Groth rehabilitated Low German as a language of poetry and literature. The lyrical and narrative poems of *Quickborn* (1852) give a complete picture of country life in his native district of Dithmarschen. His poems are conceived in a minor key, tender and sometimes sentimental, reflecting the subjective mood of late romanticism which corresponded well with a basic trait of Holstein mentality. This softness is intensified by Groth's nostalgia for childhood's paradise and his yearning for an undefined spiritual experience. However, these features are outweighed by Groth's gentle humour and kindness of heart and, above all, his melodious mastery of language. His poetic genius showed itself in later expansions of *Quickborn*, two long narrative poems and several prose stories, but never again reached the height of his first book. His poems have often been set to music, for instance by Brahms.

Verse: *Quickborn* (1852); *Vör de Görn* (1858); *Rothgeter Meister Lamp un sin Dochder* (1862); *Quickborn II* (includes *De Heisterkrog*, 1871).—Prose: *Vertelln* (1855, 1860); *Ut min*

Jungsparadies (1876).—*Briefe über Hochdeutsch und Plattdeutsch* (1858); *Lebenserinnerungen*, ed. E. Wolff (1891).—*Gesammelte Werke* (1893 ff.).

G. Seelig, *K. G.* (1924); D. Cölln, *K. G., sein Leben und sein Werk* (1926); G. Rühsen, *Untersuchungen zu Klaus Groths 'Quickborn'* (Diss. Marburg, 1930); L. Wolff, 'Der persönliche Grundton im Dichten von K. G.', in Zs. f. Deutschkde. (1931); P. Jørgensen, *Die dithmarsische Mundart von Klaus Groths 'Quickborn'* (1934); F. Pauly and R. Bülck, *K. G. Herkunft und Standort* (1948); F. Pauly, *K. G., Bedeutung und Persönlichkeit* (1949), 'Von den geistigen Grundlagen des *Quickborn*', in Niederdt. Jahrb., 71/73 (1950).—V. Pauls, *Um den Quickborn. Briefwechsel zwischen K. G. und Karl Müllenhoff* (1938). G.C.

Grotius: see GROOT, HUGO DE.

Grove, MATHEW, English poet, known only as the author of *The History of Pelops and Hippodamia* (1587), in ballad metre, and of some short poems.

Poems, ed. A. B. Grosart (1878). B.L.J.

Gruel, GUILLAUME (*1410?; †1475?), French chronicler. A member of the household of Arthur de Richemont, constable of France, who became duke of Brittany in 1457. He wrote an interesting, if somewhat uncritical, biography of his master (1466?).

Chronique d'A. de Richemont, ed. A. Le Vavasseur (1890). A.H.D.

Grün, ANASTASIUS, pseud. of ANTON ALEXANDER GRAF AUERSPERG (*Laibach 11 IV 1806; †Graz 12 IX 1876), Austrian poet. His sharp criticism of Metternich's régime was the forerunner of much Young German political verse. His *Spaziergänge eines Wiener Poeten* (1831) swept Germany, but, though Grün's identity was known, his social position protected him from reprisals. His other verses express optimistic idealism, but were only one element in a busy life devoted to managing his estates, and after 1848 to active politics.

Der letzte Ritter (1830; tr. J. O. Sargent, 1871); *Schutt* (1836); *Gedichte* (1837); *Nibelungen im Frack* (1843); *Der Pfaff vom Kahlenberg* (1850); *Volkslieder aus Krain* (1850); *Robin Hood* (1864); *In der Veranda* (1875).—*Sämtliche Werke*, ed. E. Castle (6 vols, 1909); *Politische Reden und Aufsätze*, ed. S. Hock (1906).

P. v. Radics, *A. G. und seine Heimat* (1876); R. Wachter, *A. Grüns politische Dichtung* (1933). H.A.P.

Grundtvig, NICOLAI FREDERIK SEVERIN (*Udby 8 IX 1783; ∞1818 Lise Blicher, ∞1851 Ane Marie Elise Toft, née Carlsen, ∞1858 Countess Asta Tugendreich Adelheid Krag-Juel-Vind-Frijs; †Copenhagen 2 IX 1872), Danish poet, historian and linguist. The son of a country parson, he became curate to his father at Udby. After his father's death he devoted a number of years to the translation of Saxo, Snorri and *Beowulf* into Danish. In 1821 he became a vicar, but after a feud with the theological professors he resigned in 1826. He visited England three times 1829–31 to study Anglo-Saxon MSS, and it was to some extent due to his initiative that the organized publication of Old English MSS was begun. From 1839 till his death Grundtvig preached in Copenhagen, becoming a bishop in 1861.

Grundtvig is a gigantic figure, not only in Danish literature, but also as an educationist, an historian, a philological scholar, a religious reformer and a politician. The Danish Folk High Schools were directly inspired by him, and his ideas have greatly influenced the whole pattern of Danish democracy. His writings include a vast number of songs and hymns, which contain most of his best poetry.

An unorthodox historian, he shared the romantic enthusiasm for the antiquities of Scandinavia, interpreting its myths as poetic visions. Some of his historical works are strange mixtures of scholarship, prophetic vision and insanity. Grundtvig's influence in religious and spiritual matters is unequalled by any other Danish writer. Originally a zealous and orthodox Christian, he became increasingly more liberal, fought bitterly against all dogma and demanded complete freedom in all spiritual matters.

PROSE: *Nordens Mythologi* (1808); *Optrin af Kæmpelivets Undergang i Nord* (2 vols, 1809–11); *Kort Begreb af Verdenskrøniken i Sammenhæng* (1812); *Nordens Mythologie* (1832); *Haandbog i Verdenshistorien* (3 vols, 1833–43); *Bragesnak* (1844).—VERSE: *Maskeradeballet i Danmark* (1808); *Nytaarsnat* (1811); *Roskilde-Rim* (1814); *Nyaarsmorgen* (1824); *Sangværk til den danske Kirke og Skole* (5 vols, 1837–70).—*Udvalgte Skrifter*, ed. J. Borup and F. Schrøder (3 vols, 1929–31); *Værker i Udvalg*, ed. G. Christensen and H. Koch (1940 ff.).—CORRESPONDENCE: *G. og Ingemann, Brevvexling 1821–59*, ed. S. Grundtvig (1882); *C. Molbech og G. En Brevvexling*, ed. L. Schrøder (1888); *N. F. S. G.'s Englandsbreve til hans Hustru*, ed. S. and V. Grundtvig (1920); *Breve til og fra N.F.S.G.*, ed. G. Christensen and S. Grundtvig (2 vols, 1924–26).

H. Bruun, *Biskop N. F. S. G.'s Levnetsløb* (2 vols, 1882); J. H. Monrad, *Studier over Grundtvigske Digte* (1896); L. Schrøder, *G.'s Levnet* (1901); F. Rønning, *N. F. S. G.* (4 vols, 1907–14); J. Borup, *G.'s Stjerne* (1912);

H. Helweg, *G.'s Sindssygdom* (1918); T. Bredsdorff, *N. F. S. G.* (1919); H. Rosendal, *N. F. S. G.* (1923); H. Begtrup, *G.'s Saga* (1927); E. Lehmann, *G.* (1929); J. P. Bang, *G.'s Arv* (1930); J. P. Bang, *G. og England* (1932); H. Begtrup, *G.'s Syn paa Guds Ord* (1933); J. Monrad, *N. F. S. G.* (1933); G. Albeck, *G. og Norden* (1942); H. Koch, *G.* (1943); J. Marias, *Bishop G. and the People's High Schools in Denmark* (Pretoria, 1911); Noëlle Davies, *Education for Life* (1931), *G. of Denmark* (1944). E.B.

Grundtvig, Svend Hersleb (*Copenhagen 9 IX 1824; ∞1858 Laura Jensine Christine Bloch; †Frederiksberg 14 VI 1883), Danish philologist; son of N. F. S. Grundtvig. His first work was a translation of English and Scottish ballads, and he devoted his life to a study of the Danish medieval ballads and to the collection and publication of Danish folk-lore and folk tales. His main work is the edition of *Danmarks gamle Folkeviser*.

F. Barford, *S. H. G.* (1883); S. B. Hustvedt, *Ballad Books and Ballad Men* (1930). E.B.

Gryphius, Andreas (*Glogau 11 X 1616; †*ibid.* 16 VII 1664), German poet and dramatist, son of a Lutheran pastor whose death by poison in the poet's childhood began a long series of catastrophes which left a permanent mark on him. He gained however a good education and was enabled to travel extensively, notably in Holland, France and Italy, returning in 1650, after refusing chairs of mathematics and astronomy at Frankfurt/Oder, Heidelberg and Uppsala, to take up an important administrative post at Glogau, where he died in harness. His work is distinguished by a deep pessimism and intense religious fervour, the more intense since he lacked any certainty of salvation in a world devastated by war and dominated by mutability, in which not even the stars endure. His Christian stoic dramas, which owe much (though less than has been thought) to Vondel and the Jesuits, are essentially dramas of constant martyrdom, with the exception of *Cardenio und Celinde* which is a drama of conversion. The theme of illusion and reality, powerfully used in that play, is also fundamental to Gryphius' comedies, which despite his pessimism are the best of the century and owe something to Shakespeare. *Herr Peter Squentz* treats the theme of the Bottom scenes in *Midsummer Night's Dream*. His pastoral comedies, written mostly for dynastic occasions, have grace and charm, but he suffered from the lack of a permanent theatre and public. His lyric poetry is the sincerest and most impressive of the period, revealing an existential distress which expresses itself in stately odes and moving sonnets of great power. Though often wrongly accused of lack of dramatic power, Gryphius both as a dramatist and lyric poet is one of the great figures of German literature.

Tragedies: *Leo Armenius* (1650); *Catharina von Georgien, Carolus Stuardus, Felicitas* (from the Latin of N. Caussin), *Cardenio und Celinde* (1657); *Aemilius Paulus Papinianus* (1659); *Gibeoniter* (from Vondel's *Gebroeders*; 1689).—Comedies: *Herr Peter Squentz, Majuma* (1657); *Verlibtes Gespenste, Die gelibte Dornrose* (1660); *Horribilicribrifax* (1663); *Der schwermende Schaffer Lysis* (1661; after T. Corneille); *Seug-Amme* (1663; from the Italian).—Verse: *Sonn- und Feiertags-Sonette* (1637); *Olivetum* (1646, Latin); *Teutsche Reim-Gedichte* (1650); *Deutscher Gedichte Erster Theil* (1657); *Freuden- und Trauer-Spiele, auch Oden und Sonnette* (1663); *Himmel-Steigente Hertzens Seufftzer* (1665).—Prose: *Leichabdankungen* (1666).—Collected works: *Andreae Gryphii um ein merckliches vermehrte Teutsche Gedichte* (2 vols, 1698), ed. H. Palm (3 vols, 1878–84); *Lateinische und deutsche Jugenddichtungen*, ed. F. W. Wentzlaff-Eggebert (1938, with biblio.); *Dramatische Dichtungen* (selection, ed. J. Tittmann, 1870).

V. Manheimer, 'G.–Bibliographie', in Euphorion, XI (1905); R. A. Kollewijn, *Über den Einfluss des holländischen Dramas auf G.* (1880); V. Manheimer, *Die Lyrik des A. G.* (1904, standard); W. Harring, *G. und das Drama der Jesuiten* (1907); W. Flemming, *G. und die Bühne* (1914, 1921); E. Keppler, *G. und Shakespeare* (Diss. Tübingen, 1921); F. Gundolf, *A. G.* (1927, unhelpful); A. Strutz, *Die Weltanschauung eines deutschen Barockdichters* (1931); G. Fricke, *Die Bildlichkeit in der Dichtung des A. G.* (1933, very good); F. W. Wentzlaff-Eggebert, *Dichtung und Sprache des jungen G.* (1936, very good); I. Rüttenauer, *Weltangst und Erlösung in den Gedichten von G.* (1940); A. Ricci, *Cardenio et Celinde, étude de littérature comparée* (1948); M. E. Gilbert, 'Gryphius's Cardenio und Celinde', in Mod. Lang. Rev., XLV (1950); E. Lunding, *Das schlesische Kunstdrama* (Copenhagen 1940, brilliant); H. Schöffler, *Deutscher Osten in deutschen Geist* (1940, important). L.W.F.

Guaiferius of Salerno (*fl. c.* 1050), of noble Lombard birth, was for a time abbot of Salerno, but retired to Monte Cassino. His religious verse follows classical models, and his hagiographical writings are in good Latin prose.

Migne, *Patr. Lat.*, 147.

W. v. Giesebrecht, *L'istruzione in Italia nei primi secoli del medio-evo* (1895); A.-F. Ozanam, *Documents inédits pour servir à l'histoire littéraire de l'Italie* (1850).

F.J.E.R.

Guarini, BATTISTA (*Ferrara 1538; ∞Taddea di Niccolò Bendidio; †Venice 7 X 1612), Italian poet. Entering the service of Alfonso II of Ferrara in 1567, he succeeded Tasso as court poet in 1577. Entrusted with various diplomatic missions, he twice visited Cracow, but in 1583 retired to S. Bellino, where he completed the *Pastor Fido* and wrote *L'Idropica*. Returning as state secretary in 1585, he left Alfonso's court abruptly in 1588 to seek service elsewhere. Reconciled with Alfonso in 1595, he served the Medici in Florence, the della Rovere in Urbino, and appeared before Paul V on Ferrara's behalf before retiring from public life in 1605.

Guarini's fame derives from the *Pastor Fido*. Although his genius is lyrical rather than dramatic, this pastoral drama with its complicated construction does not lack dramatic interest and heralds the musical drama of the coming century. Set in an Arcadia sublimely urbane, it is a brilliant reflection of the manners of its age. Love, sensuous and pagan, pervades the play, which is not without inspired utterance and (in *Corisca*) effective characterization. Destined to enjoy prolonged popularity throughout Europe, this mongrel without Aristotelian pedigree did not escape contemporary criticism, but was ably defended by Guarini in the *Compendio della poesia tragicomica*.

Pastor Fido (the definitive text was fixed by Guarini himself in the 20th ed. 1602); *Il Pastor Fido e Il Compendio della poesia tragicomica*, crit. ed. G. Brognoligo (1914); Eng. tr. by a kinsman of Sir E. Dymock (1602), Sir R. Fanshawe (1647), W. Grove (1782) and W. Clapperton (1809); *Opere di B. G.*, ed. L. Fassò (1950).

V. Rossi, *B. G. ed il Pastor Fido* (1886); E. Carrara, *La poesia pastorale* (1907); B. Croce, *Storia dell'età barocca in Italia* (1929); M. Marcazzan, 'B. G. e la tragicommedia', in Il Tropario (1930); V. M. Jeffery, 'Italian and English Pastoral Drama of the Renaissance', in Mod. Lang. Rev., 19 (1924). P.McN.

Guarini, GUARINO, known as GUARINO DA VERONA (*Verona 1374; †Ferrara 4 XII 1460), Italian humanist. He studied under Crisolora in Constantinople (1403–08), and taught in Florence, Venice and Verona before making Ferrara his home (1429) and a centre of humanism. Here he made of Leonello d'Este a model renaissance prince and rendered signal services to classical learning, his *Regulae* becoming a standard grammar. His letters live.

Epistolario di Guarino Veronese, ed. R. Sabbadini (3 vols, 1915–19).

R. Sabbadini, *La scuola e gli studi di G. G. Veronese* (1896); G. Bertoni, *G. da V.* (1921). P.McN.

Guarino, BATTISTA (*Ferrara 1434; †*ibid.* 31 VII 1503), Italian humanist educator. Son and successor of Guarino Guarini, whose methods he propagated in *De ordine docendi*, he excelled as editor, emendator and poet.

De ordine docendi et studendi (1459), Eng. tr. in W. H. Woodward, *Vittorino da Feltre and other Humanist Educators* (with life, 1897); *Poemata* (1496).

A. Luzio and R. Renier, 'La coltura e le relazioni letterarie di Isabella d'Este Gonzaga', in Giorn. stor. lett. ital., 35 (1900); G. Bertoni, *La biblioteca estense* (1903); E. Carrara, *La poesia pastorale* (1907). P.McN.

Guérin, CHARLES (*Lunéville 29 XII 1873; †*ibid.* 17 III 1907), French poet. Charles Guérin was sufficiently well off to be able to travel and write until the day of his premature death. A symbolist, he cultivated the poetry of emotional intimacies and human unease. His earlier style was warmly responsive to the feelings with which life inspired him, but as he grew older and withdrew into a Christian sobriety, it took on a more subdued note.

Le Cœur Solitaire (1898); *L'Eros Funèbre* (1900); *Le Semeur de Cendres* (1901); *L'Homme Intérieur* (1905).

J. Viollis, *C. G.* (1909); J. B. Hanson, *Le Poète C. G.* (1935). M.G.; J.P.R.

Guérin, MAURICE DE (*Le Cayla 4 VIII 1810; †*ibid.* 19 VII 1839), French poet. Maurice de Guérin came of an aristocratic family, was influenced by Lamennais, and wrote a few poems of remarkable beauty before his early death from consumption. He left a *Journal*, in which he reveals many of the secrets of his spiritual life. Through the medium of the ancient myths (*Le Centaure*, *La Bacchante*) he expressed a pantheistic and strangely modern view of existence. His sensual and harmonious language places him among the masters of the prose poem.

Reliquiae (1840); *Journal; lettres et poèmes* (1842); *Le Cahier vert* (1921); *Lettres d'adolescence* (1930).—*Œuvres*, ed. H. Clouard (1930); *Œuvres complètes*, ed. B. d'Harcourt (2 vols, 1947).

E. Zyromski, *M. de G.* (1922); E. Decahors, *M. de G.* (1932); B. d'Harcourt, *M. de G. et la Poème en prose* (1932); A. Béguin, *L'âme romantique et le rêve* (1937). M.G.; J.P.R.

Guernes de Pont-Sainte-Maxence, 12th-century French poet. A clerk from the Ile-de-France, he wrote the first vernacular life of Saint Thomas Becket

(1174), based on personal inquiry at Canterbury and on written Latin sources. The work is remarkable for truthfulness, skill and passionate interest.

La Vie de Saint Thomas Becket, ed. E. Walberg (1936). M.F.L.

Guerrazzi, Francesco Domenico (*Leghorn I VIII 1804; †Cecina 23 IX 1873), Italian patriot and writer. Much of his life was spent in prison or exile and even after 1862, as a member of the Sub-Alpine parliament, Guerrazzi's extreme views and violent temperament brought him into opposition with all parties except the republicans. As a writer he owed much to Byron and Scott, and his favourite medium was the historical novel with the history adapted to the contemporary political situation. His prolific literary activity was largely intended as patriotic propaganda and the artistic ideal sacrificed to political aims. His creations—exaggerated, ultra-romantic and highly improbable—while rousing the greatest enthusiasm in his own day are now forgotten. His best known works are *Battaglia di Benevento* (1827) and *L'Assedio di Firenze* (1836), though his comic allegory *L'Asino* (1857) is his best and most original work.

Veronica Cybo (1839); *Isabella Orsini* (1844); *Beatrice Cenci* (1854); *Il buco nel muro* (1862); *L'Assedio di Roma* (1863–65); *Lettere*, ed. G. Carducci (1880–82); *Lettere familiari con ricordi degli ultimi anni suoi*, ed. G. F. Guerrazzi (1924).

R. Guastalla, *La vita e le opere di F. D. G.* (1903); M. Amendola, *La vita politica di F. D. G., 1847–49* (1921); 'F. D. G.', in Studi e Documenti (1924); P. Miniati, *F. D. G.* (1927). N.K.W.

Guest, Lady Charlotte: see Schreiber, Lady Charlotte.

Guevara, Antonio de (*Asturias de Santillana 1480; †Mondoñedo 1545), Spanish moralist. He was brought up at court as a page. After the death of queen Isabella he became a Franciscan. Charles V recalled him to the court, and he supported the throne during the revolt of the Communes. He later became inquisitor at Valencia, bishop first of Guadix, then of Mondoñedo.

His most famous book, the *Relox de príncipes*, which contains many fictional letters by Marcus Aurelius and the famous speech of the 'Peasant of the Danube' (versified by La Fontaine), appeared in 1529. It was translated into many languages and had an immense vogue in Europe. The 'Familiar Epistles', composed only for publication, together with an account of ten Caesars, a panegyric of country life, a guide for favourites and a work on the origins of navigation, appeared in 1539. Two religious treatises were published in 1542. His prose is very elaborate. He specialized in long sentences with frequent parallelisms and antitheses, internal rhymes and assonance, repetitions and doublets. He frequently claims to quote non-existent classical philosophers and refers to archaeological discoveries which were never made. These characteristics seem to have medieval precedents; in translation they may have helped to develop euphuism in England. There is some period charm in his prose, in spite of its prolixity; the eulogy of country life is a delightful book.

Bibl. Autores Esp., 13; *Menosprecio de corte y alabanza de aldea*, ed. Martínez de Burgos (1914, 1942); *Reloj de príncipes*, ed. A. Rosenblat (1936); *Doctrinal de privados* (Paris, n.d.); *Epístolas familiares* (selection, Buenos Aires, 1942); *El villano del Danubio y otros fragmentos*, ed. Américo Castro (Princeton, N.J., 1946).—Translations: *The golden boke of Marcus Aurelius*, tr. Lord Berners (1532); *A dispraise of the life of a courtier* (1548); *The dial of princes*, tr. Sir T. North (1557; repr. in selection, 1919); *The familiar epistles*, tr. E. Hellowes (1574); *A booke of the invention of the art of navigation*, tr. E. Hellowes (1577); *A chronicle conteyning the lives of tenne emperours of Rome*, tr. E. Hellowes (1577); *The Mount of Calvarie* (1595); *The Praise and Happinesse of Countrie-Life*, tr. H. Vaughan (1651; repr. Newtown, 1938).

J. Mª Gálviz Olivares, *G. in England* (Berlin, 1916); Sir H. Thomas, 'The English Translators of G.'s Works', in *Estudios . . . A. Bonilla y San Martín*, II (1930); R. Costes, *A. de G., sa vie, son œuvre* (1925). E.M.W.

Guiart, Guillaume (*Orléans 1280 ?; †1316 ?), French chronicler. He campaigned with the French army in Flanders (1304). His long verse chronicle, *La Branche des royaux lignages* (1306–07), which deals with French history from 1180 to 1304, is interesting from historical and literary points of view.

Ed. J. A. Buchon (2 vols, 1828); P. Paris, 'G. G.', in *Hist. litt. de la France*, 31 (1893). A.H.D.

Guibert de Nogent (*Clermont 10 IV 1053; †1124), French theologian and historian and abbot of Notre Dame de Nogent-sous-Coucy. His fame rests on two works, a history of the first crusade, entitled *Gesta Dei per Francos*, written about 1108, and an autobiography, *De Sua Vita*, written towards the end of his life.

Migne, *Patr. Lat.*, 156; *Autobiography*, tr. C. C. S. Bland (1926). R.R.R.

Guicciardini, Francesco (*Florence 6 III 1483; ∞Maria Salviati; †Santa Margherita in Montici 22 V 1540), Italian statesman, political theorist and historian. Ambassador to Spain under the Florentine republic, 1512–14, and governor of Modena, Reggio and Parma, 1514–22, he was so skilful an administrator that in 1524 pope Clement VII called on him to quell the rioting in Romagna (of which he was made governor) and in 1525 he was appointed lieutenant-general of the anti-imperial league of Cognac. Owing to developments beyond Guicciardini's control, certain plans miscarried and Rome was sacked by imperial troops (1527). This was the turning-point in Guicciardini's career. His property was confiscated, he was distrusted by his fellow-Florentines and passed his last years in solitude and neglect.

His most important work is the *Storia d'Italia*, which covers Italian history from the entry of Charles VIII into Italy to the death of Clement VII. In its scope, embracing the political history of all Italy, the work was unprecedented. Its chief defect is the prolixity of its style, for which the author was mocked by Traiano Boccalini. Among his minor works are a history of Florence (entitled by subsequent editors *Storie Fiorentine dal 1378 al 1509*), *Discorsi politici e ricordi* (which include a discussion of the *Discorsi* of Machiavelli) and a collection of maxims and reflections, now known as *Ricordi politici e civili*, but having no title originally and probably never intended for publication. His *Ricordi autobiografici* and *Le Ricordanze* are personal memoirs intended for his family. His views as a political theorist are most clearly set forth in his plan for the government of Florence, *Dialogo sul Reggimento di Firenze*. In contrast with Machiavelli, Guicciardini was a realist, impatient of theorising and idealistic projects. Both his administration and his writing were based on shrewd observation of men and facts. None of Guicciardini's works was published during his life-time.

Opere, ed. G. Panigada and R. Palmarocchi (8 vols, 1929–33); *Diario del viaggio in Spagna* (1932), *Ricordanze inedite* (1930)—both ed. P. Guicciardini; *Ricordi politici e civili*, ed. R. Palmarocchi (1933).

A. Otetea, *F. G., sa vie publique et sa pensée politique* (1926); A. Ferrau, *Il pensiero politico di F. G.* (1930); R. Ridolfi, *La genesi della 'Storia d'Italia' guicciardiniana* (1939); P. Carli, in Giorn. stor. lett. ital., 115 (1940).
B.R.

Gui de Cambrai, 12th-century French poet. He interpolated in the Alexander cycle an independent romance (1172?). He also wrote a free rendering of the hagiographical *Barlaam and Josaphat* (1194?).

Vengement Alixandre, ed. Bateman Edwards (1928); *Barlaam et Josaphat*, ed. C. Appel (1907).

E. Armstrong, *Authorship of the Vengement Alixandre* (1926); J. Sonet, *Roman de Barlaam et Josaphat*, I (1949).
M.F.L.

Guidi, Alessandro (*Pavia 14 VI 1650; †Frascati 13 VI 1712), Italian lyric poet. One of the founders of the Accademia dell'Arcadia in Rome, he was deemed by his contemporaries equal to Pindar. His pomposity and smoothness cannot, however, hide the scanty inspiration or the lack of real feeling. Guidi adopted in his *canzoni* a verse free from a fixed rhyme scheme—a device which Leopardi appropriated later.

Amalasunta in Italia (a melodrama, 1681); *Rime* (1681); *Endimione* (a pastoral drama, 1692).—*Poesie* (1780).

G. Capsoni, *A. G.* (1896); T. L. Rizzo, *A. G.* (1928).
U.L.

Guidiccioni, Giovanni (*Lucca 25 II 1500; †Macerata 26 VII 1541), Italian poet. A diplomat in papal service, his *Lettere di Negozi* afford valuable insight into contemporary politics; but he is chiefly remembered for 14 sonnets on Rome past and present.

Opere di Monsignor G. G., ed. C. Minutoli (2 vols, 1867); *Rime*, ed. E. Chiorboli (1912).

M. A. Benincasa, *G. G., scrittore e diplomatico* (1895); E. Chiorboli, *G. G.* (1907).
P.McN.

Guido da Pisa, 14th-century Italian narrative writer. A Carmelite who admired Dante as the 'great doctor through whom our poetry lives', he composed a valuable Latin commentary and one of the earliest epitomes of the *Inferno* in *terza rima*. To instruct people anxious for knowledge but 'hindered through lack of study' he wrote the *Fiore d'Italia*, a popular historico-mythological manual expounding the story of the Roman people. Two of the five parts only have survived, the *Fiore di Mitologia* and the *Fatti d'Enea*.

Il Fiore d'Italia, ed. Muzzi (1824); *I Fatti d'Enea*, ed. Foffani (1900).

E. C. Parodi, 'I rifacimenti . . . dell'Eneide', in Studi di filol. romanza, II (1887); N. Sapegno, *Il Trecento* (1945; biblio.).
M.W.

Gui d'Ussel: see Eble d'Ussel.

Guigo I (*St Romain 1083 or 1084; †Grande-Chartreuse 22 VI 1136), prior of the Grande-Chartreuse at age of 27;

compiled the *Customs* of the monastery (*c.* 1127) and a life of St Hugh of Grenoble (Migne, *Patr. Lat.* 153). His *Meditationes* (ed. A. Wilmart, 1936) reveal his own inner life and are unique in medieval literature.

A. Wilmart, 'Les écrits spirituels des deux Guiges', in *Auteurs spirituels et textes dévots du moyen âge latin* (1932) and 'La chronique des premiers Chartreux', in Rev. Mabillon (1936); E. Gilson, 'Présentation de Guige I, le Chartreux', in La Vie Spirituelle (1934); F. J. E. Raby, 'Guigo I, *To Himself*', in Laudate (1937). F.J.E.R.

Guilhade, JOÃO GARCIA DE (*fl.* 1250), Portuguese poet. One of the most original of those whose poems have been preserved in the three great collections of early Galician-Portuguese lyrics (see CANCIONEIROS). He is particularly noted for his excellent *cantigas de amigo*.

As cantigas de D. Joan Garcia de Guilhade, trovador do século XIII, ed. O. Nobiling (Erlangen, 1907). T.P.W.

Guilhem IX, duke of Aquitaine, count of Poitou (1071–1126), the earliest known Provençal troubadour. This ruler, who in power and renown outshone the king of France, is one of the strangest figures in European literature. His early, recklessly wild career culminated in a disastrous crusade to the Holy Land. The establishment in his own territories of the Order of Fontevrault, a mystic-ascetic movement which the entire nobility hastened to join, provoked an inner crisis in Guilhem and decisively influenced his poetry. The earlier of his 11 extant poems offer a cynical treatment of crudely sensual love; sensualism is not entirely absent in the later poems, but the poet's conception of woman and love is spiritualized and intensified in a manner which was to influence profoundly the development of European love-poetry. For metrical and melodic patterns Guilhem is indebted to the hymns and sequences; the influence of Arabic love-poetry is possible.

A. Jeanroy, *Les poésies de Guillaume IX, duc d'Aquitaine* (1913, 1927); H. Brinkmann, *Entstehungsgeschichte des Minnesangs* (1926); K. Vossler, 'Die Kunst des ältesten Trobadors', in *Miscellanea Attilio Hortis* (1910); D. Scheludko, 'Beiträge zur Entstehungsgeschichte des Minnesangs', in Archivum Romanicum, 11–12 (1927–28), in Neuphilol. Mitt. (1934), 'Religiöse Elemente im weltlichen Liebeslied der Troubadours', *ibid.* (1936); A. Pillet, *Zum Ursprung der altprovenzalischen Lyrik* (1928); P. Rajna, 'Guglielmo, conte di Poitiers, trovatore bifronte', in *Mélanges A. Jeanroy* (1928); H. Spanke, 'Zur Formenkunst des ältesten Troubadours', in Studi medievali, N.S. 7 (1934); K. Axhausen, *Die Theorien über den Ursprung der provenzalischen Lyrik* (1937); M. Casella, 'Il più antico trovatore', in Arch. stor. it., 2 (1938); R. R. Bezzola, 'Guillaume IX et les origines de l'amour courtois', in Romania, 66 (1940); T. Spoerri, 'Wilhelm von Poitiers und die Anfänge der abendländischen Poesie', in Trivium, 2 (1944). R.R.B.

Guilhem Adémar (*c.* 1165–1217), Provençal troubadour. Born of a noble but impoverished family of the Gévaudan he had to abandon knighthood for minstrelsy. He was active as court poet in Albi, Narbonne and in Spain, but later entered the order of Grandmont. His *cansos*, a *partimen* with Eble d'Ussel and a *sirventes* directed against woman show him generally in the role of languishing lover. His complaints are somewhat monotonous, but show some originality, particularly in the opening stanzas.

K. Almqvist, *Poésies du troubadour G. A.* (1951). R.R.B.

Guilhem de Berguedan, VICOMTE (*fl. c.* 1170–1200), Provençal troubadour. This bellicose Catalan noble was deprived of his fief for murdering his powerful opponent, Folc de Cardona; he achieved dangerous notoriety as a heart-breaker. Evidence of his numerous escapades in love and war is to be found in his 4 *cansos*, a *planh*, a *partimen* (with Aimeric de Peguilhan) and 20 highly original and witty *sirventes*.

A. Keller, *Lieder von G. de B.* (1849); Milà y Fontanals, *De los trovadores en España* (1889); Massò Torrents, *Repertori de l'antiga literatura catalana, La Poesia*, I (1932). R.R.B.

Guilhem de Cabestanh (*fl.* end of the 12th century), Provençal troubadour, noble of Roussillon. The medieval biographer relates, following a popular narrative pattern, that the lord of Castel-Roussillon, the jealous husband of the poet's adored Seremonde, had him killed and set as a dish before her (cf. CHASTELAIN DE COUCI; q.v.). She cast herself from the battlements; the knights of the district led by the king of Aragon slew the monstrous husband. Seven love-songs are preserved; they show spontaneous, sensuous feeling, firmness and clarity of melodic line and diction, and intricate rhyme patterns.

A. Langfors, *Les chansons de G. de C.* (1914, 1924). R.R.B.

Guilhem Figueira (*c.* 1215–50), Provençal troubadour. Of humble birth, he served in his native town as *jongleur* to Raymond V, count of Toulouse. The

Albigensian wars drove him to Italy, possibly to the court of Frederick II. His *sirventes* and *coblas* are virile, in some cases extremely outspoken, political songs on behalf of the anti-papal Italian rulers.

P. Rajna, 'Un serventese contro Roma', in Giorn. di filologia rom., I (1878); E. Levy, *G. F., ein provenzalischer Troubadour* (1880); O. Schultz-Gora, *Ein Sirventes von G. F. gegen Friedrich II* (1902); V. De Bartholomaeis, *Poesie provenzali storiche relative all'Italia* (1931). R.R.B.

Guilhem Montanhagol (*fl. c.* 1233–58), Provençal troubadour, of Toulouse, possibly of noble birth. He wrote mainly in praise of Josserand de Lunel. His spiritualized conception of love reminds one of the Italian poets of the *dolce stil nuovo*. Extant are 6 *cansos d'amor*, 17 *sirventes* of moralizing or political content and a *partimen* with Sordel. R.R.B.

Guillaume de Deguilleville (*Digulleville (Manche) ? *c.* 1295; †Chaalis after 1358), French poet. A monk and then prior in the Cistercian house at Chaalis (Oise), he wrote three allegorical works using the pilgrimage theme, the first of which was widely popular in medieval times and may, at a long remove, have influenced Bunyan. A moralizing and didactic poem, representing the vicissitudes of moral experience under the symbolism of a journey, its use of allegorical personifications is arid and forbidding. (See MORALITY PLAYS.)

Pèlerinage de la vie humaine [or *du corps*] (1330–33: revised and expanded after 1355; a third (intermediate?) version is known, for which see M. Lofthouse, unpub. M.A. thesis, Manchester 1929); *Pèlerinage de l'âme* (1355); *Pèlerinage de Jésus-Christ* (1358); all three works (*P. de l' âme* in first recension only), ed. J. J. Stürzinger (1893–97); *Le Roman de la fleur du lis* (1338), ed. A. Piaget, Romania, 62 (1936; an allegorical poem extolling religious kingship and the French monarchy under St Louis). F.W.

Guillaume de Ferrières (first mention 1202 ?), described in the MSS by the title of Vidame de Chartres, French lyric poet. He participated in the fourth crusade, but deserted at Zara under the pretext of going to Syria. He is probably identical with Guillaume de Chartres, grand master of the Templars in 1217 (†Damietta 1219). His 8 extant *chansons d'amour* treat the theme of the disconsolate lover and the unresponsive lady with unrelieved gravity. A poet of considerable technical merit, his best *chanson* (*Combien que j'aie demoree*) effectively combines the theme of separation from his lady with the nostalgia of a crusader 'in an accursed land'.

Ed. J. Brakelmann, in *Les plus anciens chansonniers français*; P. Paris, in *Hist. litt. de la France*, 23 (1856); ed. with study, J. A. Noonan (typescript, Bodleian, Oxford, 1934). F.W.

Guillaume de Lorris (*Lorris (Loiret) ?, *fl. c.* 1235), French poet, author of the first 4,058 lines of the *Roman de la Rose* (q.v.). The most influential Old French work of literature, Guillaume's *Rose* is the account of a courtly wooing cast in allegorical and pseudo-autobiographical form. The personified abstractions in the poem represent for the most part influences that favour or impede the hero's love-suit, e.g. Bel Accueil (the lady's graciousness), Dangier (her grudging and churlish attitude), Malebouche (slanderous reports spread by enemies), Jalousie (the lady's husband). The work is also to some extent an Art of Love in an allegorical setting. Modelled in some ways on the cosmic religious allegories of medieval Latin (e.g. the *Anticlaudianus* of Alanus de Insulis), the poem is rendered attractive by its elaborate, stylized and idyllic description of the Garden of Mirth, strongly influenced by similar descriptions in the 13th-century Latin *Altercatio Phyllidis et Florae* and its vernacular imitations. The poem was continued by Jean de Meung. The first secular allegory of the middle ages, it set the pattern for innumerable later didactic works, all of which adopted the same elaborate machinery. F.W.

Guillaume le Breton (*fl.* 1225), chaplain to Philip Augustus, author of an epic, the *Philippeis*, in praise of the king. It is an important historical source.

A. Duchesne, *Hist. Francorum Script.*, 5; extracts in *Mon. Ger. Hist., Script.*, 26. F.J.E.R.

Guillaume le Clerc (*fl. c.* 1200), French poet, author of *Fergus*, an Arthurian romance in the style of Chrétien de Troyes. The names of the hero and of his peasant father (Soumillois) are those of historical Scottish personages: Somerled of the Isles (†1164) and his relation Fergus of Galloway (†1161). Scottish place-names are freely mentioned. The poet, a continental Frenchman, may have known Scotland and was perhaps writing for Alan of Galloway (†1234).

Fergus, ed. E. Martin (1872). F.W.

Guillaume le Clerc, 13th-century French poet. A Norman, he wrote pious and edifying works, including a bestiary (*Le

Bestiaire divin, between 1208 and 1214; ed. R. Reinsch, 1890) and *Le Besant Dieu* (after 1226; ed. E. Martin, 1869), a long disquisition on the sins of society.

Ch-V. Langlois, *La Vie en France au moyen-âge* (1908); M. F. Mann, 'Der Bestiaire Divin des G. le Clerc', in Franz. Studien, VI (1888; useful for French bestiaries in general). F.W.

Guillaume le Vinier (†Arras 1245), French lyric poet. A married clerk, brother to Gilles le Vinier, he was a poet of considerable talent, with a large output (32 poems of certain attribution), who handled a variety of metres and forms with ease and grace. Besides *chansons d'amour* he wrote a number of *pastourelles* (precisely located in the neighbourhood of Arras and Douai), two *serventois* (religious lyrics) and several *jeux-partis*. His work is in the idealistic vein, developing the theme of the constant lover who asks for no requital, but is bright and idyllic in tone and marked by ingenious similes of a concrete and even homely type.

Ed. of nine poems by E. Ulrix in *Mélanges Wilmotte* (1910); P. Paris, *Hist. litt. de la France*, 23 (1856). F.W.

Guillén de Segovia, PERO (*Seville 1413; †1474?), Spanish poet. His private life was unfortunate; his patrons were Álvaro de Luna and an unlucky bishop. He composed a rhyming dictionary and produced some good metrical versions of the seven penitential psalms.

Cancionero general, I, ed. J. A. de Balenchana (1882).
O. J. Tallgren, *Estudios sobre la Gaya de Segovia* (Helsinki, 1907). E.M.W.

Guilpin, EDWARD, English verse satirist, who was apparently entered at Emmanuel College, Cambridge (1 VI 1588) and Gray's Inn (29 IV 1591). A friend of John Marston, Guilpin replied to the attacks of Weever's *Whipping of the Satyre* (1601).

Skialetheia (1598), ed. G. B. Harrison, *Shakes. Assoc. Facs.* (1931); *The Whipper of the Satyre his Pennance* (1601), ed. A. Davenport (1951). B.L.J.

Guinizelli, GUIDO (*Bologna 1230/40; †Monselice? 1276), Italian poet. A lawyer and a learned man, he was exiled from Bologna as a Ghibelline and died in exile. His fame rests on a few splendid poems, or parts of poems, and on the magnificent tribute paid him by Dante (*Purg.*, 26; *De Vulg. Eloq.*; *Vita nuova*, 20). Dante esteemed Guinizelli as a stylist, but still more as the 'saggio' who had discerned the true nature of love and expressed this discernment in the *canzone*, 'Al cor gentil ripara sempre amore'. This famous and beautiful poem—commonly but misleadingly termed the manifesto of the *dolce stil novo* (see STILNOVISMO)—derives in fact its force from a genuine intuition of the nobility ('gentilezza') of human love—of love as an interior perfection freed from its courtly associations with class and lineage: just the statement that the age was waiting for. Its strong influence on Dante—who called Guinizelli his 'father'—is especially evident in the *Vita nuova* and the *Convivio*. The rest of Guinizelli's verse is intermittently beautiful, with patches of involved obscurity; leaving as a whole the impression of a meditative and musical genius whom death removed before his art had reached maturity.

G. Zaccagnini, *I rimatori bolognesi del secolo XIII* (1933); L. Di Benedetto, *Rimatori del dolce stil novo* (1939); M. Casella, in Studi romanzi, 30 (1943; for the canzone 'Al cor gentil', text and commentary).
G. Zaccagnini, in Giorn. stor. della lett. ital., 70; and in Studi Danteschi (1921); E. G. Parodi, in *Storia e poesia nella Divina Commedia* (1921); G. Bertoni, *Il Duecento* (2nd ed. 1930). K.F.

Guiot de Dijon (*fl. c.* 1220), French lyric poet. One crusading lyric and five courtly *chansons* are attributed to him with certainty, ten or eleven others may be his. He seems to have been closely associated with another poet from the Dijonnais (perhaps a relation) called Jocelin, three of whose *chansons* are extant.

E. Nissen, *Les chansons attribuées à G. de D. et Jocelin* (1929). F.W.

Guiot de Provins (*fl.* 12th–13th century), French poet. In youth, he had many illustrious patrons, and five courtly love poems survive. After a visit to the court of Frederick Barbarossa (1184) he travelled in Palestine. Later, becoming a Cluniac monk, he wrote his *Bible* (*c.* 1206), an individual, vigorous satire of contemporary life, secular and religious.

Lyrical works, ed. A. Baudler (1902); *Complete Works*, ed. J. Orr (1915). M.F.L.

Guiraut de Bornelh, or **Borneil** (*Excideuil *c.* 1165; †1220), Provençal troubadour, one of the most famous of the Limousin-Périgord poets. Though of humble birth he was highly esteemed for his intellectual gifts and his mastery of poetic form. At first he was an adherent of *trobar ric* (a sophisticated style combining rich rhymes and ingenious metrical patterns); later he showed a definite preference for simple, lucid poetry. He lacks the spontaneity of Bernart de Ventadorn, but the charm of his 50 extant songs is undeniable. The dignified, courtly restraint of his poetry (moral *sirventes*, two crusader songs and an *alba* are preserved) earned him the admiration of Dante.

A. Kolsen, *G. de B., der Meister der Trobadors* (1894), *Sämtliche Lieder des Trobadors G. de Bornelh* (2 vols, 1910, 1935); H. J. Chaytor, *The troubadors of Dante* (1902); A. Pätzold, *Die individuellen Eigentümlichkeiten einiger hervorragender Trobadors* (1897). R.R.B.

Guiraut Riquier (*c.* 1254–92), Provençal troubadour, of modest parentage; from Narbonne. He sought in vain—first in Narbonne, then in Castile at the court of Alfonso X, in Rodez, elsewhere, finally again in his native city—a protector able to appreciate his courtly *cansos d'amor*, his charming *pastorelas*, his *albas*, epistles, *rotrouenges* and *tensons*. Courtly poetry had had its day; from 1285 he addressed his love songs to the Virgin. Throughout his very numerous poems he shows himself a master of style and a reflective, rather than a lyrical and inspired poet; his spiritualized conception of love is in the end religious mysticism in a courtly idiom.

C. Chabaneau, 'Cinq tensons de G. R.', in Revue des langues romanes, 32 (1888); Lowinsky, 'Zum geistlichen Kunstlied in der altprovenzal. Literatur', in Zeitschr. f. franz. Sprache u. Lit., 20 (1898); J. Anglade, *Le troubadour G. R.* (1905) and 'Notes sur les derniers troubadours à la cour des comtes de Rodez', in Annales du Midi, 23 (1911). R.R.B.

Guittone d'Arezzo (*nr Arezzo 1225/6; †Florence ? 1294), Italian poet. Of Aretine bourgeois stock, Guittone in his youth cultivated love-poetry, imitating the Provençal troubadours and becoming the chief representative of this tradition in Italy after the decline of the Sicilian School (q.v.). In his 30s a religious conversion, followed by his entering the Bolognese order of the Cavalieri di S. Maria (called the *frati gaudenti*), changed the content, if not altogether the style, of his writing; it became henceforth entirely religious and morally didactic. Besides a great deal of verse Guittone wrote prose epistles, of which 32 have survived, highly studied in manner and fervently moral in theme. The best known of these, a passionate rebuke of Guelf Florence for the disorders which had led to its defeat by the Ghibellines at Montaperti, accompanies Guittone's famous *canzone* on the same subject—the most notable political poem in Italian before Dante. Guittone was indeed in his day an outstanding and influential personality, combining the functions of poet and moralist in a way that compels us to regard him as a precursor of Dante, despite the latter's persistent disparagement of his local and 'plebeian' style and diction (cf. *De Vulg. Eloq.*; *Purg.*, 24 and 26). Certainly the vigour of Guittone's best verse is offset by much laborious word-play, especially in the earlier erotic poems, and by a general uncouthness and prolixity. Strong in reasoning and genuine in moral feeling, he lacked imagination and the sense of art. With the rise of the *dolce stil novo* his work inevitably fell into disrepute.

Le Rime de G. d'A., ed. F. Egidi (1940); E. Monaci, *Crestomazia ital. dei primi secoli* (1912); prose letters ed. F. Meriano (1923).

A. Pelizzari, *Vita e opere di G. d'A.* (1907); F. Torraca, *Studi di storia letteraria* (1923); A. Schiaffini, *Tradizione e poesia nella prosa d'arte ital.* etc. (1943). K.F.

Günderode, KAROLINE VON (*Karlsruhe 11 II 1780; †Winkel am Rhein 26 VII 1806), German poet, who published her romantic verse under the name Tian. A friend of Bettina von Arnim's, she lived as an evangelical canoness at Frankfurt-am-Main and committed suicide for love of the scholar, Friedrich Creuzer.

Gedichte und Phantasien (1804); *Poetische Fragmente* (1805).—*Gesammelte Dichtungen*, ed. F. Götz (1857), E. Salomon (1923).

K. Preisendanz, *Die Liebe der G., F. Creuzers Briefe an sie* (1912); Bettina v. Arnim, *Die G.* (1840; *Correspondence of Fräulein G. and B. von Arnim, with some of G.'s poems*, tr. M. Fuller and M. Wesselhoeft, 1861).

G. Bianquis, *Caroline de Günderode* (Paris, 1910); R. Wilhelm, *K. v. G.* (1938). H.A.P.

Gundulić, IVAN (DŽIVO), Ital. GIOVANNI GONDOLA (*Ragusa 8 I 1589; ∞1628 Nika Sorkočevićeva; †*ibid.* 1638), Dalmatian poet of a distinguished family. He received an excellent classical education and occupied numerous important posts in the republic. Later, the religious side of his nature seems to have deepened; his *Pjesni pokorne kralja Davida* ('The Penitential Song of King David', 1621) is a paraphrase in verse of a psalm, whilst his *Suze sina razmetnoga* ('Tears of the Prodigal Son', 1622), based on the parable, has the accent of personal experience. He was deeply influenced by Tasso and other Italian poets, and some of his few extant plays are little more than adaptations of their work. His *Dubravka*

(1626) shows greater originality and lyrical feeling. Around the conventional pastoral story of the estrangement and eventual reunion of a beautiful shepherdess and her lover, he sings a moving hymn to freedom and human rights, as exemplified in the just government of the Ragusan republic. His *Osman* (1626), an epic in 20 cantos (of which the fourteenth and fifteenth do not survive), glorifies the Polish victories over the Turks in 1621 as the prelude to the triumph of Christianity over the powers of darkness. *Osman* remains a masterpiece by virtue of its noble philosophical spirit, the artistry of its style and the skilfully devised interest of its varying episodes.

VERSE: *Ljubovnik sramežljiv* (1619?).—PLAYS: *Prozerpina ugrabljena*; *Diana*; *Armida*; *Ariadne* (1633).—*Djela*, ed. D. Körbler (1919), ed. V. Babukić (1947).

A. Jensen, *G. und sein Osman* (1900).

S.C.

Gunther (*fl.* 1180), author of two epic poems, the *Ligurinus*, celebrating Frederick Barbarossa, and the *Solimarius*, on the crusades. He was tutor to Conrad, Frederick's son.

Ligurinus, ed. C.-G. Dumgé (1812); *Solimarius*, ed. (part) W. Wattenbach, in Archives de l'Orient Latin, I.

J. Sturm, *Der Ligurinus* (1911); A. Pannenborg, *Der Verfasser des Ligurinus* (1883).

F.J.E.R.

Günther, AGNES, née Breuning (*Stuttgart 21 VII 1863; ∞Professor R. Günther; †Marburg 16 II 1911), German novelist. Her strangely mystical novel, *Die Heilige und ihr Narr* (1913), is a combination of fairy tale and maiden's dream; it proved a best-seller and has retained its romantic appeal to female readers.

K. J. Friedrich, *Die Heilige: Erinnerungen an A. G.* (1915); R. Günther, *Unter dem Schleier der Gisela: Aus A. G.s Leben und Schaffen* (1936).

R.W.L.

Günther, JOHANN CHRISTIAN (*Striegau, Silesia 8 IV 1695; †Jena 15 III 1723), German poet. A student of medicine in Wittenberg, Günther gave himself up to dissipation and was disinherited by his father. He moved to Leipzig but did not alter his mode of life and died in poverty. Günther was a poet of real power whose talents were frustrated partly by his reckless life and partly by the absence of a live German tradition of poetry. His love poems unite passion and imagination.

Gedichte (1735).—*Sämtliche Werke*, ed. W. Krämer (1940).

O. Roquette, *Leben und Dichten J. C. Günthers* (1860); C. Wittig, *J. C. G.* (1909); A. Hoffman, *C. G.* (1932); H. W. Munzer, *Günther's Poetry in the light of his personality* (Diss. Pennsylvania, 1948).

H.B.G.

Gunthorpe, JOHN (†Wells 25 VI 1498), dean of Wells, diplomatist and humanist. He wrote orations modelled on the style of Cicero and works on rhetoric and dialectic.

R. Weiss, *Humanism in England* (1941).

S.J.L.

Guro, ELENA (†1913), Russian poet who died very young. Making use of the up-to-date poetic technique, she showed a rare sensitiveness and originality which became appreciated only after her death.

Sharmanka (1914); *Nebesnye verblyuzhata* (1924); *Osenniy son* (1924).

J.L.

Gustav III (*Stockholm 24 I 1746; †*ibid.* 29 III 1792), king of Sweden 1771–92. Gustav III gave his name to the Gustavian Era in Sweden, illustrious for its strongly Francophil culture, particularly at court. He was an ardent patron of the arts, and during his reign a number of the leading Swedish academies for literature and the arts were revived or founded. He himself wrote several patriotic plays, e.g. *Gustaf Adolphs ädelmod* (1783), in which he identifies himself with the hero in a romanticized view of Swedish history. He also wrote the synopsis of the patriotic opera *Gustaf Vasa* (1st perf. 1786), versified by Kellgren and set to music by Naumann.

Konung Gustaf III:s skrifter, ed. J. G. Oxenstierna (1806–12).

O. Levertin, *Gustav III som dramatisk författare* (1894); Kj. Kumlien, Den gustavianska tiden, in *Sv. folkets historia*, 5 (1942).

C.H.K.

Gutiérrez, JUAN MARÍA (*Buenos Aires 6 V 1809; †*ibid.* 26 II 1878), Argentinian poet and biographer. Though lacking in inspiration, he is one of the best Argentinian poets of his age from the point of view of formal perfection. His numerous biographies and other historical works are valuable.

Poesías (1869).

E.Sa.

Gutiérrez González, GREGORIO (*La Ceja 9 V 1826; †Medellín 6 VII 1872), Colombian poet, author of the best Spanish American narrative poem of the bucolic genre, 'Memoria sobre el cultivo del maíz', written in the Virgilian manner.

Poesías (N.Y., 1867); 'Memoria sobre el cultivo del maíz', repub. in *Colección Samper Ortega*, 84 (Bogotá, 1937).

E.Sa.

Gutiérrez Nájera, Manuel (*Mexico City 22 XII 1859; †*ibid.* 3 II 1895), Mexican poet and prose-writer. Greatly influenced by the more delicate of the French romantics, especially Musset, and also by Verlaine, this precursor of *modernismo* (q.v.) is one of the clearest examples of the mingling of French and Spanish styles. His versification is more subtle and pleasing than poetry in Spanish had known for perhaps as much as a century. Some of his topics are 'realist' and witty, in others he may be recognized as a *symboliste*.

Verse: *Poesías* (with study by J. Sierra, 1896; several later eds in Paris).—Prose: *Cuentos frágiles* (1883); *Obras* (1898–1903).
E.Sa.

Gutteling, Henricus Zacharias Alexander (*Bondowosso, Indonesia 3 IX 1884; †Driebergen 12 XI 1910), Dutch poet. His remarkable talent had barely time to develop fully. He wrote two volumes of verse and a long poem about Shelley and translated Milton's *Paradise Lost*. His poetry partly appeared in De Beweging.

Een jeugd van Liefde (1906); *Doorgloeide Wolken* (1911; with intro. by A. Verwey); *Shelley: Prometheus Ontboeid* (1910).
A. Verwey, 'A. G.', in Proza, IV.
G.H.'sG.

Gutzkow, Karl Ferdinand (*Berlin 17 III 1811; ∞1835 Amalie Klonne, ∞1849 ?; †Sachsenhausen 16 XI 1878), German journalist, playwright and novelist. Of poor parentage, clever and ambitious, Gutzkow was bent upon academic success, till the shock of the 1830 revolution transformed him into a sounding-board, and before long a leader, of progressive thought. Menzel's condemnation of his novel *Wally* (1835) as blasphemous led to a prison-sentence and to the suppression of his works, both present and future, and those of other Young Germans. Nevertheless as editor of the 'Telegraph' he wielded great influence and embodied his ideas in competent plays and in several prodigious novels. In these, ideas so far outran execution—and this epitomizes the man and his work—that it is not the novels themselves, but his creative theory of the modern novel, as a picture of society interacting and ramifying in breadth, that is his valuable contribution to the writing of his time.

Novels: *Maha-Gura* (2 vols, 1833); *Wally die Zweiflerin* (1835); *Blasedow und seine Söhne* (3 vols, 1838); *Die Ritter vom Geiste* (9 vols, 1850 ff.); *Der Zauberer von Rom* (9 vols, 1858–61); *Hohenschwangau* (5 vols, 1867); *Die Söhne Pestalozzi* (3 vols, 1870); *Novellen* (2 vols, 1834).—Plays: *Nero* (1835); *König Saul* (1839); *Zopf und Schwert* (1844; *Sword and Queue*, tr. G. I. Colbron, 1915); *Das Urbild des Tartuffe* (1847); *Uriel Acosta* (1847; tr. H. Spicer, 1885); *Dramatische Werke* (20 vols, 1873–75).—Miscellaneous: *Forum der Journalliteratur, antikritische Quartalschrift* (1831); *Soireen* (2 vols, 1835); *Zur Philosophie der Geschichte* (1836); *Beiträge zur Geschichte der neuesten Literatur* (2 vols, 1836); *Ludwig Börne* (1840); *Briefe aus Paris* (2 vols, 1842); *Vermischte Schriften* (4 vols, 1842–50); *Gesammelte Werke*, ed. H. H. Houben (12 vols, 1908).
J. Proelss, *K. G.* (1879); J. Dresch, *G. et la jeune Allemagne* (1904); O. P. Schinnerer, *Women in the Life and Work of G.* (1924).
H.A.P.

Guy de Bazoches (*before 1146; †1203), became canon and cantor of Châlons. He went on the second crusade. His letters and poems give a picture of the easy life of a cultured member of the secular clergy.

W. Wattenbach, 'Die Briefe des Canonicus Guido von Bazoches', in Berlin. Sitzungsber. (1890), 'Aus den Briefen des G. v. B.', in Neues Archiv, 16 (1891), 'Die Apologie des G. v. B.', in Berlin. Sitzungsber. (1893); *Anal. Hymn.*, 50.
F.J.E.R.

Gvadányi, József, Count (*Rudabánya 16 X 1725; ∞1752 Baroness Franciska Hereczky; †Szakolca 21 XII 1801), Hungarian poet. A staunch conservative, Gvadányi satirized political and civil life in light and epic verse, of which the most important is his *Falusi Notáriusnak Budai Utazása* (1790).

Verse: *A pöstyéni förödés* (1787); *Rontó Pál* (1793).—Various: *A világnak közönséges históriája* ('The Common History of the World'; 9 vols, 1796–1811; G. wrote 1–6).
Gvadányi-album, ed. D. Kovács (1887); L. Négyesy, *Gróf G. J. és Fazekas Mihály* (1904).
G.F.C.

Gyllembourg(-Ehrensvärd), Thomasine Christine, née Buntzen (*Copenhagen 9 XI 1773; ∞1790 Peter Andreas Heiberg, ∞1801 Baron Carl Frederik Gyllembourg(-Ehrensvärd); †*ibid.* 1 VI 1856), Danish short story writer. It was only after 1827 that she began to write the so-called 'Everyday Stories' with which her name is now associated. In an old-fashioned style she discussed several of the problems of her day, and her anonymity did not prevent her from receiving much acknowledgment and admiration.

Noveller, gamle og nye (2 vols, 1833–34); *Nye Fortællinger* (1835–36); *To Noveller* (1837); *Een i Alle* (1840); *Nær og Fjern* (1841);

Korsveien (1844); *To Tidsaldre* (1845).—*Samlede Skrifter* (12 vols, 1866–67).

B. Arnesen Kall, *Fru G. og hendes Værker* (1875); E. Hude, *T. G. og Hverdagshistorierne* (1951). E.B.

Gyllenborg, Carl, Count (*Stockholm 7 III 1679; †*ibid.* 9 XII 1746), Swedish statesman, pamphleteer and playwright. First dramatist of the Age of Freedom in Sweden. The most important of his slightly satirical comedies is *Swenska sprätthöken* (1740), modelled on de Boissy.

Samlade vitterhetsarbeten, ed. P. Hanselli (1863). C.H.K.

Gyllenborg, Gustaf Fredrik, Count (*Bankekind, Östergötland 25 XI 1731; †Stockholm III 1808), Swedish courtier and poet. Friend and colleague of G. P. Creutz and one of the poetic circle round Hedvig Charlotta Nordenflycht. Gyllenborg began by imitating classical satires, but soon expanded in both lyrical and didactic poetry; notable examples are the Thomsonian odes *Vinter-Qväde* and *Vår-Qväde*, written 1758. He excelled in his political meditations and satires on 18th-century party strife, though his latter-day work degenerated into smug and uninspired rhetoric, save for his attractive moral fables.

Vitterhetsarbeten af Creutz och Gyllenborg (1795); *Mitt lefverne 1731–1775* (autobiog., pub. 1885).

G. Sahlberg, *G. F. G. Hans liv och diktning under frihetstiden* (1943). C.H.K.

Gyöngyösi, István (*Ungvár? 1629?; ∞before 1652 Ilona Baranyai, ∞1674 Judit Görgei; †Csetnek 24 VII 1704), Hungarian poet. Hungarian secular baroque verse reached its height in Gyöngyösi's lengthy Ovidian epics, of which *Murányi Venusz* (1664) is the best known. His technical skill and polished idiom distinguished him sharply from his contemporary, Zrínyi, and set new standards in Hungarian verse.

Rózsakoszorú (1690); *Porábúl meg-éledett Phoenix* (1693).—*Gyöngyösi István összes költeményei*, ed. Badics (1914–21).

J. Arany, *G. I.* (1863); J. Horváth, 'Barokk ízlés irodalmunkban', in Napkelet (1924); I. Waldapfel, *G. tanulmányok* (1932). G.F.C.

Gyulai, Pál (*Kolozsvár I 1826; ∞1858 Mária Szendrey; †Budapest 9 XI 1909), Hungarian critic, short-story writer and poet. The greatest Hungarian critic of the century, Gyulai maintained a high classical standard throughout his long life. As editor of the Budapesti Szemle he exercised great influence on contemporary literature. His poetic and other prose works are of lesser importance.

Petőfi Sándor és lirai költészetünk (1854); *Vörösmarty életrajza* (1866).—*Kritikai dolgozatok, 1854–1861* (1908).

F. Riedl, 'G. P.', in Budapesti Szemle (1910); F. Papp, *G. P.* (2 vols, 1935–41). G.F.C.

Haafner (Haffner), Jacob Godfried (*Halle 1755; ∞1808 Anna M. Kreunink; †Amsterdam 3 IX 1809), Dutch writer (of German origin) of good travel books in oriental style based on first-hand experience.

Mijn lotgevallen op een reis van Madraz naar Ceilon (1806); *Reize langs de kusten van Orixa en Coromandel* (1808); *Reize te voet door het eiland Ceilon* (1810); *Proeve van Indische dichtkunst* (1823).—*Gezamenlijke werken*, ed. C. M. Haffner (4 vols, 1826–27).

J. Ph. Vogel, *J. H.* (1900). J.W.W.

Haar, Bernard ter (*Amsterdam 13 VI 1806; ∞1830 Johanna M. van Woudenberg, ∞1854 Helena E. Roering; †Velp 19 XI 1880), Dutch poet, prose writer and ecclesiastical historian whose epic poems were much admired in his time. Co-editor of De Gids (1843–46), he became professor of theology at Utrecht in 1854.

Poetry: *Johannes en Theagenes* (1838); *Huibert en Klaartje* (1843); *De St Paulusrots* (1846); *Gedichten* (3 vols, 1849–66).—Prose: *De invloed van het Christendom op de Poëzy* (1843); *De Kerkhervorming* (2 vols, 1844–45); *De historiographie der kerkgeschiedenis* (2 vols, 1870–73).

E. J. Potgieter, in *Kritische Studiën*, II (1876); N. Beets, in Levensber. Maatschappij Ned. Letterk. (1881, repr. in *Sparsa*, with incomplete biblio.); J. ten Brink, *Geschied. Noord-Ned. letteren*, 2 (1904, with biblio.). J.W.W.

Habington, Thomas (*Thorpe Manor, nr Chertsey 23 VIII 1560; ∞Mary Parker; †Hindlip 8 X 1647), English antiquary who turned Roman Catholic; involved in Babington's conspiracy (1586). In the Tower, 1586–92, he was confined to Worcestershire (1605) for sheltering conspirators of the Gunpowder Plot to which he was not party.

Translation: *The Epistle of Gildas* (1638).—Prose: *The Antiquities of the Cathedral Church of Worcester*, etc., ed. R. Rawlinson (1717; 1723); *A Survey of Worcestershire*, ed. J. Amphlett (7 pts, 1893–99). B.L.J.

Habington, William (*Hindlip Hall 4 XI 1605; ∞II or III 1632/3 Lucy Herbert; †30 XII 1654), English poet and historian.

A Roman Catholic, Habington was a respected member of the court of Charles I. His love sonnets celebrate chastity and marriage as twin virtues, but his metaphysical elegies and sombre religious poems carry more conviction. His play, *The Queene of Arragon* (1640), anticipates heroic drama in its treatment of themes of love and honour. As an historian he interprets events and personalities morally and providentially.

Castara (1643); *The Historie of Edward the Fourth* (1641); *Observations upon Historie* (1641); *The Poems of William Habington*, ed. K. Allott (1948; with life).
A. Harbage, *Cavalier Drama* (1936).
W.A.A.

Hachimonjiya Jishō: see Andō Jishō.

Hacohen, Shalom (*Meseritz, Poland 1772; †Vienna 1845), Hebrew poet and dramatist. Though educated in the traditional way, he joined the enlightenment movement when he went to Germany. When his Hebrew-reading public in Germany dwindled he left in 1820 for the Austrian empire with its numerous Jewish communities.

Mataei Kedem Al Admath Zafon (verse); *Amal VeTirza* (verse play). Y.H.

Hadamar von Laber (*fl.* 1335–40), Bavarian noble, author of an allegory, based on a motif from Wolfram's *Titurel* (and in the *Titurel* stanza): a huntsman with his hounds Joy, Loyalty etc. runs Love to earth. Astonishingly popular and often imitated.

Hs. v. L. 'Jagd', ed. K. Stejskal (1880).
E. E. Hese, *Die Jagd* etc. (1936). F.P.P.

Haddon, Walter (*1516; ∞Margaret Clere, ∞Anne Sutton; †London 21 I 1571/2), Cambridge latinist and civilian. He was a member of Cheke's circle and an ardent supporter of the Reformation.

Lucubrationes (1567); *Poemata* (1567); *Reformatio legum ecclesiasticarum* (1571, with Cheke). S.J.L.

Hadewijch, mid-13th-century Dutch mystic, who lived in Brabant (perhaps nr Nijvel). She wrote 45 spiritual love poems in the style of Provençal courtly lyricism, 16 miscellaneous poems and, in prose, 14 visions and a number of letters. Hadewijch is an early representative of western European mysticism, which developed in the 12th century. Influenced herself by northern France (mainly St Bernard), she in her turn influenced the next generations; in Germany she became well known as *Adelwip*. In Dutch medieval literature her original and sublime talent reaches a height which has never been equalled.

Ed. J. v. Mierlo, in Leuvensche Studiën en Tekstuitgaven, IV, V, VIII, X, XI (1908–25), the strophic poems also in 2 vols (1942), the letters (1948).—Modern Dutch versions of the visions, ed. Albert Verwey (1922); the letters, ed. M. H. v. d. Zeyde together with the original text and commentary (1936); anthologies by J. Snellen (1933) and J. v. Mierlo (1950).
M. H. v. d. Zeyde, *H., een studie over de mens en de schrijfster* (1934); S. Axters, *Gesch. v. d. vroomheid i. d. Nederlanden*, I (1950).—Imaginative portraits of H. in poetry are: A. Verwey, 'De konflikten van H.', and 'De liederen van H.', in *Oorspronkelijk Dichtwerk*, II, and P. N. van Eyck, 'Hadewijch', in *Meesters* (1945). J.J.M.

Hadlaub, Johannes (*fl. c.* 1300), Zürich citizen and author of 54 poems preserved in the illustrated 'Manesse' (now Heidelberg C) manuscript: one, on the activities of Rüdeger Manesse (Zürich councillor) and his son as collectors of 'song-books', is of outstanding historical importance. His Minnelieder and their tale of 'Minnedienst' are (*pace* Gottfried Keller) somewhat lame and 'romantic'. Poems on the trials of family life and his 'harvest songs' are the antithesis of Minnesang.

L. Ettmüller, *J. H.s Gedichte* (1840); *Dt. Liederd.*, ed. K. Bartsch–W. Golther (1928).—Gottfried Keller's *Hadlaub*, in the *Züricher Novellen* (1878). F.P.P.

Hadrian, Publius Aelius Hadrianus (*Italica, Spain A.D. 76; †Rome 138), Roman emperor 117–38; patron of literature and learning. A few mediocre pieces of his own composition are extant.

J. W. and A. M. Duff, *Minor Latin Poets* (Loeb Libr. 1934). A.J.D.

Haecht, Willem van (**c.* 1530; †after 1585), Dutch poet in the Rederijker tradition (Motto: 'Behaecht Godts wille'). Factor of the Chamber 'De Violieren' at Antwerp in 1558, he fled in 1585 to an unknown destination. He wrote 3 apostle plays, bearing witness to his mild Lutheran standpoint and his susceptibility to classical antiquity as well as to everyday life; also a great number of shorter poems, a few dialogues, three 'lamentations' (a translation from Jeremiah) and adaptations of the Psalms which left their imprint on the Dutch Lutheran hymnbook.

C. G. N. de Vooys in *Verz. Lett. Opstellen* (1949); W. J. Kooiman, *Luther's kerklied i.d. Nederlanden* (1943); G. J. Steenbergen, in N. Taalgids, 42 (1949) and Jaarboek v.d .Fonteine (1950). J.J.M.

Hāfiz, SHAMS AL-DIN MUHAMMAD (*Shirāz 1320; †*ibid.* 1389), Persian poet. Hāfiz studied literature and religion in his native town and mastered the Arabic language. His first patron, Shāh Abū Ishāq-i Īnjū, whose twelve years of genial reign were enjoyed by the poet, was ousted in 1353 by the rigorous Mubāriz al-Dīn Muhammad-i Mozaffarī, who imposed a stern ascetic life on Fārs, to the annoyance of Hāfiz. Mubāriz al-Din was, however, deposed five years later by his son, Shāh Shujā', and Hāfiz found favour with him and some of the dignitaries of his court. By this time the poet's reputation had become widespread, and he received invitations from several neighbouring rulers. Hāfiz, however, declined them, preferring Shirāz, for which he shows a striking affection. His last patron was the Muzaffarid Shāh Mansūr (1387–92), who seems to have offered him a position at the court. Of the poet's domestic circumstances little is known. Reference can be found in his works to the untimely death of a son.

His *Divan* contains over 500 *ghazals* (short lyric poems), three long odes, quatrains and some other pieces. Hāfiz is the unequalled master of *ghazal* and the finest lyric poet Persia has ever produced. His penetrating vision of life, expressed in a mystical vein, together with his subtle satirical wit, however, raise him above a mere lyric poet. Subtlety of poetical thought, delicacy of expression and felicity of phrase in Persian poetry, all reached their culmination in the *ghazals* of Hāfiz. His mastery of ironical satire, directed mainly against the hypocrites, false spiritual leaders and pretentious sufis has hardly been equalled by any other Persian poet.

Hāfiz has exercised a far-reaching influence on later Persian, Indian and Turkish poets, and has found many commentators in these countries. He has inspired western literature, among others in Goethe's *Weströstlicher Divan* (1819). His *Divan* is the most popular book of poetry among the Persians and is treated as a kind of *Sortes Virgilianae.*

Divan-i Hafiz (Calcutta, 1791), ed. H. Brockhaus (Leipzig, 1854–63); ed. A. Khalkhali (Tehran, 1927); ed. M. Qazvini (Tehran, 1941); complete prose tr. H. Wilberforce Clarke (2 vols, Calcutta, 1891); see also G. Bell, *Poems from the Divan of Hafiz* (metrical tr., 2nd ed. 1928); C. K. Street, *Hafiz in Quatrains* (1946); A. J. Arberry, *Fifty poems of Hafiz* (1947).

G. Ouseley, *Biographical Notices of Persian Poets* (1846); E. Sachau and H. Ethé, *Cat. of the Pers. MSS in the Bodleian Library* (1889); H. Ethé, 'Neupersische Literatur', in *Grun. der iran. Philol.*; Q. Qani, *Bahs dar Ahval u Asar-i Hafiz* (2 vols, Tehran, 1942–43). E.Y.

Hafner, PHILIP (*Vienna 1731; †*ibid.* 1764), Austrian dramatist. A civil servant, then an actor, Hafner opposed extemporization in the theatre and was the creator of the Viennese 'Lokalstück'. His comedies portrayed or satirized the manners of the time in Vienna.

Megaera, die fürchterliche Hexe (pub. 1765); *Die bürgerliche Dame* (pub. 1771).—*Gesammelte Schriften* (3 vols, 1812); *Gesammelte Werke* (2 vols, 1914).

A. Schlosser, in *Allgem. dtsche Biogr.*, 10 (1879); E. Alker, *P. H., ein Altwiener Komödiendichter* (1923). H.B.G.

Hagberg, CARL AUGUST (*Lund 7 VII 1810; †Lund 9 I 1864), Swedish scholar, primarily famous for his magnificent translation of Shakespeare, which is still the standard one in Sweden. In his own writing he strongly attacked Swedish neoromanticism.

A. Österling, *C. A. H.* (1922); N. Molin, *Shakespeare och Sverige intill 1800-talets mitt* (1931). C.H.K.

Hage, J. VAN DEN: see OLTMANS.

Hagedorn, FRIEDRICH VON (*Hamburg 23 IV 1708; †*ibid.* 28 X 1754), German poet. Of Danish-German parentage, Hagedorn was educated in Hamburg and at Jena university, and served then in London as secretary to the Danish minister (1729–31). On his return to Hamburg he became secretary to an English company. He wrote fables and imitated in German the poetry of Anacreon, expressing himself in verse with fluency and elegance at a time when these qualities were rare in his compatriots.

Versuch einiger Gedichte (1729); *Versuch in poetischen Fabeln und Erzählungen* (1738); *Sammlung neuer Oden und Lieder* (3 vols, 1742–52).—*Poetische Werke* (5 vols, 1800).

H. Schuster, *F. v. H. und seine Bedeutung für die deutsche Literatur* (1882); G. Witkowski, *Die Vorläufer der anakreontischen Dichtung in Deutschland und F. v. H.* (1889). H.B.G.

Hagthorpe, JOHN (*fl.* 1627; *Chester-le-Street? 1584/5?; ∞Judith Wye; †after 1630), English poet, apparently the sea-captain who took part in Buckingham's Cadiz expedition (1625). Hagthorpe's *Meditations* are uninspired except for a few lyrics.

Divine Meditations, and Elegies (1622), selections ed. E. Brydges (1817); *Visiones Rerum* (1623). B.L.J.

Hai Gaon, title of Hai ben Sherira (*Pumbeditha 939; †*ibid.* 29 III 1038), Iraqi Hebrew religious writer and poet, was last Gaon (head of talmudical schools) of Babylonia, one of the greatest among them. He wrote commentaries on the Bible and the Talmud, and many expositions of legal subjects (in Arabic); many of these were later translated into Hebrew. A very large number of his responsa (replies to legal questions) is preserved. He wrote a (lost) lexicon of the language of the Talmud, and secular and liturgical poems.

S. Philipp, *Beth Habchirah*, II (1889); H. Brody, *Studies of the Research Inst. for Hebrew Poetry*, III (1936); *Moral Instruction* (in verse; ed. and tr. H. Gollancz, 1922). C.R.

Hailes, Sir David Dalrymple, Lord (*Edinburgh 28 X 1726; †*ibid.* 29 XI 1792), Scottish historian. Called to the Scottish Bar in 1748; 1766 judge of the Court of Session. Through Boswell he became a correspondent and friend of Dr Johnson, who revised his *Annals*.

Discourse on the Gowrie Conspiracy (1757); *Memorials relating to the Reigns of James I and Charles I* (1762–66); *Ancient Scottish Poems* (from the Bannatyne MS., 1770); *Annals of Scotland, 1057–1371* (1776–79). J.K.

Hájek z Libočan, Václav (*Prague 9 III 1553), Czech chronicler, whose 'Chronicle' (1541) was a highly romanticized and tendentious (Catholic) account of Czech history. It was held in high esteem until the Czech national revival, when its shortcomings were exposed by Dobrovský and Palacký.

Kronika česká, ed. V. Flajšhans (4 vols, 1918 ff.). R.A.

Hakluyt, Richard (*London? 1553?; †23 XI 1616), English historian of discovery. Hakluyt appears to have been early interested in geography and discovery, and, feeling that the contributions of English mariners were underrated, devoted his life to recording them. His *Principal Navigations* contains stirring accounts of the voyages of Hawkins, Frobisher, Drake etc., for which he is still a principal source. His work, which gave fresh impetus to discovery and colonization, was continued by Samuel Purchas. The Hakluyt Society (founded 1846) publishes the writings of early discoverers.

Divers Voyages, touching the Discovery of America (1582); *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation* (12 vols, 1598–1600).

E. W. O'F. Lynam, *R. H. and his successors* (1946). J.B.B.

Hakuseki: see Arai Hakuseki.

Halbertsma, Eeltje (*Grouw 8 X 1797; †*ibid.* 22 III 1858), renovator of Frisian literature. Influenced by Hebel's Alemannic folk-literature, he and his brother Justus in 1822 brought out a miscellany of Frisian poetry and prose, *De lapekoer fen Gabe Skroar* ('The rag basket of Gabe the tailor'), which soon attained great popularity and was translated into Dutch and German. He sympathized with Klaus Groth's efforts to revive a Low German literature and translated into Frisian some poems from his *Quickborn*.

G. A. Wumkes, *Bodders yn de fryske striid* (1926). W.E.C.

Hale, Sir Matthew (*Alderley, Glos 1 XI 1609; ∞Anne Moore, ∞after 1664 Anne Bishop; †*ibid.* 25 XII 1676), English lawyer and judge under Cromwell and Charles II, renowned for his impartial integrity and immense industry; he was involved in controversy with Henry More.

A Letter of Advice to his Grand-children (written *c.* 1673, pub. 1812); *Difficiles Nugae* (1674); *Observations touching the Principles of Natural Motions* (1677); *History of the common law of England* (1713, etc.). B.L.J.

Hálek, Vítězslav (*Dolínek 5 IV 1835; †Prague 8 X 1874), Czech poet, novelist and dramatist. Hálek came to Prague as a student and spent the rest of his life there. Comfortable financial circumstances enabled him to devote himself wholly to literature. He was one of the leading contributors to the almanach Máj which in 1858 introduced a new phase of the 19th-century Czech literary movement. It was at this time that Hálek's long and fruitful association with J. Neruda began. His sudden death caused contemporaries to lament the loss of 'a Czech Pushkin and Mickiewicz' but later generations have considerably modified this judgment.

Hálek's poetic beginnings were in the field of the Byronic lyrical epic (*Alfred*, 1858), but his more lasting poetical achievement is contained in his lyrical poems ('Evening songs', 1858–59 and especially 'Nature poems' [*V přírodě*], 1872–74) with their romantic and melodious treatment of nature and love. His ably constructed tales of country life deal with the tragedies and social problems of marriage, parenthood and kinship (*Muzikantská Liduška*, 1861). Less successful are his historical tragedies in verse.

Spisy, ed. J. Vlček and A. Hartl (11 vols, 1905–20); *Spisy*, ed. K. Hikl (10 vols, 1924–25).—*Three Stories by Viteslav Halek . . .*

together with 28 lyrical pieces by the same author, tr. Sir W. W. Strickland . . . (1886; repr. as *Halek's Stories and Evensongs*, New York, 1930).

L. Čech, in *Literatura česká devatenáctého století*, ed. by J. Hanuš and others (1907); J. Mukařovský, in Slovo a slovesnost, I (1935). R.A.

Hales, John (*Bath 19 IV 1584; †Eton 19 V 1656), English divine and philosopher, a member of Falkland's circle who wrote good prose. Assisting in Savile's *Chrysostom*, he became a fellow at Eton (1613–49) and was chaplain to Carleton at the synod of Dort (1618–19), but suffered under the Commonwealth. B.L.J.

The Golden Remains (1659); *Works*, ed. D. Dalrymple (3 vols, 1765).

J. Tulloch, *Rational Theology in England in the 17th century* (1872). J.R.B.

Ha-Levi, Judah: see Judah ben Samuel.

Halévy, Ludovic (*Paris 1 VII 1834; †*ibid.* 8 V 1908), French dramatist and novelist, elected to the French Academy in 1884. Halévy collaborated with Henri Meilhac in writing comedies of contemporary life and libretti for the operettas of Offenbach. His best-known novel is *L'Abbé Constantin* (1882).

Plays: *Fanny* (1868); *Froufrou* (1869).—Libretti: *La Belle Hélène* (1864); *Barbe-Bleue* (1866); *La Vie Parisienne* (1866); *La Grande Duchesse de Gérolstein* (1867).—*Le Théâtre de Meilhac et H.* (8 vols, 1900–02).

F. Gaiffe, *Le Rire et la Scène française* (1932). T.W.

Haliburton, Thomas Chandler (*Windsor, Nova Scotia 1796; ∞1816 Louisa Neville (†1840), ∞1856 Sarah Owen; †1865), Canadian author. He was called to the bar in 1820, becoming a member of the legislative assembly in 1826 and a judge in 1829. In 1856 he retired and moved to England, obtaining a degree at Oxford (1858). He wrote historical and political books, but is important chiefly as a humorist.

The Clockmaker, or The Sayings and Doings of Sam Slick of Slickville (1836); *A Reply to the Report of the Earl of Durham* (1840); *The Attaché, or Sam Slick in England* (1843); *Sam Slick's Wise Saws* (1853). M.H.M.M.

Hall, Anna Maria, née Fielding (*Dublin 6 I 1800; ∞20 IX 1824 Samuel Carter Hall; †East Moulsey 30 I 1881), Irish author. She wrote miscellaneous works, mainly didactic and descriptive, several dealing with the Irish scene.

Sketches of Irish Character (1829); *Lights and Shadows of Irish Life* (1838); *The Whiteboy* (1845); *Midsummer Eve* (1848). R.McH.

Hall, Edward (*Northall ?, Salop 1498–99 ?; †London 1547), English historian, educated at Eton and King's College, Cambridge; M.P. for Bridgnorth. He expressed in practice the glorification of the Tudors which is found in his chronicle and reflected in Shakespeare.

The Union of Lancastre and York (1548), ed. Sir Henry Ellis (1809). B.L.J.

Hall, James (*Philadelphia 19 VIII 1793; ∞1823 Mary Posey, ∞1839 Mrs Mary Alexander; †Cincinnati 5 VII 1868), American journalist and editor of a literary periodical.

Legends of the West (1832); *Tales of the Border* (1835); *The Wilderness and the War Path* (1846).

J. T. Flanagan, *J. H., Literary Pioneer of the Ohio Valley* (1941). H.L.C.

Hall, John (*Durham VIII 1627; †London 1 VIII 1656), English poet and prose-writer, educated at Durham Grammar School and St. John's College, Cambridge, a friend of Hobbes, Henry More and other men of letters. Hall shared an interest in education with Hartlib. His verse shows lyric talent and great metrical skill. He produced the first English translation of Longinus.

Verse: *Poems* (1647; ed. G. Saintsbury, *Minor Poets of the Caroline Period*, II, 1906); *Emblems* (1648).—Essays: *Horae Vacivae* (1646); *The Advancement of Learning* (1649).—Translations: *Dionysius Longinus on the Height of Eloquence* (1652, in prose); *Hierocles upon Pythagoras* (1657, in verse; with account of H. by John Davies of Kidwelly). B.L.J.

Hall, Joseph (*Bristow Park, Ashby-de-la-Zouche 1 VII 1574; ∞Elizabeth Winniff, or Wenyeve; †Norwich 8 IX 1656), English divine, prose controversialist and poet, renowned for his preaching. He distinguished himself at Emmanuel College, Cambridge (Fellow, 1595), in disputation, and held a lectureship in rhetoric for two successive years. Ordained at Colchester (1600), he refused the headship of Blundell's School for Hawstead Rectory, accompanied Sir Edmund Bacon to the Netherlands (1605), Doncaster to France (1616), James I to Scotland (1617) and was James' representative at the synod of Dort (1618). Hall wrote Anglican apologetics (1618–28) and later against 'Smectymnuus' and Milton. Consecrated bishop of Exeter (1627), suspected by Laud and assailed by Parliament, Hall became bishop of Norwich (1641) but suffered imprisonment and a fine. From 1643 he lived in retirement at Higham, writing, ordaining and preaching. Hall's prose *Characters* earned him the title of 'English Seneca'. His verse satire is effective, expressing a sound literary ideal. His sermons are very readable, showing a reaction to moral issues reminiscent of Shakespeare's.

VERSE: *Virgidemiarum* (1st 3 bks: 1597; 1598; 1602; 2nd 3 bks: 1598; 1599); *The Poems of J. H.*, ed. A. Davenport (1949).—PROSE: *Characters of Vertues and Vices* (1608 etc.); *Solomon's Divine Arts* (1609); *Mundus Alter et Idem* (1605?), tr. J. H(ealey) (1609?), ed. H. Brown (1937); *Hard Measure* (1647).—*Works* (1625–62), ed. P. Wynter (1863).

G. Lewis, *A Life of J. H.* (1886); S. M. Salyer, 'Renaissance influences on H.'s *Mundus*', in Philol. Quart., 6 (1927).

B.L.J.

Hall, MAURITS CORNELIS VAN, pseud. FRANK FLORISZOON VAN ARKEL (*Vianen 4 II 1768; ∞1790 Elizabeth Chr. Klinkhamer, ∞1814 Christina M. Klinkhamer; †Amsterdam 19 I 1858), Dutch classicist writer of poetry and prose on antiquity, later also of humorous works; member of parliament and president of the Amsterdam court.

PROSE: *Gedenkschriften van en door F. F. v. A.* (1832); *Herinneringen 1787–1813*, ed. Th. Jorissen (1867).—POETRY: *Gedichten* (4 vols, 1818–60); *Dichterlijk geschenk aan mijne kinderen* (1854).

C. H. B. Boot, *Het leven en de letterk. verdiensten van M. C. v. H.* (1858); E. Cohen, *Mr M. C. v. H. als letterkundige* (1928).

J.W.W.

Hall, SAMUEL CARTER (*Geneva Barracks, Waterford 9 V 1800; ∞20 IX 1824 Anna Maria Fielding; †London 16 III 1889), Irish editor; an industrious but not an original literary figure; he wrote many works in collaboration with his wife.

Reliques of Moore (1844); *Memoir of Moore* (1879). R.McH.

Hall, THOMAS (*Worcester *c.* 22 VII 1610; †King's Norton 13 VI 1665), English clergyman scholar, educated at King's School, Worcester, Balliol and Pembroke. He suffered as a Presbyterian.

PROSE: *Wisdom's Conquest* (1651); *The Pulpit Guarded* (3 edns, 1651); *Vindicae Literarum, The Schools Guarded* (1654).—SATIRE: *Comarium ἀκρομεια* (1654). B.L.J.

Hallaj, HUSAIN BEN MANSUR (*Tur (Fars) *c.* 858; †26 III 922), Moslem dialectician, ecstatic and mystic martyr. Grandson of a Persian fire-worshipper, he first lived in retirement with Moslem sufi teachers (873–97), then travelled as a preacher in Persia, Turkestan and India, visited Mecca and from 908 onwards lived at Baghdad, attracting many disciples. There followed persecution and imprisonment (913–21) at the hands of orthodox zealots ending in his trial and brutal execution.

His writings in which Moslem, Christian and gnostic images are boldly and consummately synthesized consist (exc. his *Tawasin*) of scattered prose and verse fragments. He saw the saint as God Incarnate and regarded suffering as the road to perfect union with the divine will. In spite of his neglect of the external practices of Islam he was canonized by popular devotion. His literary influence is greatly felt in Persian and Turkish mystical poetry although he wrote in Arabic.

Kitab al Tawasin, crit. ed. and tr. L. Massignon (1913); *Akhbar al Hallaj*, crit. ed. and tr. L. Massignon and P. Kraus (1936).

L. Massignon, *La Passion d'al Hosayn-ibn-Mansour al Hallaj, martyr mystique de l'Islam* (2 vols, 1922; brilliant classical study), *Quatre textes inédits relatifs à la biographie d'al Hosayn b. M. al Hallaj* (1914), *Essai sur les origines du Lexique Technique de la Mystique Musulmane* (1922, with appendix).

W.A.el K.

Hallam, HENRY (*Windsor 9 VII 1777; ∞1807 Julia Elton; †London 21 I 1859), English constitutional historian and man of letters, whose three main works, scrupulously honest in intention and based on profound and accurate scholarship, still hold their own.

View of the State of Europe during the Middle Ages (1818); *Constitutional History of England from the Accession of Henry VII to the Death of George II* (1827); *Introduction to the Literature of Europe during the 15th, 16th and 17th Centuries* (1837–39).

F. A. M. Mignet, 'H.', in *Éloges Historiques* (1864). R.M.H.

Halleck, FITZ-GREENE (*Guilford, Conn. 8 VII 1790; †*ibid.* 19 XI 1867), American poet. His business and literary career took place in New York. He wrote a series of popular verse satires with J. R. Drake; his most famous poem was an elegy at Drake's death.

Poems, by Croaker . . . (1819); *Alnwick Castle, with Other Poems* (1827); *Young America: A Poem* (1865).—*The Poetical Works of F.-G. H.* (1847).

N. F. Adkins, *F.-G. H.: An Early Knickerbocker Wit and Poet* (1930). H.L.C.

Haller, ALBRECHT VON (*Berne 16 X 1708; †Berne 12 XII 1777), German poet. Of patrician descent Haller studied medicine at Tübingen and Leipzig, visited England and France and was appointed a professor at Göttingen in 1736. Above all a scientist, Haller became the German authority on anatomy in the 18th century and was also eminent as a botanist. His poem *Die Alpen*, written after a tour of the Alps in 1728, is a landmark in German descriptive poetry in its sympathetic approach to the simple peasant and to nature in its wilder aspects.

Versuch schweizerischer Gedichten (includes *Die Alpen*, 1732); *Gedichte*, ed. L. Hirzel (1882); *Tagebuch* (2 vols, 1787).

A. Frey, *A. v. H. und seine Bedeutung für die deutsche Literatur*; E. Schmidt, 'A. v. H.', in *Charakteristiken*, I (1886); F. Vetter, *Der junge H.* (1909); R. R. Beer, *Der grosse H.* (1947). H.B.G.

Hallgrímsson, Jónas (*Hraun in Öxnadalur 16 XI 1807; †Copenhagen 26 V 1845), Icelandic poet and novelist. Hallgrímsson came of a gifted family and was brought up in an atmosphere conducive to the development of his poetic gifts. He studied natural science in Copenhagen and came under the influence of German and Danish romanticism. He was a co-founder in 1835 of the periodical Fjölnir and later a pioneer in the study of the geology of Iceland.

As a poet he chiefly drew his inspiration from the scenery of his native region in north Iceland. He also wrote love poems, many of them coloured by his own disappointments in love, and, occasionally, satirical verse. Patriotism is also prominent in his work. Hallgrímsson was one of the main supports of the romantic movement in Iceland and, as his *Grasaferð* (1847) shows, one of the pioneers of modern prose fiction in the country. As a poet he can best be compared with Heine.

Ljóðmæli (1847); *Ljóðmæli og önnur rit* (1883); *Ljóðmæli; Í óbundnu máli*, ed. T. Guðmundsson (1945).—*Rit*, ed. M. Þórðarson (5 vols, 1929–36).

Þ. Gíslason, *J. H.* (1903); H. K. Laxness, *Um H.*, in *Alþýðubókin* (1929). R.G.P.

Hallmann, Johann Christian (*Breslau 1647?; †*ibid.* 1704), German dramatist, a less talented follower of Lohenstein. He aspires to the same kind of courtly art but, following the change in taste, cultivates a form intermediate between drama and opera, under Italian influence.

Trauer-, Freuden- und Schäfferspiele (1672?, 2nd ed. 1684).

H. Steger, *J. C. H.* (Diss. Leipzig, 1909); E. G. Billmann, *Hallmanns Dramen* (Diss. Berlin, 1940); Erik Lunding, *Das Schlesische Kunstdrama* (Copenhagen, 1940); H. Schöffler, *Deutscher Osten im deutschen Geist* (1940). L.W.F.

Halm, Friedrich, pseud. of Eligius Franz Joseph Freiherr von Münch-Bellinghausen (*Cracow 2 IV 1806; †Vienna 22 V 1871), Austrian dramatist, who in his lifetime threw Grillparzer into the shade, both in official life and with the popularity of his striking, though meretricious, plays. Of far finer quality are his few 'Novellen', which were published posthumously and in their compelling drive show the influence of Kleist.

Gedichte (1850).—Plays: *Griseldis* (1835; tr. Sir R. A. Anstruther, 1840); *Camoens* (1838); *Imelda Lambertazzi* (1842); *Der Sohn der Wildnis* (1843; *Son of the Wilderness*, tr. W. H. Charlton, 1868); *Wildfeuer* (1864); *Der Fechter von Ravenna* (1854; *The Gladiator of Ravenna*, tr. W. H. Charlton, 1861); *Vor hundert Jahren* (1859).—Novellen: *Die Marzipanliese* (1904); *Das Haus an der Veronabrücke* (1904); *Die Freundinnen* (1906).—*Werke* (8 vols, 1857–64); *Nachlass*, ed. F. Pachler and E. Kuh (4 vols, 1872); *Auswahl*, ed. O. Rommel (4 vols, 1909–14); *Briefwechsel mit Enk von der Burg*, ed. R. Schachinger (1890).

H. Schneider, *H. und das spanische Theater* (1909). H.A.P.

Halmael, Hendrik van (*Emmerich 1654; ∞1679 Janneke Swartepaert; ▯Amsterdam 8 VI 1718), Dutch playwright in the manner of Bredero and Asselijn; mennonite and merchant.

Zedemeester en Kantoorknecht (1698); *Schijnheilig Weeuwtje* (1711); *Bedrieger erfgenaam bedroogen* (1714).

J. A. Worp, in Tijdschr. v. Nederl. Taal- en Letterk., 8 (1888). J.W.W.

al-**Hamadhani** (*969; †1007), Arabic writer, and the creator of the *maqama* (a short story in rhymed prose). Al-Hamadhani's hero, a witty, unscrupulous vagabond, journeys from place to place and supports himself by the presents which his impromptu displays of rhetoric, poetry and learning seldom fail to draw from an admiring audience. The second character is the *rawi* or narrator who, continually meeting with the other, relates his adventures.

The Maqamat of Badi' al-Zaman al-Hamadhani, tr. W. J. Prendergast (1913, 1917). S.M.S.

Hamann, Johann Georg (*Königsberg 27 VIII 1730; †Münster 21 VI 1788), German philosophical writer. A restless spirit, Hamann, after travels in Holland, England and Russia, spent most of his life in Königsberg in diverse employments, including customs inspector and newspaper editor, and ended as the guest of the pious princess Gallitzin. Deeply religious and acutely conscious of sin, Hamann passionately opposed the rationalism of his age, claiming that not reason but the human heart leads to truth. He expressed his views in an obscure, turgid, oracular style, which earned him the appellation 'Magus im Norden'. Hamann exercised considerable influence upon Herder and through him upon the 'Sturm und Drang'.

Sokratische Denkwürdigkeiten (1759); *Kreuzzüge des Philologen* (1762); *Selbstgespräch eines Autors* (1773); *Golgatha und Scheblimini* (1784).—*Schriften* (4 vols, 1872–74).

J. Minor, *J. G. H. in seiner Bedeutung für die Sturm- und Drangperiode* (1881); R. Unger, *Hamanns Sprachtheorie im Zusammenhang seines Denkens* (1905) and *H. und die Aufklärung* (1911); F. J. Schmitz, *The Problem of Individualism and the Crises in the Lives of Lessing and H.* (1944). H.B.G.

Hamd Allāh-i Mustowfi (*Qazvin 1281–82), Persian historian, geographer and man of letters, is the author of *Tarikh-i Guzideh* (1330), a universal history, and *Nuzhat al-Qulūb* (1339), mainly a geographical work.

Tarikh-i Guzideh (Leyden, 1910; abbr. tr. E. G. Browne and R. A. Nicholson, 1913); *Nuzhat al-Qulūb*, geographical section ed. and tr. G. Le Strange (2 vols, 1915–19); zoological section ed. and tr. J. Stephenson (1928). E.Y.

Hamerling, ROBERT, pen-name of RUPERT JOHANN HAMMERLING (*Kirchberg am Walde 24 III 1830; †Stifting 13 VII 1871), Austrian narrative poet. Condemned to the restricted life of an invalid, he found compensation in highly coloured fantasy, producing a mephitic blend of the idealistic and the voluptuous.

Venus im Exil (1858); *Sinnen und Minnen* (1860); *Ein Schwanenlied der Romantik* (1862); *Ahasuerus in Rom* (1866); *Der König von Sion* (1869); *Danton und Robespierre* (1871); *Die sieben Todsünden* (1872); *Amor und Psyche* (1882).—NOVEL: *Aspasia* (3 vols, 1876; tr. M. J. Safford, 1882).—*Stationen meiner Lebenspilgerschaft* (1889); *Sämtliche Werke*, ed. M. Rabenlechner (16 vols, 2nd. ed. 1922).

P. Rosegger, *Persönliche Erinnerungen an R. H.* (1891); M. Rabenlechner, *H., sein Leben und Werke* (1896); *Wien in den Tagebüchern und Dichtungen Hamerlings* (1916). H.A.P.

Hamid al-Din, ABU BAKR OMAR (*Balkh; †1164), Persian man of letters, is the author of *Maqāmat* (1156; pr. Cawnpore 1852), a collection of 23 essays in rhymed prose on the model of Hariri and al-Hamadhani.

C. Rieu, *Cat. of the Pers. MSS in the Brit. Mus.*, II (1881). E.Y.

Hamilton, ALEXANDER (*Nevis, Scotland 11 I 1757; ∞1780 Elizabeth Schuyler; †New York 12 VII 1804), American statesman. One of the founders of the American republic, he became secretary of the treasury. He supported the developing capitalistic economy.

The Federalist (with Madison and Jay, 1787–88); *Report on Public Credit* (1790); *Report on Manufactures* (1791); *The Works of A. H.*, ed. H. C. Lodge (12 vols, 1904).

N. Schachner, *A. H.* (1946). H.L.C.

Hamilton, ANTHONY, COUNT (*Ireland *c.* 1646; †St Germain IV 1720), courtier and author. Governor of Limerick 1685; fought at the Boyne in 1690 and lived thereafter at James II's exiled court at St Germain. His *Memoirs* of his brother-in-law, the Comte de Grammont, are a vivid and gracefully written picture (no doubt part fiction) of life at the French and English courts.

Mémoires du comte de Grammont (1713; Eng. tr. 1714; ed. Sir Walter Scott, 1811); *Contes de Féerie* (1730–49; Eng. tr. 1760). J.K.

Hamilton, WILLIAM, of Gilbertfield (*Ladyland *c.* 1665; †Latrick 24 V 1751), Scottish poet. Hamilton served as a soldier, but spent most of his life as a laird and man of letters. He modernized Blind Harry's *Wallace* (1722); contributed miscellaneous poems in the vernacular to Watson's *Choice Collection of Comic and Serious Scots Poems* (1706), and in a verse correspondence with Allan Ramsay (usually printed with Ramsay's works) set a model for Burns's poetical epistles. J.K.

Hamilton, WILLIAM (*Bangour 1704; †Lyons 25 III 1754), Scottish poet. He was out in the Jacobite rebellion of 1745, escaped after Culloden and remained on the continent till pardoned in 1749. An insipid poet in the Augustan modes, but author of the fine ballad *The Braes of Yarrow*.

Contributions to Ramsay's *Tea-Table Miscellany* (1724–27); *Poems on Several Occasions* (1748; 1760); *Poems and Songs of W. H.*, ed. J. Paterson (1850). J.K.

Hamilton, SIR WILLIAM (*Glasgow 8 III 1788; ∞1828 Janet Marshall; †Edinburgh 6 V 1856), Scottish philosopher; professor of history at Edinburgh, 1821; professor of logic and metaphysics, 1836–56. He modified traditional formal logic; and his unprecedented learning made possible a new orientation in British philosophy. He brought British thought into contact with that of Kant and Hegel.

The Works of Thomas Reid, ed. Hamilton (1846, 1852, 1863); articles in The Edinburgh Review, pub. as *Discussions on Philosophy and Literature, Education and University Reform* (1852); *Lectures on Metaphysics and Logic*, ed. H. L. Mansel and J. Veitch (4 vols, 1858–60).

M. P. W. Bolton, *The Scoto-Oxonian Philosophy* (1867); J. S. Mill, *Examination of Sir W. H.'s Philosophy* (1865); W. H. S. Monck, *Sir W. H.* (1881); J. H. Stirling, *Sir W. H.; being the Philosophy of Perception* (1865); J. Veitch, *Sir W. H.: The Man and his Philosophy* (1883). J.K.

Hammarsköld, LARS (LORENZO) (*Tuna, Kalmar 5 IV 1785; †Stockholm 15 X 1827), Swedish librarian and author. One of the first constructive literary critics of Sweden and author of a creditable history of Swedish literature (*Svenska vitterheten*, 1818–19). He attacked prevailing French classicism and also started or collaborated in a number of pro-romantic literary periodicals. His letters form an important source for contemporary literary history: a selection are published in *Bref rörande nya skolans historia*, ed. G. Frunck (1886–91).

Valda humoristiska och poetiska skrifter (with biog. B. Norling, 1882).

E. Fahlbeck, *Idéer och män* (1936). C.H.K.

Hammond, WILLIAM (*St Alban's Court, Kent 1614), English poet, brother-in-law to Henry Sandys and connected with a number of poets. His own occasional verse is easy in style and readable in content.

Poems (1655), ed. G. Saintsbury, *Minor Poets of the Caroline Period*, II (1906). B.L.J.

Han YÜ (*768; †Ch‘ang-an 824), Chinese essayist and poet. Han obtained his degree in the official examinations of 792 but failed to secure a public post. In 796 he went to Pien-chou where he began his career as a teacher, with two disciples, Chang Chi and Li Ao. He returned to the capital in 801 as a teacher in the imperial schools. Then he became a censor, but offended emperor Tê-tsung and was banished to a provincial post. However, after his recall by emperor Hsien-tsung (806) he advanced steadily to high office. His famous protest against bringing the Buddha's bone to the capital brought a second banishment (819), but he was soon recalled.

He believed himself to have a divine mission to restore the position of Confucianism which Buddhism had usurped; he indeed regarded himself as the direct successor of Mencius (in the importance he gave to this philosopher he was a forerunner of the Sung neo-Confucians). Similarly he was the chief advocate of the movement for a return to the prose-style (*ku-wên*) of the Chou and Han dynasties. In his own writing he achieved a lucid, agreeable style; his dislike of ornament provoked the criticism that his verse was rhymed prose. Despite his contemporary reputation his works suffered neglect until the N. Sung dynasty, when, with the new impetus to the *ku-wên* movement, they were recovered by Ou-yang Hsiu.

Han Ch‘ang-li ch‘üan-chi: Ger. tr. E. v. Zach, *Han Yü's Poetische Werke* (Harvard 1952); other select trs in H. A. Giles, *Chinese Poetry in English Verse* (1898), *Gems of Chinese Literature*, II (2nd ed. 1923), W. Bynner, *The Jade Mountain* (1929), S. Jenyns, *A Further Selection from the Three Hundred Poems of the T‘ang Dynasty* (1944); see also E. Erkes, 'Das Mädchen vom Huashan', in Asia Major, IX (1933).

J. K. Rideout, 'The Context of the Yuan Tao and the Yuan Hsing', in Bull. School Or. Studies, XII (1948). A.R.D.

Han-fei-tzŭ, 'Master Fei of Han', title of prince Fei of Han (†Hsien-yang 233 B.C.), Chinese philosopher. His thought was not directed towards the ritually regulated society of his master, Hsün-tzŭ, but developed the 'legalist' school tenet of the central authority governing through a fixed body of law. He used Taoist doctrine, particularly from *Lao-tzŭ*, as the metaphysical basis of his teaching. Of the present book *Han-fei-tzŭ*, some chapters are later replacements of early losses, and the authenticity of others has been questioned.

Han-fei-tzŭ: *The Complete Works of Han Fei Tzŭ*, I (ch. 1–30), tr. W. K. Liao (1939); ch. 50, 'Learned Celebrities', tr. W. K. Liao, in Harvard Jour. Asiatic Studies, III (1938).

A. Waley, *Three Ways of Thought in Ancient China* (1939). A.R.D.

Hanka, VÁCLAV (*Hořiněves 10 VI 1791; †Prague 1861), Czech author. A gifted poet and scholar, Hanka was one of the enthusiastic young Czechs who contributed to the rebirth of Czech culture. His original poems show the distinct influence of Czech and South Slav folk poetry. Hanka is best known as the probable instigator and part-author of the forged manuscripts of Králové Dvůr and Zelená Hora which purported to contain Czech epics and lyrics from the early middle ages but were in fact romantic forgeries, inspired by the example of Chatterton and James Macpherson. Hanka was assisted in this venture by J. Linda and V. A.

Svoboda. The manuscripts were finally proved to be false in the 1880s by the philologist J. Gebauer, T. G. Masaryk and other scholars. The controversy as to their authenticity had by then become a *cause célèbre*. (See also FORGERIES.)

Písně, ed. J. Máchal (1918).—The manuscripts were published in facsimile by V. Vojtěch with transcription and notes by V. Flajšhans (1930); Eng. tr. A. H. Wratislaw, *The Queen's Court Manuscript, with other ancient Bohemian poems, trans. from the original Slavonic into English verse* (1852).

J. Hanuš, in *Literatura česká devatenáctého století*, I (2nd ed. 1911). On the manuscripts, F. M. Bartoš, *Rukopisy Královédvorský a Zelenohorský* (1946). R.A.

Hannay, JAMES (*Dumfries 17 II 1827; ∞1853 Margaret Thompson, ∞1868 Jean Hannay; †Barcelona 3 I 1873), Scottish journalist and novelist. He edited the 'Edinburgh Courant' (1860–64) and was British consul at Barcelona from 1868. Hannay is a sound literary critic; and in his two best novels, *Singleton Fontenoy* (1850) and *Eustace Conyers* (1855), he made a minor contribution to the fiction of the sea.

Lectures on Satire and Satirists (1854); *Essays from the Quarterly* (1861); *Three Hundred Years of a Norman House* (1866); *Studies on Thackeray* (1869). J.K.

Hannay, PATRICK (*Kircudbright ?; †at sea 1629 ?), Scottish poet. Author of miscellaneous poems, pleasing couplet instructions to maids and wives, and a highly coloured 'heroic poem', *Sheretine and Mariana*, in six-line stanzas.

A Happy Husband: or Directions for a Maid to chuse her Mate. Together with a Wives Behaviour after Marriage (1619); *Elegies on the Death of Queen Anne* (1619); *The Nightingale, Sheretine and Mariana . . . Songs and Sonnets* (1622).—*Poems*, ed. G. Saintsbury, in *Minor Poets of the Caroline Period*, I (1905). J.K.

Hansen, MAURITZ CHRISTOPHER (*Komperud, Modum 5 VII 1794; ∞1816 Helvig Leschly; †Kongsberg 16 III 1842), Norwegian novelist and short-story writer. The prolific concoctor of romantic novelettes and text-books of all sorts, whose duties as a schoolmaster and constant financial worries frustrated the proper development of his undoubted literary talents. He was the outstanding figure of a bleak period in Norwegian literary history.

Othar af Bretagne (1819); *Noveller og Fortællinger*, ed. C. N. Schwach (8 vols, 1855–58); *Noveller i Udvalg*, ed. H. Jæger (1882). R.G.P.

Happel, EBERHARD WERNER (*Kirchhain 12 VIII 1648; †Hamburg 15 V 1690), German author of 14 many-volumed novels, besides numerous historical and journalistic works. His *Teutscher Karl* (1689–90) and *Academischer Roman* (1690) are based on his own experiences; others romanticize contemporary history in different parts of the globe.

NOVELS: *Der asiatische Onogambo* (1673); *Der Ungarische Kriegs-Roman oder Aussfürliche Beschreibung dess jüngsten Türckenkriegs . . . unter einer anmuhtigen Liebes- und Heldengeschichte auf Romanische Weise verfasset* (1685–89); *Der Academische Roman*, ed. R. Schacht (1913).—HISTORY: *Fortuna Brittannica oder Brittannischer Glücks-Wechsel* (1689); *Hibernia Vindicata* (1691) etc.

T. Schuwirth, *E. W. H.* (Diss. Marburg, 1909); G. Lock, *Der höfisch-galante Roman bei H.* (1939); A. Hirsch, *Bürgertum und Barock im deutschen Roman* (1934). L.W.F.

Harambašić, AUGUST (*Donji Miholac 14 VII 1861; †Stenjevac 16 VII 1911), Croat poet and writer. He became a follower of A. Starčević's right wing nationalist movement and devoted much of his time to politics. His literary output was great, ranging from lyrics and patriotic poetry to children's poems and numerous translations from Slav writers and from Shakespeare.

Ruzmarinke (1883); *Pjesničke pripovijesti* (1889); *Mali Raj* (1891). S.C.

Harbaugh, HENRY (*nr Waynsboro, Franklin Co., Pa. 28 X 1817; ∞14 XII 1843 Louisa Goodrich, ∞14 XI 1848 Maria Louisa Linn; †Mercersburg, Pa. 28 XII 1867), Pennsylvania-German clergyman and poet of Swiss descent. In 1863 he became an influential professor of theology at the Mercersburg Seminary. He published the first and some of the best Pennsylvania-German verse.

Poems (1860); *Hymns and Chants* (1861); *Harbaugh's Harfe, Gedichte in Pennsylvanisch-Deutscher Mundart*, ed. P. Bausman (1870).—THEOLOGY: *The Sainted Dead* (1848); *Heavenly Recognition* (1851); *The Heavenly Home* (1853); *The Birds of the Bible* (1854); *The Life of Michael Schlatter* (1857); *The True Glory of Woman* (1858).

L. Harbaugh, *Life of the Rev. H. H.* (1900). E.R.

Harduyn, JUSTUS DE (*Ghent 11 IV 1582; †Oudegem 9 V 1641), Flemish poet, ordained priest in 1607. In his youth he wrote love poems in the manner of the Pléiade; later he turned some of them into religious poems. A few are as pure as medieval folk-songs. He is the most genuine poet of the 17th century in the Southern Netherlands.

De Weerliicke Liefden tot Roose-mond (1613; pub. anonymously), fac. ed. O. Dambre (1942); *Goddelicke Lofsanghen* (1620; ed. O. Dambre, 1933); *Den val ende Opstand van David* (1620); *Goddelycke Wenschen* (1629; after H. Hugo's *Pia Desideria*).

O. Dambre, *De dichter J. de H.* (1926) and 'J. de H.'s drievoudig testament', in Roeping (1943); E. Rombauts, 'J. de H.'s Goddelicke Lof-sanghen', in *Feestbundel van H. J. van de Wijer*, II (1944). A.M.B.W.

Hardy, ALEXANDRE (*c. 1570; †1632 ?), French dramatist. He was a 'hired poet' and perhaps actor in companies which performed principally at the Hôtel de Bourgogne (Paris) from *c.* 1600. In 1628 he claimed already to have written 600 plays: 34 survive and include 5 *pastorales* (a romantic Italianate play in a country setting), 3 'dramatic poems', 12 tragedies and 14 tragi-comedies. The two latter types presented violently melodramatic action on the stage. Though written in verse, Hardy's plays have theatrical, but small literary, value. Their main sources were near-contemporary Italian and Spanish poems and novels and translated Greek and Roman histories and romances. Hardy's type of undisciplined drama, written for a multiple décor, disappeared with the introduction of the unities.

DRAMATIC POEM: *Théagène et Chariclée* (1623).—TRAGEDIES: *Didon*; *Scédase*; *Panthée*; *Coriolan*; *Mariamne*; *La Mort d'Alexandre*.—TRAGI-COMEDIES: *Alceste*; *Ariadne ravie*; *Cornélie*; *La Force du sang*; *Frégonde*; *Elmire*.—PASTORALS: *Alcée*; *Corinne*; *Le Triomphe d'Amour* (all pub. 1624–28), ed. Stengel (5 vols, Marburg, 1883–84).

E. Rigal, *A. H.* (1889); H. C. Lancaster, *A History of French Dramatic Literature in the 17th Century*, I (1929); S. W. Deierkauf-Holsboer, *Vie d'A. H.* (Philadelphia, 1947). G.B.

Hardyng, JOHN (*1378; †1465 ?), English author of a metrical chronicle of England from earliest times to 1464.

The Chronicle of Iohn Hardyng together with The Continuation of Richard Grafton, ed. H. Ellis (1812).

C. L. Kingsford, 'The First Version of H.'s Chronicle', in Eng. Hist. Rev., 27 (1912) and *English Historical Literature in the 15th Century* (1913). R.W.B.

Hare, AUGUSTUS JOHN CUTHBERT (*Rome 13 III 1834; †Holmhurst 22 I 1903), English writer of gentle biographies and of talented guidebooks reinforced with copious extracts from other works.

Days near Rome (2 vols, 1875); *Cities of Northern and Central Italy* (3 vols, 1876); *Memorials of a Quiet Life* (3 vols, 1872–76); *Story of Two Noble Lives* [Lady Canning and Lady Waterford] (3 vols, 1893); *Life and Letters of Maria Edgeworth* (2 vols, 1894); *Story of my Life* (6 vols, 1896–1900), abbr. ed. M. Barnes (2 vols, 1952–53), R.M.H.

Haren, JHR. ONNO ZWIER VAN (*Leeuwarden 2 IV 1713; ∞1738 Sara A. van Huls; †Wolvega 2 IX 1779), Dutch poet, a friend of prince William IV and influential statesman; in 1760 banished from The Hague because of a family scandal. His poetry and prose never attained the traditional 18th-century smoothness, the style is harsh, interesting and genuine. He wrote a drama criticizing the Dutch East-India company, *Agon, Sulthan van Bantam* (1769), the play *Willem I* (1773) and the comedy *Pietje en Agnietje* (1779).

POETRY: *Aan het Vaderland* (1769; rev. ed. *De Geuzen* 1771), new versification by Bilderdijk (2 vols, 1785), ed. A. Stakenburg (1943); *Herschijning* (1776).—*De dichterlijke werken van W. en O. Z. v. H.*, ed. Jer. de Vries (2 vols, 1824–26).

J. v. Vloten, *Leven en werken van W. en O. Z. v. H.* (1874); C. Busken Huet, in *Litt. Fant. en Krit.*, 6; H. J. Polak, in *Studiën* (1888); J. A. F. L. v. Heeckeren, in Taal en Lett., 4; W. H. F. Mansfeldt, in De Gids (1920); E. du Perron, *Schandaal in Holland* (1939); A. Stakenburg, *O. Z. v. H., De Geuzen* (1943). J.W.W.

Haren, JHR. WILLEM VAN (*Leeuwarden 21 II 1710; ∞1737 Marianne Charles, ∞1759 Anna K. L. Natalis; †(suicide) St Oedenrode 4 VII 1768), Dutch poet and statesman, disciple of Voltaire in more fluent verse than that of his brother, Onno. Frustrated by a life of reverses only partly caused by his own stubbornness.

Het menschelijk leven (1760); *Gevallen van Friso* (1741, 2nd rev. ed. 1758); *Leonidas* (1742); *Lof der vrede* (1742); *Extract of Mr v. H.'s Love of peace* (1742).

J. Koopmans, in De Beweging, 3 (1907) and in De Nieuwe Taalgids, 15 (1922); H. J. L. van Haselen, *W. v. Harens Gevallen van Friso* (1922). J.W.W.

Harington, JOHN (*fl.* 1550; ∞1546 Ethelreda, daughter of Henry VIII, ∞1554 Isabella Markham), English politician and translator of Cicero, a confidential servant to Henry VIII and devoted to princess Elizabeth.

(Cicero) *The Booke of freendshipe* (1550; 1562; repr. 1904), ed. W. H. D. Rouse (1907). B.L.J.

Harington, SIR JOHN (*1561; †20 XI 1612), English miscellanist. Educated at Eton and Cambridge, Harington lost favour at court because of his Rabelaisian discourses on sanitation (1596) and his association (1597–1601) with the earl of Essex, though James I made him tutor to prince Henry. Harington's translation of *Orlando Furioso* reproduces the stanza but not the spirit of the original. His *Apologie of Poetrie* relies heavily upon the medieval conception of poetry as essentially allegorical. His epigrams are coarse and his ebullient humour is better illustrated by *Nugae Antiquae*.

Orlando Furioso (incl. 'a Briefe Apologie of Poetrie', 1591); *A Briefe Apologie of Poetrie*, ed. G. G. Smith, *Elizabethan Critical Essays*, vol. II (1904); *A New Discourse of a Stale Subject, Ulysses upon Ajax* (both 1596, both ed. P. Warlock and J. Lindsay, 1927); *The Englishman's Doctor* (1607); *Elegant and Wittie Epigrams* (1618); *Nugae Antiquae* (1769–75; ed. T. Park, 2 vols, 1804); *A Tract on the Succession to the Crown*, ed. C. Markham (1880); *The Letters and Epigrams of Sir J. H.*, ed. N. E. McClure (1930).

Sir W. Raleigh, 'Sir J. H.', in *Some Authors* (1923); T. Rich, *H. and Ariosto* (1940); H. Brown, *Rabelais in English Literature* (1933). W.A.A.

al-Hariri (*nr Basra 1054; †Baghdad 1122), Arabic writer. He wrote also on philological subjects, but is famous chiefly for his collection of fifty *maqamas* (see al-Hamadhani), in which he brought to perfection this characteristic genre of Arabic literature. While he seems to be less happy than al-Hamadhani in the invention of his stories, he is inexhaustible in producing verbal *tours-de-force*. The protagonist in the stories is called Abu Zayd of Saruj.

V. Chauvin, *Bibliographie des ouvrages arabes*, IX (1905); F. Rückert, *Die Verwandlungen des Abu Seid von Serug oder die Makamen des Hariri* (1826; masterly Ger. tr.); *Makamat*, tr. T. Preston (1850); *The Assemblies of al-Hariri*, tr. T. Chenery (1867), 2nd vol. F. Skingass (1898). S.M.S.

Harison, William (*Winchester? 1685; †London 14 II 1712), English poet and diplomatist of Winchester and New College. A friend of Addison and Swift, he wrote in most of the 52 Tatlers between Jan. and May 1711.

Woodstock Park (1706; 1706 'revis'd'; repr. Dodsley's *Collection*, V, 1758). B.L.J.

al-Ḥarizi (Alcharisi), Judah ben Solomon (**c.* 1165; †before 1235), Spanish Hebrew poet. He spent much of his life wandering about in Provence and in the Near East, working chiefly as translator of scientific works. His masterpiece is the Hebrew version of the *Maqāmas* of al-Ḥarīrī under the title of *Maḥberoth Ithiel* (ed. Chenery, 1872) in which he succeeded in reproducing all the linguistic artistry of the original. He then wrote a similar book in Hebrew, the *Taḥkemoni* (Constantinople 1578; ed. P. de Lagarde, 1883), consisting of 50 short stories in rhymed prose, with pieces in verse, mostly humorous; some discuss Hebrew literature. This became a model for later writings (e.g. Immanuel of Rome). He also wrote some liturgical poems.

K. Albrecht, *Die Angaben über Harizi* (1881); M. Schwab, *Al-Harizi et ses pérégrinations* (1881); G. Sarton, *Introduction to the History of Science*, II (1931); J. Schirmann, *Die hebr. Übersetzung der Maqamen des Hariri* (1930). C.R.

Harman, Thomas (*fl.* 1567), English writer on vagrancy who lived at Crayford, Kent, from 1547. He went to London to superintend publication of his treatise, which includes characters and a cant vocabulary.

A Caveat or Warening for Commen Cursetors (1567), ed. E. Viles and F. J. Furnivall (Early Eng. Text Soc., 1869), ed. A. V. Judges (1930). B.L.J.

Harpestræng, Henrik (†1244), Danish monk and physician. Little is known of him, except that he was the author of one of the first works in Danish, a book of medical herbs; some other medical books are also ascribed to him.

C. Molbech, *H. H.'s danske Lægebog* (1826); M. Kristensen, *H., Gamle Urtebøger, Stenbøger og Kogebøger* (1908–20); J. W. S. Johnson, *Henricus Dacus* (1914); P. Hauberg, *H. H., Liber herbarum* (1936). E.B.

Harpsfield, Nicholas (*London 1519; †*ibid.* 1575), English Roman Catholic theologian and ecclesiastical judge who was imprisoned in the Tower from 1559 until his death. He denounced the divorce of Catharine of Aragon. His life of More owes much to Roper and others of More's friends whom Harpsfield knew at Louvain 1550–54.

Life of Sir Thomas More, ed. R. W. Chambers and E. V. Hitchcock, *The Tudor Lives of Sir Thomas More* (Early Eng. Text Soc., 1932); *A Treatise on the Pretended Divorce of Henry VIII and Catharine of Aragon*, ed. N. Pocock (Camden Soc., 1877). B.L.J.

Harpur, Charles (*Windsor, N.S.W. 23 I 1813; †Eurobodalla, N.S.W. 10 IV 1868), Australian poet, noteworthy mainly as the first to apply himself to poetry in a spirit of dedication, trying, in the manner of

English nature poets, to interpret aspects of his country.

Poems (1883; text dubiously ed.); *Selected Poems* (1944); *Rosa* (1948). F.T.M.

Harris, JOEL CHANDLER (*Eatonton, Ga. 9 XII 1848; ∞1873 Esther La Rose; †Atlanta, Ga. 3 VII 1908), American journalist. With realism and homely humour he recorded the Negro of the old South and the folk-lore of the Georgia plantation. He worked on the Atlanta Constitution and in this newspaper began his 'Uncle Remus' series.

Uncle Remus: His Songs and His Sayings (1881); *Mingo and Other Sketches in Black and White* (1884); *Tales of the Home Folks in Peace and War* (1898); *Told by Uncle Remus: New Stories of the Old Plantation* (1905); *Uncle Remus and Brer Rabbit* (1907).—*J. C. H.: Editor and Essayist: Miscellaneous Literary, Political, and Social Writings*, ed. Julia C. Harris (1931).

A. F. Harlow, *J. C. H. (Uncle Remus): Plantation Storyteller* (1941). H.L.C.

Harris, JOSEPH (*c. 1650; †London? c. 1715), English actor-dramatist, originally a seal-cutter who joined the King's Company at the Theatre Royal. His *City Bride* seems to owe much to Webster. Harris published four odes.

The Mistakes (1691; one scene by W. Mountfort); *The City Bride* (1696); *Love's A Lottery and Love and Riches Reconcil'd* (1699). B.L.J.

Harsdörffer, GEORG PHILIP (*Nürnberg 1 XI 1607; †*ibid.* 22 IX 1658), German poet. He is the literary representative of the South German middle class in the Free Cities, whose way of life was influenced by the culture of the courts. His *Frauenzimmergesprächspiele* (8 vols, 1641–49) inculcate social graces by narrative example, and in order to realise the milieu of this work he founded the 'Pegnitzorden' in 1644 with Johann Klaj. He was critical of Opitz, though he made use of his achievements. His manual of poetics, *Nürnberger Trichter*, became notorious. He published a number of collections of stories and some lyric poetry remarkable for its clever onomatopoeia.

Dianea, auss dem Italienischen des F. Loredano (1634); *Poetischer Trichter, die deutsche Dicht- und Reimkunst in sechs Stunden einzugiessen* (3 vols, 1648–52), ed. R. Marquier (1939); *Schauplatz lust- und lehrreicher Geschichte* (2 vols, 1650); *Schauplatz jämmerlicher Mordgeschichte* (2 vols, 1652).

W. Kayser, *Klangmalerei bei H.* (1932); A. Krapp, *Die ästhetischen Tendenzen Harsdörffers* (1904); K. A. Kroth, *Die mystischen Wurzeln der ästhetischen Tendenzen Harsdörffers* (Diss. Munich, 1921); G. A. Narciss, *Studien zu den Frauenzimmergesprächspielen* (1928); J. H. Scholte, 'Nürnberger Dichterschule', in P. Merker and W. Stammler, *Reallexikon*; B. Marckwardt, *Geschichte der deutschen Poetik*, I (1937). L.W.F.

Harsha, properly HARSHAVARDHANA, emperor of Kanauj (A.D. 606–47), was the patron of Bāna and the author of three dramas, *Ratnāvalī* ('the pearl necklace'), *Priyadarsikā* and *Nāgānanda*. Harsha was held in high esteem. Bāna says that his gifts in poetry could hardly find expression in words, and the famous poet Jayadeva puts him in the same rank as Bāna and Kālidāsa.

R. Mookerji, *H.* (1926). H.G.R.

Hart, HEINRICH (*Wesel 30 XII 1855; †Tecklenburg 11 VI 1906), German critic. He will always be remembered, and confused, with his brother Julius (see PART III), both leaders of the naturalistic movement. Both were members of the progressive literary club 'Durch', contributors to the fundamental anthology of naturalistic poetry *Moderne Dichtercharaktere* (1885) and co-editors of *Kritische Waffengänge* (1882–84). His poetic work is only of historical interest.

VERSE: *Weltpfingsten* (1872); *Das Lied der Menschheit* (fragm., 4 vols, 1887–1906).—PLAYS: *Sedan* (1882); *Der Sumpf* (1885).—VARIOUS: *Fünf Novellen* (1888); *Peter Hille* (1905).—*Ges. Werke*, ed. J. Hart (4 vols, 1907–08).

L. H. Wolf, *Die aesthetische Grundlage der Literaturrevolution der achtziger Jahre: Die Kritischen Waffengänge der Brüder Hart* (1922). R.W.L.

Harte, FRANCIS BRETT (*Albany, N.Y. 25 VIII 1836; ∞1862 Anna Griswold; †London, England 5 V 1902), American novelist, writer of short stories and humorous verse. An Easterner who exploited the literary wealth of the growing West, he lived most of his life in New York and in Europe. At nineteen he went with his mother to California; here he entered journalism, came into sudden fame with his *Luck of Roaring Camp* (1870), the first widely popular story of Western local colour. After leaving California in 1871, he continued to write, but with repetition and lack of inspiration.

Plain Language from Truthful James (The Heathen Chinee) (1870); *Stories of the Sierras* (1872); *A Millionaire of Rough-and-Ready* (1887).—*Poetical Works of Bret Harte* (1896); *The Writings of Bret Harte* (19 vols, 1896–1914).

G. R. Stewart Jr., *Bret Harte: Argonaut and Exile* (1931); H. C. Merwin, *The Life of Bret Harte* (1911). H.L.C.

Hartleben, Otto Erich (*Clausthal 3 VI 1864; †Salò, Italy 11 II 1905), German poet, short-story writer and playwright. Originally educated to become a lawyer, he proved completely unsuitable for that as well as any other profession. He is one of the bohemians of German literature, a man with great gifts, but a total lack of will and energy to apply them. In his rare moments of sobriety he succeeded in composing a few delightfully fresh and original lines, or a short story which took its main effect from buoyant sneering at bourgeois morality.

Verse: *Meine Verse* (1895; 2nd enlarged ed. 1905).—Plays: *Angele* (1890); *Hanna Jagert* (1893; Eng. tr. S. E. Holmes, 1913); *Die sittliche Forderung* (1897); *Rosenmontag* (1900; *Love's Carnival*, tr. R. Bleichmann, 1904).—Stories: *Die Geschichte vom abgerissenen Knopf* (1893); *Vom gastfreien Pastor* (1895).—*Ges. Werke*, ed. F. F. Heitmüller (3 vols, 1908).

C. Flaischlen, *O. E. H.* (1896); A. Eloesser, 'O. E. H.', in Biogr. Jahrbuch, X (1907); F. Hock, *Die Lyrik Hartlebens* (1931); H. Lücke, *O. E. H.* (1941). R.W.L.

Hartley, David (*Luddendon, Halifax VI 1705; ∞1730, o|o 1735; †Bath 28 VIII 1757), English philosopher. Hartley was one of the English empiricists, and his famous *Observations on Man* sets out his 'doctrine of vibrations'. He explained mental and moral activity as originating in sensation and developing by mechanical association.

Observations on Man, his frame, his duty, and his Expectations (2 vols, 1749).

S. T. Coleridge, *Biographia Literaria* (1817); G. S. Bowes, *H. and James Mill* (1881). B.H.

Hartlib, Samuel (*Elbing? 1596/1600; †Holland? 1662), Polish merchant who patronized scholars, whose mother was apparently English. Hartlib came to England *c.* 1628, entering the circle of Milton, Boyle, Petty and the 'Invisible Society' which started *c.* 1645. He published Comenius (1637 and after) and translated him (1640–41), and wrote on husbandry. B.L.J.

Description of the Famous Kingdom of Macaria (1641), repr. in *Harleian Misc.*, I (1808).

H. Dircks, *Biographical Memoir* (1865); G. H. Turnbull, *S. H.* (1920). J.R.B.

Hartlieb, Johannes (*fl.* 1439–63), court physician to Albrecht III of Bavaria; noteworthy prose stylist in his translations of the medieval Alexander-book, *Historia de preliis* (many MSS and early prints), Andreas Capellanus' *Tractatus Amoris*, Caesarius v. Heisterbach's *Dialogus miraculorum*, etc.

Alexanderbuch, ed. R. Benz (1924); *Caesarius*, ed. K. Drescher (1929). F.P.P.

Hartmann, Moritz (*Duschnik, Bohemia 15 X 1821; †Oberdöbling 13 V 1872), Austrian writer and journalist, of Jewish parentage. His extreme views and trenchant political verse made life impossible for him in Austria. After cosmopolitan experiences he returned to Vienna 1868 and edited the Neue Freie Presse, enlarging its sphere of influence. Of his consistently estimable writings, his short stories, with their richly varied backgrounds, may be mentioned.

Verse: *Kelch und Schwert* (1845); *Neuere Gedichte* (1847); *Reimchronik des Pfaffen Mauritius* (1849); *Schatten* (1851); *Adam und Eva* (1851); *Zeitlosen* (1858).—Prose: *Tagebuch aus Languedoc und Provence* (1853); *Erzählungen eines Unsteten* (2 vols, 1858); *Bilder und Büsten* (1860); *Novellen* (3 vols, 1863); *Märchen nach Perrault* (1867).—*Gesammelte Werke*, ed. L. Bamberger and W. Vollmer (10 vols, 1873–74); *Ausgewählte Werke*, ed. O. Rommel (1910); *Revolutionäre Erinnerungen*, ed. H. H. Houben (1919); *Ausgewählte Briefe*, ed. R. Wolkan (1921).

O. Wittner, *M. Hartmanns Leben und Werke* (1907). H.A.P.

Hartmann von Aue (*c.* 1170–1215), Swabian poet whose epics prepare the way for Gottfried v. Strassburg and Wolfram v. Eschenbach. He was *ministerialis* to an unidentified lord 'von Aue' (whose death he mourns, about 1195), attended a monastery school and went on a crusade (1197). *Works*: lyrics and a *Büchlein* (a dispute between heart and body) by 1190, *Erec*, *Gregorius* and *Der arme Heinrich* by 1195, crusader songs 1196–98 and *Iwein* by 1203. *Sources*: Chrétien de Troyes' *Erec* and *Yvain*; an anon. *Vie du pape Grégoire*; for *D. a. H.* an *exemplum.* The technique of adaptation is free translation with systematic refinement of characterization and motive, and enhancement of milieu (with consequent loss of epic pace). Critics have been troubled by his return to an Arthurian theme in *Iwein.* (*Gregorius* is a legend involving the rejection of chivalry; in *Der a. H.* (an almost independent work) a brilliant knight is smitten with leprosy in punishment for his lack of Christian humility and saved only by a miracle.) After the crusader songs Hartmann simply reaffirmed his faith in chivalry and formal Christian observance: his is indeed the 'classical' German statement of its philosophy. Gottfried praises Hartmann as the greatest living writer of epic (*Tristan* 4621 ff.): 'in elegant and thoughtful elaboration he reveals the true meaning of the tale he retells.' The modern reader finds, beside these, homelier virtues. He had many imitators and is the source of a play by Gerhart Hauptmann (*D. a. H.*) and a novel by Thomas Mann (*Greg.*).

Ed. F. Bech, *H. v. A.* (3 vols, 3rd ed. 1893). —Lyric: *Des Minnesangs Frühling*, ed. K. Lachmann–C. v. Kraus (1944).—*Erec*, M. Haupt (1871); *Iwein*, G. E. Benecke–K. Lachmann (5th ed. 1926; dictionary by Benecke, 3rd ed. 1901); *Gregorius*, H. Paul (5th ed. 1919); *Der a. Heinr.*, E. Gierach (1925), J. Knight-Bostock (1941). J. Fourquet, *Hartm. d'Aue, Érec, Iwein* (1944) gives excerpts from Chrétien and H. with a comparison. R. Fink, *H.s epische Dichtungen* (1939; prose tr.). C. H. Bell, *Peasant Life* etc. (1931; incl. tr. of *D. a. H.*). F.P.P.

Hartog, Henri (*Rotterdam I VIII 1869; †*ibid.* 25 II 1904), Dutch novelist and writer of short stories, schoolmaster; described life in the working-class districts in the naturalistic manner.

Sjofelen (1904, intro. L. v. Deyssel); autobiographical notes in De Jonge Gids (1897). J.W.W.

Hartzenbusch, Juan Eugenio (*Madrid 1806; †*ibid.* 1880), Spanish dramatist, poet and critic. He studied in the Jesuit school of San Isidoro and began life as a cabinet-maker working in the shop of his German father. He died a member of the Spanish Academy and a retired director of the national library. His most successful play, *Los amantes de Teruel* (1837), was performed at the height of Spanish romantic drama. Force of passion together with verse often conveying a melancholic medieval atmosphere makes it the best of several Spanish plays on this theme. A good drama, though less famous, is *La jura de Santa Gadea* (1845), based on an episode of the Cid. His plays of magic, *La redoma encantada* (1839) and *Los polvos de la madre Celestina* (1840), have considerable interest. Of his many translations Schiller's *La campana* is notable. His editions of Spanish classics are still valuable.

Colec. Escrit. Cast., 54, 63, 68 and 77; *Obras escogidas* (Leipzig, 1873); *The lovers of Teruel*, tr. Henry Thomas (1938).

E. Hartzenbusch, *Bibliografía de H., formada por su hijo* (1900); A. Fernández Guerra, 'Prólogo', in *Colec. Escrit. Cast.*, 54; A. S. Corbière, *J. E. H. and the English Theater* (Philadelphia, 1927); J. Sarrailh, 'L'histoire et le drame romantique d'H.', in Bull. Hisp., 38 (1936). R.M.N.

Harvey, Christopher (*Bunbury ? 1597 ?; ∞Margaret; †Clifton-on-Dunsmore III or IV 1663), English clergyman and poet whose *Schola Cordis . . . in Forty Seven Emblems* (1647), based on van Haeften, has been attributed to Quarles. Harvey's *The Synagogue* (1640, enlarged 1647) has often been reprinted with Herbert's *The Temple*, which it resembles.

Poems, ed. A. B. Grosart (1874) B.L.J.

Harvey, Gabriel (*Saffron Walden 1545; †*ibid.* 1630), English scholar and critic. Vain and quarrelsome, Harvey was never popular, but his learning and ability were generally recognized, and he exercised some influence. He belonged to those who thought that the future of English literature lay in close imitation of Latin, and claimed the invention of the English hexameter. He forced his friend Spenser for a time into this mould and later expressed disapproval of *The Faerie Queene*. He is also remembered for his violent paper war with Nashe and Greene. As a creative writer he possesses little merit, but his incidental critical comments on his contemporaries are often interesting.

Foure Letters and certaine Sonnets (1592), ed. G. B. Harrison (1922); *Pierces supererogation* (1593); *The Trimming of Thomas Nashe* (1597; ?by Harvey).—*Complete works*, ed. A. B. Grosart (3 vols, 1884–85); *The Letter Book of G. H.*, ed. E. S. L. Scott (1884); *Marginalia*, ed. G. C. Moore Smith (1913). J.B.B.

Hasebroek, Johannes Petrus, pseud. Jonathan (*Leiden 6 XI 1812; ∞1847 Jkvr. Anna M. J. van Tets; †Amsterdam 30 III 1896), Dutch parson, poet and essayist, a friend of Beets from his student days. Together with the novelist Elizabeth J. Hasebroek, his sister, he turned the vicarage at Heilo into a literary 'salon' for Geertruida Toussaint, Beets, Hofdijk. He wrote a collection of essays inspired by Charles Lamb, *Waarheid en Droomen* (1840), which is still read.

Verse: *Poëzij* (1836); *Windekelken* (1859).—Prose: *Studiën en Schetsen* (1860).

E. J. Potgieter, *Kritische Studiën*, I; J. ten Brink, *Geschiedenis Noord-Ned. letteren*, I (1904, with biblio.); J. H. J. Willems, *J. P. H.* (1939). J.W.W.

Hasdeu, Bogdan Petriceiu (*Cristinesti, Bessarabia 16 II 1836 (? or 1838); ∞1864; †Câmpina 1907), Rumanian philologist, historian, poet and playwright. Hasdeu was educated at Kharkov and served in the Russian army whence he deserted when part of Bessarabia was re-annexed to Moldavia (1856) and became a Rumanian citizen. Deputy in 1857 and professor of history at Jassy university he went to Bucharest in 1864; he was appointed professor of comparative philology in 1873 and general director of the state archives in 1878. The death of his only daughter Julia was a great blow and made him take up spiritualism. He spent his last years working on a huge etymological dictionary but only finished the first three volumes which covered the letter 'A'.

Historical: *Istoria toleranţei religiose in România* (1865); *Ion Vodă cel Cumplit* (1865, 2nd ed. 1894); *Istoria critica a Românilor* (1875).—Philological: *Cuvânte din Bătrâni* (3 vols, 1870–81); *Dict. limbei istorice şi poporane a Românilor* (2 vols, I 1886, II 1892); *Geneologia popoarelor balcanice* (1894).—Verse: *Rasvan Vodă* (1869, 2nd ed. 1892); *Poezii* (1873); *Trei crai de la răsărit* (1879).

N. Iorga, *Oamenii cari au fost* (1911); I. Dragomirescu, *Ideile şi faptele lui H.* (1913); N. Apostolescu, *H. şi Tocilescu* (1913); A. Busuioceanu, *Figurii şi carţi* (1923); L. Marian, *H. şi Russia* (1925); L. Marian, *H. şi Eminescu* (1927). A.V.W.

Hasegawa Futabatei: see Futabatei Shimei.

Hassan ibn Thabit (†674), Arabic poet, of Medina. He started his poetical career before the rise of Islam, but is best known as the poet of the Prophet. He also served the first caliphs. S.M.S.

Hassaurek, Friedrich (*Vienna 8 X 1831; †Paris 3 X 1885), German-American poet; Lincoln's ambassador in Ecuador. From 1866 to 1882 he was the brilliant editor of the Cincinnatier Volksblatt.

Novel: *The Secret of the Andes* (1879).—Verse: *Gedichte* (1877).—Various: *Four Years among Spanish-Americans* (1867).

W. L. Wright Jr., in *Dict. Am. Biog.*, VIII (1932). E.R.

Hassler, Hans Leo: see Schein, Johann Hermann.

Hataî, pseud. of Shah Ismail (*1486; †Ardabil 1524), Turkish poet, founder of the Safavid dynasty in Persia (1501), where he instituted Shiism as the state religion. His poems written in Azeri Turkish preach the Shii teaching in a varied style, a blend of religious emotion and political propaganda.

MSS not ed.; for a selection see: V. Minorsky, 'The Poetry of Shah Isma'il I', in Bull. School Or. Af. Studies, X (1942). F.İ.

Hātif of Isfahān, Sayd Ahmad (†Qum 1784), Persian poet, owes his fame mainly to his *tarji' band*, a mystical poem of remarkable beauty.

Divan-i Hātif (Tehran, 1933); tr. of *tarji' band*, in E. G. Browne, *A Literary History of Persia*, III (1928). E.Y.

Hatim al-Ta'i (*c.* 600), pre-Islamic Arabic poet. He is considered a paragon of generosity and is as such the subject of various romances in Persian and other Islamic languages. S.M.S.

Hattori Ransetsu: *see* Ransetsu.

Hätzlerin, Clara (*fl.* 1452–76), Augsburg professional scribe. One of her 'works', the so-called *Liederbuch der C. H.*, is the most important 15th-century songbook: mainly Meistergesang, but also narrative, lyric and didactic poems, anonymous and by known writers—Teichner, Suchenwirt, Oswald von Wolkenstein etc.

Liederb. d. C. H., ed. C. Haltaus (1840), who believed C. H. to be a nun, part authoress and collector. F.P.P.

Hauch, Johannes Carsten (*Frederikshald 12 V 1790; ∞1829 Frederikke Elisabeth Brun Juul; †Rome 4 III 1872), Danish poet, playwright and novelist. The impressions he received as a child in Norway, where his father was a Danish government official, were of great importance to him later in life. Goethe and Shakespeare, and his admiration of Oehlenschläger, made him a convert to the romantic movement, but after Oehlenschläger had severely criticized his first poetic attempts he gave up poetry and became a distinguished zoologist. After many troubles he resumed his poetic attempts and became one of the great writers of early romanticism.

Hauch's dramas are often sinister, tragic and philosophic. His historical novels, inspired by Sir Walter Scott, reflect Hauch's philosophy of resignation and his contempt for superficial values. Hauch was greatest as a lyric poet, and his best poetry is the expression of a manly and heroic mind which despised the easy way, never sought fame or popularity and believed only in an ultimate righteousness.

Verse: *Lyriske Digte* (1842); *Lyriske Digte og Romancer* (1861).—Plays: *Dramatiske Værker* (3 vols, 1828–30); *Svend Grathe* (1841); *Marsk Stig* (1850); *Søstrene paa Kinnekullen* (1849); *Tycho Brahes Ungdom* (1852).—Novels: *Vilhelm Zabern* (1834); *Guldmageren* (1836); *En polsk Familie* (1839); *Slottet ved Rhinen* (1845); *Robert Fulton* (1853), tr. P. C. Sinding (1868).—Essays: *Æsthetiske Afhandlinger og Recensioner* (3 vols, 1855–69).—Memoirs: *Minder fra min Barndom og Ungdom* (1867); *Minder* *fra min første Udenlandsrejse* (1871).—*Samlede Romaner og Fortællinger* (7 vols, 1873–74); *Samlede Digte* (2 vols, 1891); *Udvalgte Skrifter*, ed. P. Schjærff (3 vols, 1926–29).

F. Rønning, *J. C. H.* (1890); *H. og Ingemann, en Brevveksling* (1933); K. Galster, *C. H.'s Barndom og Ungdom* (1930); K. Galster, *C. H.'s Manddom og Alderdom* (1935). E.B.

Hauenschild, Richard Georg Spiller Von: see Waldau, Max.

Hauff, Wilhelm (*Stuttgart 29 XI 1802; ∞1827; †*ibid.* 18 XI 1827), German writer, whose short career included editing Cotta's Morgenblatt. His easy success, winning personality and early death made him in some degree a legendary figure. He had the fluency of the born story-teller, but for all the easy charm of his fairy-tales his work was unoriginal; his 'Novellen' deriving from Tieck and Hoffmann, and his historical novel from Scott.

Mitteilungen aus den Memoiren des Satans (1826); *Märchen: Almanach auf das Jahr 1826* (*Tales*, tr. Sybil Thesiger, 1905); *Der Mann im Monde* (1826); *Lichtenstein* (1826; tr. R. J. Craig, 1897); *Phantasien im Bremen Ratskeller* (1827; *The Wine-Ghosts of Bremen*, tr. E. Sadler and C. R. L. Fletcher, 1889); *Jud Süss* (1827); *Die Bettlerin vom Pont des Arts* (1827; tr. M. A. Faber, 1873); *Das Bild des Kaisers* (1827; tr. M. A. Faber, 1873).—*Sämtliche Werke*, ed. Gustav Schwab (36 vols, 1830 ff.); ed. O. Heuschele (4 vols, 1929); *Neues aus Hauffs Lebenskreis*, ed. K. Stenzel (1938).

H. Hofmann, *W. H.* (1902); H. Tidemann, *W. H. in Bremen* (1929). H.A.P.

Haughton, William (*fl.* 1598), English dramatist who collaborated with Day, Chettle and Yarington. He was sole author of the popular comedies, *English-Men for my Money* and *Grim the Collier*. Mentioned in Henslowe's *Diary* for 5 XI 1597, he is not heard of after Sept. 1602. B.L.J.

English-Men for my Money (1616), ed. W. W. Greg (1912), ed. A. C. Baugh (1917); *Grim the Collier of Croydon* (1662), repr. Tudor Facs. Texts (1912).

W. J. Lawrence, 'Englishmen for my money', in Rev. Eng. Studies (1925). J.R.B.

Haugwitz, August Adolf von (*Übigau 1645; †*ibid.* 1706), German dramatist. A follower of Gryphius and Lohenstein, he was a titled dilettante interested in the theatre and in historical studies. Besides some lyric poems he wrote a *Maria Stuarda* (1683) in the style of Gryphius; his *Soliman* (1684) treats the same subject as Lohenstein's *Ibrahim Bassa*.

Schuldige Unschuld oder Maria Stuarda Königin von Schottland (1683); *Prodromus Poeticus oder Poetischer Vortrab* (1684, includes dramas).

O. Neumann, *Studien zum Leben und Werk des A. A. v. H.* (Diss. Greifswald 1938); Huebner, *Der Lausitzer Dichter A. A. v. H.* (Progr. Trarbach 1885, Neuwied 1893); E. Lunding, *Das schlesische Kunstdrama* (Copenhagen 1940). L.W.F.

Haverkorn, Willem (*1753?; †Meerhuizen 29 IX 1826), Dutch playwright and poet, secretary and treasurer of the Amsterdam theatre (1795–1829).

Plays: *Robbert de Vries* (1777); *Aleid van Poelgeest* (1778); *Claudius Civilis* (1779).—Verse: *Hilvarenbeek* (1783); *Poëzij* (1784). J.W.W.

Haverschmidt, François, pseud. Piet Paaltjens (*Leeuwarden 14 II 1835; ∞1863 Jacoba J. M. Osti; †(suicide) Schiedam 19 I 1894), Dutch parson, humorous poet and prose writer. He wrote good sketches, *Familie en Kennissen* (1876), but used Heine's verse-technique for mild, student-like humour, inimitably pure in tone: an attempt at escape by the born hypochondriac who finally gave up the struggle.

Snikken en grimlachjes (1867), *Sanglots et sourires*, Fr. tr. F. L. A. de Jagher (n.d.).

J. ten Brink, *Geschied. Noord-Ned. letteren*, 3 (1904, with biblio.); J. Dyserinck, *F. H.* (1908); A. A. van Rijnbach, in Tijdschr. Ned. Taal en letterk, 51; P. van Valkenhoff, 'F. H. 1835–1935', in Boekenschouw, 29 (1935); K. H. de Raaf, 'F. H. en Piet Paaltjens', in De Schouw, 3 (1944). J.W.W.

Havius, Jacobus (*1637; †1680), Dutch playwright, god-child of Cats whose housekeeper his mother had been. He wrote a single drama after a story in Cats' *Trouringh, Zariades en Odatis ofte geluckige droomliefde* (1658). A.M.B.W.

Havlíček Borovský, Karel (*Borová 21 X 1821; †Prague 29 VII 1856), Czech critic, poet and journalist. In his student days in Prague (from 1838) Havlíček developed the two sentiments that were to govern his life—liberal rationalism and Czech patriotism. Expelled from a seminary as a free-thinker, he took up a tutor's post in Russia, to which country he was attracted by the pan-Slav sentiments that he shared with many young Czech intellectuals of the time. What he saw there disappointed him: his Russophile enthusiasm was damped by the tyranny of the tsarist regime. His impressions of his Russian sojourn were collected in his 'Pictures from Russia' which first appeared as articles in Czech journals. In the 1840s he was active as journalist and politician (he was a member of the Austrian *Reichsrat*), calling for constitutional reform and Czech national rights. These activities brought him into conflict with the Austrian authorities who in 1851 exiled him to Brixen in South Tirol. He returned home, infected with consumption, in 1855.

His literary achievement rests on his witty verse epigrams and satirical poems (*Křest Svatého Vladimíra*, 1876; 'Tyrolese Elegies', wr. 1852, pub. 1861; 'King Lávra', wr. 1854, pub. 1870) and on his rejuvenation of Czech prose style. In this latter respect he profoundly influenced later Czech critics and essayists.

Politické spisy, ed. Z. Tobolka (5 vols, 1900–03); *Básnické spisy*, ed. L. Quis (3 vols, 1906–08).—*The Conversion of St Vladimir*, tr. E. Altschul (1930.)

T. G. Masaryk, *K. H.* (1896); K. Nosovský, *K. H.* (2nd ed. 1932). R.A.

Hawes, STEPHEN (*c. 1475; †before 1530), English poet whose surviving work is dated 1504 to 1512. His most celebrated poem, *The Pastime of Pleasure* (written in 1506) unites the veins of romantic and didactic allegory: the lover-hero spends most time being instructed in school-learning. The literary possibilities of the form are, however, demonstrated not by Hawes but by *The Faerie Queene*.

The pastime of pleasure (1509), ed. W. E. Mead (1928).

J. M. Berdan, *Early Tudor Poetry* (1920). G.K.H.

Hawker, ROBERT STEPHEN (*Stoke Dameril, Devon 3 XII 1803; ∞1823 Charlotte Rawleigh, ∞1864 Pauline Kuczynski; †Plymouth 15 VIII 1875), English poet and antiquary, of marked poetic fervour, who gave antique colouring to his work, deceiving Dickens, Scott and Macaulay.

Quest of the Sangraal: Chant the First (1864); *Cornish Ballads and other Poems* (1869); *Footprints of Former Men in Far Cornwall* (1870).—*Poetical Works*, ed. Wallis (1899).

C. E. Byles, *Life and Letters* (1905); Rev. Sabine Baring-Gould, *Memoir* (1875).

In Mortimer Collins, *Sweet and Twenty* (3 vols, 1875) Canon Tremaine is drawn from Hawker. R.M.H.

Hawkesworth, JOHN (*1715 ?; †London 16 XI 1773), English miscellaneous writer —dramatist, reviewer, translator: co-founder with Johnson of The Adventurer (1752–54) to which he contributed about 72 essays: editor of Swift and of Cook's *Voyages*.

Edgar and Emmeline: a Fairy Tale (in 2 acts, 1761); *Almoran and Hamet, an Oriental Tale* (2 vols, 1761); ed. *Account of Voyages undertaken by order of his present Majesty for making Discoveries in Southern Hemisphere* (1773). R.M.H.

Hawkins, HENRY (*London 1572 ?; †Ghent 18 VIII 1646), English Jesuit, who studied at Rome, was imprisoned in England and translated Latin, Italian and French religious works. His own pious verse is above mediocrity.

Partheneia Sacra (1633). J.J.Y.L.

Hawkins, WILLIAM (*Oakington ? 1605; †Hadleigh VI 1637), English schoolmaster and clergyman, who wrote Latin verse, and a lyrical drama acted in Hadleigh school.

Apollo Shroving (1626), ed. H. G. Rhoads (1936). B.L.J.

Hawthorne, NATHANIEL (*Salem, Mass. 4 VII 1804; ∞1842 Sophia Peabody; †Plymouth, N.H. 19 V 1864), American short-story writer and novelist. His youth was solitary and introspective, but at Bowdoin College he made friends, including Longfellow and Franklin Pierce. From 1825 to 1837 he spent at Salem, writing. His first novel, *Fanshawe* (1828), is weak, but he gained recognition with *Twice-Told Tales* (1837). He worked in the Boston Custom House; lived a few months at Brook Farm; married and lived at 'Old Manse', Concord; returned to Salem as governor of the port. Here he wrote his most famous novel, *The Scarlet Letter* (1850), evoking the gloomy guilt-stained atmosphere of 17th-century Puritan New England. His next great novels appeared within two years: *The House of the Seven Gables* (1851) tells of an ancestral curse, *The Blithedale Romance* (1852) points satirically to his contemporaries at Brook Farm. After writing a campaign biography for President Pierce, he was sent abroad as U.S. consul. Rome was the setting for his last novel, *The Marble Faun* (1860), composed, he said, of 'figures in a dream'. He left four unfinished novels. In his hundred-odd tales and his four great novels Hawthorne achieved high artistic excellence and won the homage of Poe, Melville and James.

Mosses from an Old Manse (1846); *The Snow-Image and Other Twice-Told Tales* (1852); *Tanglewood Tales for Girls and Boys* (1853); *The Dolliver Romance* (1876); *Doctor Grimshawe's Secret* (1883).—*The Complete Works of N. H. . . .*, ed. G. P. Lathrop (12 vols, 1883); *H.'s Short Stories*, ed. N. Arvin (1946). —*The American Notebooks of N. H.*, ed. R. Stewart (1932).

G. E. Woodberry, *H.* (1902); Henry James *H.* (1879); N. Arvin, *H.* (1929). H.L.C.

Hay, John Milton (*Salem, Ind. 8 X 1838; ∞1874 Clara Stone; †New Hampshire 1 VII 1905), American poet and historian; private secretary to Lincoln and ambassador to Great Britain. His literary recognition rests on his western dialect poems, *Pike County Ballads* (1871) and his ten-volume biography of Lincoln.

Jim Bludso of the Prairie Belle, and Little Breeches (1871); *Castilian Days* (1871); *Abraham Lincoln: A History* (with J. G. Nicolay, 1890).
T. Dennett, *J. H.: From Poetry to Politics* (1933). H.L.C.

Hayashi Razan, pseud. of Hayashi Tadashi, also called Dōshun (*Kaga VIII 1583; †Edo (=Tokyo) 6 III 1657), Japanese scholar and writer. A Confucianist and adviser to the shoguns Tokugawa Ieyasu and Iemitsu, he published extensively on philosophical, religious and historical subjects, and attacked Buddhism and Christianity.

Hai-yaso (1606; Ger. tr. H. Müller, in Mon. Nipponica, II, 1939). E.B.C.

Hayashi Shunsai, pseud. of Hayashi Jo, also called Hayashi Gahō (*Kyoto 1618; †Edo (=Tokyo) 1 VI 1680), Japanese writer, son of Hayashi Razan, compiled numerous historical works for the shogun, Tokugawa Iemitsu.

Nihon ōdai ichiran 1663; Fr. tr. H. J. Klaproth, 1835); *Honchō tsugan* (1670). E.B.C.

Haydon, Benjamin Robert (*Plymouth 26 I 1786; ∞1821 Mary Hymans; †London 22 VI 1846), English painter of vast heroic canvasses, admired by Wordsworth, Scott, Keats and other romantics.

The Judgment of Connoisseurs upon Works of Art compared with that of Professional Men, in reference more particularly to Elgin Marbles (2 vols, 1816).—*Autobiography and Journals*, ed. Tom Taylor (1853; reissued with preface by Aldous Huxley, 1926).
F. W. Haydon, *H., his Correspondence and Table Talk* (with memoir, 1876); C. Olney, *B. R. H.* (1952). R.H.M.

Hayley, William (*Chichester 29 X 1745; ∞1769 Eliza Ball, ∞1809 Mary Welford; †Felpham 12 XI 1820), English versifier, biographer of Cowper and friend of Blake, whose poetry marks the nadir of 18th-century decadence.

Triumph of Temper (1781); *Philosophical Essay on Old Maids* (3 vols, 1785); *Life of Milton* (1794); *Life of Cowper* (1803); *Memoirs of Hayley*, ed. J. Johnson (1823).—*Poetical Works* (3 vols, 1785).
M. Bishop, *Blake's H.* (1951). R.M.H.

Hayne, Paul Hamilton (*Charleston, S.C. 1 I 1830; ∞1852 Mary Michel; †Groveton, Ga. 6 VII 1886), American poet. One of the writers of the Old South who founded Russell's Magazine, he supported the Confederacy and after the civil war retreated to Georgia to write poetry.

Poems (1855); *The Mountain of the Lovers* (1875); *The Broken Battalions* (1885); *A Collection of Hayne Letters*, ed. D. M. McKeithan (1944).
A. C. Gordon Jr., in *Dict. Amer. Biog.* (1932). H.L.C.

Haywood, Mrs Eliza Fowler (*1693 ?; †London 25 II 1756), English novelist whose voluminous output includes tales of trials and triumphs of virtue, and chronicles of contemporary scandals thinly veiled as fiction.

Love in Excess, or the Fatal Enquiry (1724); *Memoirs of a certain island adjacent to Utopia* (1725); *Secret History of Present Intrigues* (1727); *Female Spectator* (1744–46); Collected ed. of novels, plays, poems (1724); *Secret Histories, Novels and Poems* (1725). R.M.H.

Hazlitt, William (*Maidstone 10 IV 1778; ∞1808 Sarah Stoddart, o|o1822; ∞1824 Mrs Bridgewater; †London 18 IX 1830), English essayist and critic. Hazlitt's father hoped that William would follow him as a Unitarian minister but this idea was given up and Hazlitt worked for a while as a painter, and eventually devoted his considerable mental energy to public lecturing and journalism. His essays spring from the desire to entertain and to teach: didacticism stiffens the discursive general essay while humour and anecdote enliven the lecture. In prose Hazlitt achieved a control and sophistication he lacked in life, though his mask of honesty and urbanity often disguises violent prejudice. His marriages were unhappy, so was his love for Sarah Walker; he was diffident and moody and suffered from unscrupulous attacks in the press; but his capacity for friendship and for every kind of human activity—from metaphysics to prize-fights—brought him happiness.

Complete Works, ed. P. P. Howe (mainly essays, 20 vols and index, 1930–34); *Liber Amoris and Dramatic Criticisms* (1948).
P. P. Howe, *The Life of W. H.* (1928 rev. ed.); C. M. Maclean, *Born Under Saturn* (1943). B.H.

Head, Sir Francis Bond (*Higham, Kent 1793; ∞1816 Julia Somerville; †Croydon 20 VII 1875), English author whose books give spirited accounts of travel, rough riding, and engineering feats.

Rough Notes of Journeys in the Pampas and Andes (1826); *Life of Bruce* (1830); *Bubbles from the Brunnens of Nassau: by an Old Man* (1834); *Fortnight in Ireland* (1852); *The Horse and his Rider* (1860); *Stokers and Pokers* (railway construction and maintenance in N.W.; 1849); *High and Dry* (construction of tubular bridges; 1849). R.M.H.

Head, RICHARD (*Ireland 1637; †1687), English miscellaneous prose writer, who wrote most of Part I of *The English Rogue*. Almost murdered in childhood in the Irish Rebellion (1641), he was drowned crossing to the Isle of Wight.

B.L.J.

The English Rogue described in the life of Merton Latroon (1665, repr. 1928); *The Floating Island* (1673); *Canting Academy . . . a compleate Canting Dictionary* (1673).

J.R.B.

Healey, JOHN (†1610), English translator, whose version of *The City of God* has been criticized as too copious, but remained unique until 1871. His *Epictetus* is terse.

Epictetus his Manuall (1610; adds *Theophrastus his Morall Characters*, 1616; 1636); *St Augustine, Of the Citie of God* (1610; 1620), ed. R. V. G. Tasker (1945). B.L.J.

Hearn, LAFCADIO (*Santa Maura, Greece 27 VI 1850; ∞1891 Setsuko Koizumi; †Tokyo, Japan 26 IX 1904), American journalist who drifted to the United States after a meagre education in France and England. He wrote for newspapers, mainly on the tropics and exotic primitive lore. He was sent to Japan by Harper's Magazine, married a Japanese woman and became a citizen. Most notable are his twelve books on Japan which attempt to interpret the Orient to the occidental mind.

Glimpses of Unfamiliar Japan (1894); *Japanese Fairy Tales* (1898–1903); *Japan: An Attempt at Interpretation* (1904); *The Writings of L. H.* (16 vols, 1922).

V. McWilliams, *L. H.* (1946); E. Bisland, *The Life and Letters of L. H.* (2 vols, 1906).

H.L.C.

Hearne, THOMAS (*White Waltham, Berks VII 1678; †Oxford 10 VI 1735), English antiquary who, as under-librarian of the Bodleian, catalogued MSS and coins, edited many early English chronicles and curious tractates, and kept an outspoken diary.

Reliquiae Bodleianae: or some genuine remains of Thomas Bodley (1703); *Itinerary*, ed. J. Leland (9 vols, 1710–12).—*The Lives of Leland, Hearne and Wood*, ed. W. Huddesford (1772); *Remarks and Collections of T. H.*, ed. C. E. Doble (11 vols, 1885–1921).

R.M.H.

Heavysege, CHARLES (*Liverpool, England 1816; †Montreal 1876), Canadian poet and dramatist. He went to Canada in 1853 and settled in Montreal where he became a journalist.

The Revolt of Tartarus (1852); *Sonnets* (1855); *Saul, a drama* (1857).

M.H.M.M.

Hebbel, CHRISTIAN FRIEDRICH (*Wesselburen (Holstein) 18 III 1813; †Vienna 13 XII 1863), German dramatist, poet, short-story writer, critic, literary theorist. The son of a stone-mason, Hebbel grew up in dire poverty, which left deep marks on his outlook and his writings. He was mainly self-educated, but owed much to the patronage of a woman novelist, Amalia Schoppe. He studied for a time at Heidelberg and Munich, began to develop his original theories of tragedy about 1839, and wrote his first play, *Judith*, in 1840. In 1842 he visited Copenhagen and received from king Christian VIII a travelling scholarship, which took him to Paris and Italy. In Paris he wrote the greater part of *Maria Magdalena* (1843), a realistic tragedy of common life which foreshadows Ibsen. His travels were embarrassed by perpetual financial difficulties, and by the strains caused by his long-standing liaison with Elise Lensing, a woman eight years older than himself. His visit to Italy (1844–45) was of little importance in his development, but in 1845 he went to Vienna. Here he married a well-known actress, Christine Enghaus, and settled down for the remainder of his life, in easier circumstances than hitherto. In Vienna he wrote a series of important plays, all (except for *Agnes Bernauer*) in verse: *Herodes und Mariamne* (1850), *Agnes Bernauer* (1852), *Gyges und sein Ring* (1856), *Die Nibelungen* (1862)—a trilogy—and the unfinished *Demetrius* (originally planned as a continuation of Schiller's uncompleted work). He also wrote a number of minor plays, of which *Julia* (1851) is probably the best, several short stories, none of them very satisfactory, lyric poems, an epic poem (*Mutter und Kind*, 1859), a great deal of criticism and dramatic theory, and extremely interesting letters and diaries. His view of life is gloomy and harsh: he believes that tragedy is the inevitable outcome of individual existence, for the strong or remarkable individual is bound to come into conflict with the 'Idee'—'the moral centre which conditions everything'—and to be crushed in the conflict. Moreover, he generally deals with characters whose psychological processes are excessively complicated and often savage. He is a thinker of great interest and considerable originality, and his dramas usually display much subtlety of technique and a remarkable knowledge of stagecraft. He is undoubtedly one of Germany's greatest dramatists.

Plays: *Genoveva* (1841); *Der Diamant* (1841); *Ein Trauerspiel in Sizilien* (1847); *Der Rubin* (1849); *Michel Angelo* (1850); *Epilog zur Genoveva* (1851).—Stories: *Erzählungen und Novellen* (1855).—Poems: *Gedichte* (1842); *Neue Gedichte* (1848); *Gedichte, Gesamt-Ausgabe* (1857).—*Sämtliche Werke. Historisch-kritische Ausgabe,* ed. R. M. Werner (24 vols, 1901–07.).

T. M. Campbell, *The life and works of F. H.* (1919); E. Kuh, *Biographie F. H.s* (1912); E. Purdie, *F. H.* (1932); G. Brychan Rees, *F. H. as a dramatic Artist* (1930). A.H.J.K.

Hebel, Johann Peter (*Basel 11 V 1760; †Schwetzingen 22 IX 1826), German dialect poet. The son of linen-weavers, Hebel was enabled by patrons to study theology. He took orders, taught at Lörrach and Karlsruhe and became head of the ecclesiastical school authority of Baden, 1819. Goethe considered him among the greatest dialect poets. By using the Alemannic dialect of his country home he idyllically recreated the atmosphere and scenes of his youth, with loving humour and a certain naïve anthropomorphism. His poems are delightful because genuine through and through; as are his prose tales, which set out to provide wholesome fare for simple readers.

Alemannische Gedichte (1803); *Schatzkästlein des rhein. Hausfreundes* (1811); *Rheinischer Hausfreund, oder allerlei Neues an Spass und Ernst* (1814 ff.).—*Sämtliche Werke,* ed. A. Sütterlin (4 vols, 1911); *Briefe,* ed. W. Zentner (1939).

A. Altwegg, *J. P. H.* (1935); S. Löffler, *J. P. H., Wesen und Wurzeln seiner dichterischen Welt* (1944); H. Bürgisser, *H. als Erzähler* (1929). H.A.P.

Heber, Reginald, bishop of Calcutta (*Malpas 21 IV 1783; ∞1807 Amelia Shipley; †Trichinopoly 2 IV 1826), English writer whose hymns and poems show gentle poetic talent which vast diocesan labours, mirrored in his smoothly written accounts of his Indian journeys, left little time to develop.

Journey throu India from Calcutta to Bombay: Journey to Madras and Southern Provinces (1826).—*Poetical Works* (1841).

G. Smith, *Bishop Heber* (1895); A. Heber, *Life* (2 vols, 1830, with corres.). R.M.H.

Hecataeus (*Miletus before 525 B.C.), Greek historian and geographer; played a prominent part in the Ionian revolt against Persia (500–494). Author of *Genealogies,* dealing mainly with legendary history, and of *Ges Periodos* (voyage round the world), which included a map. He is the most important of the early Ionian logographers, out of whose 'accounts' grew not only history and geography, but also narrative fiction. Much used and criticized by Herodotus.

F. Jacoby, *Die Fragmente der griech. Historiker,* I (1923).—J. Wells, 'The Genuineness of the Ges Periodos of Hecataeus', in Jour. Hell. Studies, 29 (1909); L. Pearson, *Early Ionian Historians* (1939); J. O. Thomson, *History of Ancient Geography* (1948). R.B.

Hecker, Willem (*Groningen 12 V 1817; ∞1846 Cornelia Reyers; †Delft 15 I 1909), Dutch poet; 1855 professor of history at Groningen. He wrote satires against De Gids, Beets and the almanac poets.

Hippokreen ontzwaveling (1838); *Quos ego* (1844).

H. Hermans, in *Groninger Volksalmanak* (1910); J. Huizinga, in *Academia Groningana* (1914). J.W.W.

Hedāyat: see Hidāyat.

Hedberg, Frans (*Stockholm 2 III 1828; †*ibid.* 8 VI 1908), Swedish author. After being an indifferent actor, Hedberg proceeded to write, translate and adapt some 300 plays; they were extremely popular during the '50s and '60s, but are now quite out of date. His poems (*Dikter,* 1866 and *Efterskörd,* 1898) are mainly symbolic interpretations of nature; his short stories (*Svart på hvitt,* 3 vols, 1876–79) realistically depict bourgeois Stockholm, and his skerries tales (*Stockholmslif och skärgårdsluft,* 1887) follow the same lines as Strindberg's *Hemsöborna.*

G. Rydell, *Adertonhundratalets historiska skådespel i Sverige före Strindberg* (1928). C.H.K.

Hedborn, Samuel (*Heda 14 X 1783; †Askeryd 26 XII 1849), Swedish clergyman and poet; zealous follower of Atterbom. Much of his verse was unoriginal, but his best lyrics on popular subjects had an unaffected charm. After 1812 he turned to hymn-writing, with emphasis on simple, straightforward and unpretentious piety.

Samlade skrifter, ed. P. D. A. Atterbom (2 vols, 1853).

T. Fogelqvist, *En lyrikers livsöde* (1937). C.H.K.

Heelu, Jan van, alias Jan van Leeuwe, Dutch late-13th-century poet. His description of the battle of Worringen in 1288 between Brabant and Guelders, preceded by a history of Brabant in two volumes, is partly a romance of chivalry, partly a chronicle in verse.

Ed. J. F. Willems (1836). J.J.M.

Heemskerk, JOHAN VAN (*Amsterdam 1597; †27 II 1656), Dutch poet and writer, member of the supreme court, attorney of the East India Company. He wrote a great number of love songs, translated even more and is best known for his *Batavische Arcadia* (1647). It is a pastoral novel of a peculiar kind since the amorous adventures of shepherds and shepherdesses give way to folk-lore treated in scholarly fashion. He was also a prolific translator from French and English.

Inleidinghe tot het ontwerp van een Bataafsche Arcadia (1637); *Batavische Arcadia*, ed. W. P. Wolters and H. C. Rogge (n.d.).

Jan ten Brink, 'Sidney en de Arcadias', in Letterk. Opstellen, II; D. H. Smit, *J. v. H.* (1933); R. W. Zandvoort, 'J. v. H. als vertaler en navolger van Philip Sidney', in Nieuwe Taalgids, 37 (1942). A.M.B.W.

Heere, LUCAS DE (*Ghent 1534; †Paris ? 1584), Dutch painter and poet. In his *Hof en Boomgaard der Poesiën* (1565) old genres of the Rederijkers alternate with the new ones as odes, epigrams and sonnets (the first in Dutch literature), partly adaptations of Clément Marot. Heere also wrote *Psalmen Davids* in verse and a *Corte Beschryvinghe van Engeland, Schotland ende Irland* which is important because of its folk-lore.

Corte Beschryvinghe, ed. T. Chotzen and M. Draak (1937).

M. Rudelsheim, in Oud-Holland, XXI; S. Eringa, *La Renaissance et les rhétoriqueurs néerlandais* (1920); W. A. P. Smit, *Dichters der Reformatie* (1939). J.J.M.

Hegel, GEORG WILHELM FRIEDRICH (*Stuttgart 27 VIII 1770; †Berlin 14 XI 1831), German philosopher; from 1818 professor in Berlin. Hegel was the last to attempt a synthesis of metaphysics, logic, law, history and science, classified in three main departments: logic, philosophy of nature and philosophy of mind, held together by the identity of thought and reality. His 'philosophy of history' (he coined the term *Geschichtsphilosophie*) is based on the triple 'dialectic' sequence of thesis, antithesis and synthesis; it culminates in the apotheosis of the state ('God walking upon earth') as the fountain-head of all moral and social values, not bound by international law and always overriding the interests of the individual.

Hegel's influence has been very wide (Bosanquet, Collingwood, Croce, Gentile); his greatest disciples in the field of applied *Geschichtsphilosophie* were Friedrich Julius Stahl (1802–61), the theorist of Prussian conservatism, and Karl Marx, the founder of dialectic materialism.

Neue Kritische Gesamtausgabe, ed. J Hoffmeister (32 vols, 1952 ff.; standard ed.); *Philosophy of History*, tr. J. Sibree (1857); *Philosophy of Fine Art*, tr. B. Bosanquet (1886); *Science of Logic*, tr. W. H. Johnston and L. G. Struthers (1929); *Philosophy of Right*, tr. T. M. Knox (1942).

E. Caird, *H.* (1883; best monograph in English); W. T. Stace, *The Philosophy of H.* (1924). S.H.S.

Hegemon OF THASOS (5th century B.C.), the originator of parody as a literary form; his *Gigantomachia* and other such works were successful in competition at Athens.

T. Kock, *Comicorum Atticorum Fragmenta*, I (1880); P. Brandt, *Corpusculum poesis graecae epicae ludibundae*, I (1888). E.W.H.

Hegesippus: see JOSEPHUS, FLAVIUS.

Hegius (VAN HEEK), ALEXANDER (*c. 1430; †Deventer 27 XII 1498), German humanist, from 1474 head of the Deventer school. His fame rests on his abolition of the medieval curriculum. Erasmus was, and many humanists claimed to be, his pupil. His *Oposcula* (Deventer 1501–02) include hymns to the Virgin in Latin hexameters.

A. Roersch, *L'humanisme belge* (1910). F.P.P.

Heiberg, JOHAN LUDVIG (*Copenhagen 14 XII 1791; ∞1831 Johanne Luise Pätges; †*ibid.* 25 VIII 1860), Danish critic, playwright and poet. He was the son of P. A. Heiberg and Thomasine Gyllembourg and after their separation he lived with an aunt and K. L. Rahbek. He studied at Copenhagen, 1819–22 he lived with his father in Paris and was Danish lector at Kiel from 1822 to 1825. Here he became an adherent of Hegel's philosophy. From 1825 he settled in Copenhagen where, at his zenith, he became the dictator of literary taste. For a time he was the director of the royal theatre. He was a gifted dramatic critic and an intellectual aristocrat, with a contempt for the common herd, more concerned with form than content.

Heiberg attempted to revivify Danish drama by importing French *vaudeville*, but he also wrote some romantic plays, such as *Elverhøj* and *Syvsoverdag*, in which there is an interplay between the worlds of poetic reality and of pedestrian reality. His finest dramatic achievement is the apocalyptic comedy *En Sjæl efter Døden* ('A Soul after Death'), the satire of which is directed against the 'average' citizen, whose soulless existence Heiberg despised. His best poetry is in his plays and in his Hegelian poems of reflexion, especially *Protestantismen i Naturen*.

PLAYS: *Marionetteater* (1814); *Tycho Brahes Spaadom* (1819); *Julespøg og Nytaarsløjer* (1816); *Kong Salomon og Jørgen Hattemager* (1825); *Aprilsnarrene* (1825); *Recensenten og Dyret* (1826); *De Uadskillelige* (1827); *Elverhøj* (1828); *De Danske i Paris* (1832); *Nej* (1836); *Alferne* (1835); *Syvsoverdag* (1840).—VERSE: *Poetisk Kalender* (1819); *Nye Digte* (1841); *Gadeviser* (1849).—ESSAYS and VARIOUS: *Om den menneskelige Frihed* (1824); *Om Vaudevillen som dramatisk Digtart* (1826); *Udsigt over den skønne danske Litteratur* (1831): *Om Filosofiens Betydning for den nyere Tid* (1833); *Intelligensblade* (4 vols, 1842–44).—*Skuespil* (7 vols, 1833–41); *Digte og Fortællinger* (2 vols, 1834–35); *Prosaiske Skrifter* (3 vols, 1841–43); *Breve fra og til J. L. H.* (1862); *Poetiske Skrifter i Udvalg*, ed. Carl S. Petersen (3 vols, 1931–32).

P. Hansen, *Om J. L. H.* (1867); Johanne Luise Heiberg, *Et Liv, gjenoplevet i Erindringen* (1891–92); J. Clausen, *Omkring det Heibergske Hus* (1934); *Heibergske Familiebreve*, ed. M. Borup (1943); *Fra det Heibergske Hjem. Johan Ludvig og Johanne Luise Heibergs indbyrdes Brevveksling*, ed. A. Friis (1940); *Breve og Aktstykker vedrørende J. L. H.* (5 vols, 1946–50). E.B.

Heiberg, JOHANNE LUISE, née Pätges (*Copenhagen 22 XI 1812; ∞1831 Johan Ludvig Heiberg; †*ibid.* 21 XII 1890), Danish actress, playwright and authoress. She was the leading lady of the royal theatre of Copenhagen, but her literary merits are less dependent upon her entertaining, harmless *vaudevilles* than upon her fascinating memoirs.

PLAYS: *En Søndag paa Amager* (1848); *Abekatten* (1849); *En Sommeraften* (1853).—MEMOIRS: *Et Liv, gjenoplevet i Erindringen* (4 vols, 1891–92, new ed. 1945).

C. Bergsøe, *J. L. H.* (1896); R. Neiiendam, *J. L. H. En Analyse* (1917). E.B.

Heiberg, PETER ANDREAS (*Vordingborg 16 XI 1758; ∞1790 Thomasine Buntzen; †Paris 30 IV 1841), Danish poet and playwright. After restless, youthful years, Heiberg settled in Denmark as an employee of the notary of Copenhagen. In his prose works, particularly *Rigsdalersedlens Hændelser* (1789–93), his plays and poems, many of them written privately for his club friends, he satirized the haughtiness of nobility, nepotism and Danish snobbery of German manners and language. His radical ideas were inspired by the French Revolution, and his satires against the Danish government and the king eventually resulted in a legal action against him. In 1799 Heiberg was sentenced to exile, and he spent the rest of his life in Paris. His critical and satirical prose is often good journalism, and his best poems are full of searing irony.

PROSE: *Holger Tyske* (1789); *De Vonner og de Vanner* (1792).—PLAYS: *Poverty and Wealth* (in Eng., 1799); *Samlede Skuespil*, ed. K. L. Rahbek (4 vols, 1806–19).—*Udvalgte Skrifter* (1884).

Johanne Luise Heiberg, *P. A. H. og Thomasine Gyllembourg* (1883); *Breve fra P. A. H.*, ed. J. L. Heiberg (1883); C. Thaarup, *P. A. H.* (1883); Henrik Jæger, *En gammel Kærlighedshistorie* (1891); H. Schwanenflügel, *P. A. H.* (1891). E.B.

Heine, HEINRICH, originally HARRY (*Düsseldorf 13 XII 1797; ~1825; ∞Paris 31 VIII 1848 Eugenie (Mathilde) Mirat; †Paris 17 II 1856), German poet. Of Jewish parentage, Heine was launched in a commercial career by his uncle Salomon Heine, with whose daughter Amalie he fell unavailingly in love. His uncle then enabled him to study law at Bonn and (1821) Berlin, where he published his first poems and moved in literary circles. The success of the *Reisebilder* (1826) enabled him to leave law for writing, and after travels and the vain hope of a professorship in Munich he finally settled in Paris 1831, interpreting the French to the Germans and the Germans to the French. After 1848 he gradually became paralysed, showing great courage during years in the 'Matratzengruft', and consoled by 'Mouche' (Elise Konnitz). Beginning in the romantic tradition, Heine rapidly came to be regarded as a leader of Young Germany. Abroad his fame equalled Goethe's: in Germany he was at once admired and mistrusted. A brilliant chameleon, unsparing in mockery—he gave reason for mistrust. His tone was individual, sometimes to the verge of pose. Whilst he could write lyrics of pure feeling, or simple ballads, with consummate mastery, the ironical twist, the calculated shock, was never far away. Prose he fired with lightness, speed and wit; most characteristically in the feuilleton or sketch. Sometimes showy, he was never dull; if even his journalistic writings still hold far more than mere historical interest, it is by virtue of the constant play of a mercurial intelligence.

Gedichte (1822); *Tragödien nebst einem lyrischen Intermezzo* (1823); *Buch der Lieder* (1827); *Französische Zustände* (1833); *Die Romantische Schule* (1836); *Der Salon* (4 vols, 1834 ff.); *Atta Troll* (1843); *Neue Gedichte* (1844); *Romanzero* (1851).—*Complete Works*, tr. C. G. Leland and others (12 vols, 1891–1905); *Sämtliche Werke*, ed. E. Elster (7 vols, 1887–90); *Werke*, ed. O. Walzel (10 vols, 1910–15).—*Briefe, Gesamtausgabe*, ed. F. Hirth (4 vols, 1948–51); *Gespräche*, ed. H. H. Houben (1926).

Biogs by H. G. Atkins (1929); H. Walter (1930); M. Brod (1934); P. Beyer, *Der junge H.* (1911); W. Victor, *Mathilde* (1931); S. Vacano, *H. und Sterne* (1922); Ilse Weidekampf, *Traum und Wirklicheit in der Romantik und bei H.* (1932); E. Brauweiler, *Heines Prosa* (1915); A. Spaeth, *La pensée de H.* (1946); J. A. Hess, *Heine's view of German traits of character* (New York, 1929). H.A.P.

Heinrich der Glichezare (*fl. c.* 1180–85), Alsatian (cleric?), author of *Reinhart Fuchs*. (Source: an antecedent of the extant *Roman de Renart*.) Beside the social satire implicit in characters and episodes the German poet has possibly added anti-Hohenstaufen features. The work cannot have been a success, either in its original version (of which fragments only are preserved) or in a considerably later revision (two 14th-century MSS). A Low German translation of the Dutch *Reinke de Vos* on the other hand was often printed (from 1498); Gottsched's prose translation (1752) was utilized by Goethe (1794). Doubts have been raised whether 'der Glichezare' ('the dissembler') is part of the poet's name.

Reinhart Fuchs, ed. K. Reissenberger (2nd ed. 1908), G. Baesecke (1925); F. Prien–A. Leitzmann, *Reinke de Vos* (1925). F.P.P.

Heinrich Julius, Duke of Brunswick (*Schloss Hessen 16 X 1564; †Prague 30 VI 1613), German dramatist. His marriage to Elizabeth of Denmark brought him into contact with English players at the Danish court, whom he invited to Wolfenbüttel in 1593. He engaged the troupe of Thomas Sackeville in 1596. His love of display and interest in the arts had already led him to attempt dramatic writing himself to contribute to court entertainment. His *Vincentius Ladislaus* and *Von einem ungeratenen Sohn* foreshadow baroque comedy and tragedy respectively.

Works, ed. W. L. Holland, in *Bibl. lit. Ver. Stuttgart*, XXXVI (1855); selected plays, ed. J. Tittmann (1880); *Vincentius Ladislaus*, ed. R. Froning, in Kürschner's *Dt. Nat.-Lit.*, XXII (1892) and W. Flemming, in *Dt. Lit. in Entw., Barockkomödie* (1931); *Buler und Bulerin*, ed. W. Flemming, in *Dt. Lit. in Entw., Schauspiel der Wanderbühne* (1931).

A. Diephold, *Orationes et epicediae* (Helmstedt, 1614); F. Brüggemann, *Versuch einer Zeitfolge der Dramen des Herzogs H. J. v. Braunschweig* (1926); W. Pfützenreither, *H. J. und der norddeutsche Späthumanismus* (Diss. Münster, 1936); A. H. J. Knight, *H. J. Duke of Brunswick* (1948); A. Cohn, *Shakespeare in Germany* (1865). L.W.F.

Heinrich von dem Türlin (*fl.* 1215–20), Austrian burgher poet, compiler of *Die Krone*, an enormous but utterly trivial hotch-potch of episodes from French and German Arthurian tales, frightening in its proximity to the medieval classics. His *Mantel* (evidently the Lancelot story) is a fragment. He was without influence.

Ed. F. Scholl (1852); excerpts and a summary in Kürschner's *Dt. Nat.-Lit.*, Vol. IV, ii; O. Warnatsch, *Der Mantel* (1883). F.P.P.

Heinrich von Freiberg (*fl.* 1290), German poet. Saxon by birth; burgher. For a Bohemian noble, Reinmunt v. Lichtenburg, he wrote a sequel to Gottfr. v. Strassburg's *Tristan*, following Eilhart v. Oberg and Ulrich v. Türheim for the story. It has been found 'not unworthy' as a sequel; in its own rights it compares well with the poetry of 1300. A poem on the Legend of the Cross and (doubtfully) two other works are ascribed to him.

Ed. A. Bernt (1906); C. v. Kraus, *Studien zu H. v. F.* (Münchener S. B., 1941). F.P.P.

Heinrich von Laufenberg (*fl.* 1415–58), principal German hymn-writer of the 15th century; Swiss by birth, priest of Freiburg i. Br.; also one of many versifiers of the *Speculum humanæ salvationis* (1437).

Ph. Wackernagel, *Das dt. Kirchenlied*, II (1864). F.P.P.

Heinrich von Meissen: see FRAUENLOB.

Heinrich von Melk (*fl.* 1160), Austrian satirist; lay-brother of Melk abbey (?). His poems, *Von des tôdes gehugede* (= *memento mori*) and the *Priesterleben*, are a fanatical call to repentance. Much of the indictment is common form, but he paints graphic scenes (a priest and his light o' love counting the takings, for example); his references to the stately dance, love songs (*trûtliet*) and gallantry of the nobility are invaluable.

R. Heinzel, *H. v. M.* (1867; ed. and study); complete also in Kürschner's *Dt. Nat.-Lit.*, IX. F.P.P.

Heinrich von Morungen (nr Sangerhausen; *fl.* 1196–98; †1222), Thuringian minnesinger; *ministerialis* attested at the court of margrave Dietrich of Meissen, the later patron of Walther v. d. Vogelweide. He finally retired to the monastery of St Thomas in Leipzig, became something of a legend and usurped the title-rôle in the ballad of the returning crusader, *der edle Moringer*. He wrote, with the exception of one outstanding *Tagelied* (q.v.), Minnesang only, following the Provençal rather than the German poets, though the influence of Heinrich v. Veldeke has been noted. His influence on Walther is certain. He is the most lyrical of the minnesinger: for depth and range of feeling, imagery and resourcefulness in verse forms he is probably superior to them all.

Ed. C. v. Kraus (1925); *Minnesangs Frühling*, ed. K. Lachmann–C. v. Kraus (1944); *Der edle Moringer*, ed. J. Meier (*Dt. Lit. in Entw.-Reihen, Balladen*, I, 1935); appreciation and some translations in M. F. Richey, *Essays on Med. Germ. Love Lyric* (1943). F.P.P.

Heinrich von Mügeln (*Mügeln nr Oschatz *c.* 1320; †1372), German poet, one of the 'Twelve Masters' and best known for his Meistergesang and fables. Of burgher birth, he was court poet to Charles IV in Prague and to Rudolf IV of Austria; to the former his major work, *Der Meide Kranz* (1355; based on Alain de Lille's *Anticlaudianus*), is dedicated. Further: translations from Valerius Maximus and Nicholas of Lyra; Latin and German drafts of a Hungarian chronicle. He is a useful guide to the state of pre-renaissance learning; his style is ornate.

Dt. Liederdichter, ed. K. Bartsch–W. Golther (1928); H. Arens–A. Hübner, *Frühe dt. Lyrik* (1935); *Der Meide Kranz*, ed. W. Jahr (1908). F.P.P.

Heinrich von Neustadt (*fl.* 1312), Viennese physician and author of the first German version of the *Historia Apollonii*, enormously extended to include adventures freely derived from the court epic and Byzantine tales (with some contemporary satire), and of the devotional *Von Gottes Zukunft* which, starting with Alain de Lille's *Anticlaudianus*, goes on to adapt parts of the *Legenda Aurea* and, in one MS., the *Visio Philiberti*.

Werke, ed. S. Singer (1906). F.P.P.

Heinrich von Nördlingen (*fl.* 1332), lay preacher in Nördlingen and (after flight to Avignon in 1335) from 1338 in Constance and Basel. Translated the revelations of Mechthild v. Magdeburg into High German and was correspondent and adviser of Margarethe Ebner. F.P.P.

Heinrich von Rugge (*fl.* 1175–91), Swabian minnesinger, *ministerialis* in the service of the count palatine of Tübingen. His Minnesang is conventional. Interesting is his *Leich* (q.v.) in which commemoration of the dead (Frederick Barbarossa and his fellow-crusaders), a call to the Cross and reflections on courtly love enter an uneasy alliance.

Dt. Liederdichter, ed. K. Bartsch–W. Golther (1928). F.P.P.

Heinrich von Veldeke (*fl.* 1170–90), German poet, *ministerialis* of the counts of Looz (Limburg). His *Eneide*, based on the *Roman d'Eneas* (*c.* 1160) of an unnamed Norman poet, established standards of description, characterization, diction and verse, besides transmitting a body of classical lore. It was 'lost' from 1170, recovered and completed towards 1190 at the Thuringian court. *Eneide* and *Servatius* (a legend—unimportant) come down to us in a Middle Rhenish *koine*. Heinrich's lyrics (in the Limburg dialect ?) are light in texture; Gottfried v. Strassburg's extravagant praise (*Tristan* 4723 sq.) seems, disconcertingly, to cover them too. (See Eilhart v. Oberg.)

Eneide, ed. O. Behaghel (1882); *Sinte Servatius*, ed. G. van Es (1948); excerpts from *Eneit* and *Servatius* complete in Kürschner's *Dt. Nat.-Lit.*, IV, i.—Lyrics: *Minnesangs Frühling*, ed. K. Lachmann–C. v. Kraus (1944).

G. Jungbluth, *Untersuchungen zu H. v. V.* (1937; denies him *Servatius*); Th. Frings and G. Schieb, *Drei V.-Studien* (1947). F.P.P.

Heinse, Johann Jakob Wilhelm (*Langewiesen, Thuringia 16 II 1749; †Aschaffenburg 22 VI 1803), German novelist. After studying at Jena and Erfurt Heinse was assisted by Gleim and then by Georg Jacobi at Düsseldorf. In 1780 he went to Italy, returning in 1781. *Ardinghello*, the result of his Italian journey, made him famous. After 1786 Heinse, by then a Roman Catholic, served the archbishop of Mainz. Deeply interested in the ancients and in renaissance Italy Heinse wrote with passion and penetration, though without discipline. His eroticism foreshadows the romantics' attitude to women. He translated Ariosto and Tasso.

Sinngedichte (1771); *Ardinghello und die glückseligen Inseln* (1787).—*Sämtliche Schriften* (10 vols, 1838); *Werke* (10 vols, 1902–26).

J. Schober, *J. J. W. H. Sein Leben und seine Werke* (1882); E. Utitz, *J. J. W. H. und die Ästhetik zur Zeit der deutschen Aufklärung* (1906); A. Leitzmann, *W. H. in Zeugnissen seiner Zeitgenossen* (1938). H.B.G.

Heinsius, Daniel (*Ghent 9 I 1580; ∞1617 Ermgard Rutgers; †Leyden 25 II 1655), Dutch philologist and poet, professor at Leyden. Of his contemporary European fame as a poet and scholar little has survived. His *Poemata* (1605) is trash, his Latin prose is sometimes elegant, more often however over-ornate. Of his poems in Dutch, *Lof-sanck van Jesus Christus* (1615) deserves to be mentioned as an early example of baroque poetry.

Iambi (1602); *Auriacus* (1602); *Nederduytsche Poemata* (1622); *Rerum ad Sylvam Ducis . . . anno 1629 gestarum historia* (1631); *Herodes Infanticida* (1632); *Operum historicorum collectio* (1673); numerous eds of classical writers.
D. J. H. Ter Horst, *D. H.* (1934); W. A. P. Smit, *De dichter Revius* (1928); Th. Weevers, 'The Influence of H. on Two Genres of the German Baroque', in Jour. Eng. Ger. Philol., 37 (1938) and 'Some Aspects of H.'s Influence on the Style of Opitz', in Mod. Lang. Rev., 34 (1939); G. A. v. Es, *Barokke lyriek van Protestantsche dichters* (1946); J. E. Sandys, *History of Classical Scholarship*, II (1908); E. G. Kern, *The Influence of H. and Vossius upon French Dramatic History* (1949).
J.J.M.

Heinsius Jr., Nicolaes (*1656; †1718), Dutch novelist, studied medicine, exiled for manslaughter, court physician to Christina of Sweden, from 1695 at Kuilenburg, where he published his well-written picaresque novel, *Den Vermakelijken Avonturier* (1695, Ger. tr. 1714, Eng. 1730, Fr. 1729, Ital. (from the French) 1732). He also adapted *Don Clarazel de Gontaruos* (1697) from Du Verdier's *Le Chevalier hipocondriaque*. He was influenced by the Spanish and French novels, especially Scarron.

J. H. Scholte, *Een letterkundige overgangsvorm omstreeks 1700* (1912); W. J. C. van Hasselt, 'N. H.', in Dietsche Warande, VI (1864); Jan ten Brink, *Dr N. H. jr., een studie over den Hollandschen Schelmenroman der 17de eeuw* (1885). A.M.B.W.

Heinzelin von Konstanz (*c.* 1300), Swiss author of rhymed disputes on (a) knight and cleric as lovers, (b) 'The two Johns' (Baptist and Evangelist)—both inconclusive. The so-called 'Konstanzer Minnelehre' (a *regula amoris* and a more personal tale of courtship, in verse), formerly attributed to him, is earlier, author probably 'Johann von Konstanz'.

Ed. F. Pfeiffer (1852; all three works), *Die Minnel.*, ed. K. Löffler (1927) and F. E. Sweet (1933). See Heinzelin and 'Johannes v. K.', in W. Stammler, *Dt. Lit. des MAs, Verfasserlex.*, II (1936). F.P.P.

Heinzen, Karl (*Grevenbroich, Rhineland 22 II 1809; ∞1839 Louise Henriette Ida Lisette Schiller; †New York 12 XI 1880), German-American poet and politician. After a stormy personal and political life he settled in New York, where he edited Der Pionier (1854–79), as a fiery crusader for free thought and reform.

Gedichte (1841; 3rd ed. 1867); *Lustspiele* (1839); *Die preussische Bureaukratie* (1844); *Die Rechte und Stellung der Weiber* (1852); *Thomas Paine* (1855); *Mankind the Criminal* (1864); *Erlebtes* (1864–74); *Teutscher Radikalismus in Amerika* (4 vols, 1867–79); *Lessons of a Century* (1876).—Prose selections in tr. in J. C. Legge, *Rhyme and Revolution in Germany* (1918).
O. P. Schinnerer, 'K. H.', in *Jahrbuch Deutsch-Am. Hist. Ges. von Illinois*, XV (1915); C. Wittke, *Against the Current, the Life of K. H.* (1945) and 'K. H.'s Literary Ambitions', in Monatshefte f. dt. Unterricht (Wis., 1945).
E.R.

Hektor, Enno (*Dornum 21 XI 1820; †Nürnberg 31 I 1874), East Frisian playwright. His comedies, satirizing the peasant life of his homeland, are of folklorist interest. Of his occasional lyrics the song *In Ostfreesland is't an'n besten* is best known.

Harm Düllwuttel auf der Bürger-Versammlung (1849); *Harm up'n Dorn'mer Markt* (2nd ed. 1859); *Harm Düllwuttel un all wat mehr is*, ed. F. W. van Ness (1906).
C. Borchling, in Niederdt. Jahrb., 28 (1902).
G.C.

Hektorović, Petar (*Stari Grad, Hvar 1487; †13 III 1572), Dalmatian writer, of aristocratic family. He translated Ovid and composed a number of poems which have not survived. He also wrote the most original of all contemporary works, *Ribanje i ribarsko prigovaranje* (1555), describing an excursion with Dalmatian fishermen, in which his renaissance humanism comes warmly alive under the touch of numerous realistic details of everyday life, mingled with idyllic natural descriptions and the inclusion of popular poems.
S.C.

Helgesen, Poul (*Varberg *c.* 1485; †*c.* 1535), Danish theological and historical author and pamphleteer. Little is known about his early life, except that in 1517 he was a monk in the Carmelite order. Himself an ecclesiastical reformer he turned vehemently against the Lutheran movement and became the chief defender of the Roman Catholic church in Denmark. His polemic writings are numerous, full of violent invectives. Nothing is known of his later fate, but his historical chronicle, the so-called *Skibbykrønike*, was found in a Danish church in 1650.

Skrifter af Paulus Helie (7 vols, 1932–48).
C. Olivarius, *De vita et scriptis Pauli Eliæ* (1741); L. Schmitt, *Der Karmeliter Paulus*

Heliä (1893); J. O. Andersen, *Paulus Helie* (2 vols, 1936–38); Paul-Erik Hansen, *P. H.'s historiske Forfatterskab* (1943). E.B.

(H)eliade-Radulescu, Ion, pseud. of Eliad Ion (*Târgovişte 1802; †Bucharest 1872), Rumanian writer. His Societatea Literara (1827), his Societatea Filarmonica (1833) with its training school for dramatic art and his daily Curierul Românesc (1829–48) with its literary supplement Curierul de ambe sexe (1837–41) helped and encouraged many young writers. After the 1848 revolution he lived in Paris and London, but returned to Bucharest in 1854. He produced many translations. His poetry, except the ballad *Sburătorul*, is poor but his prose is eloquent in places and his satire biting.

Din scrierile lui Eliad in prosa şi poezie (1836); *Souvenirs et impressions d'un proscrit* (1850); *Mémoires sur l'histoire de la régénération roumaine ou sur les évènements de 1848* (1851); *Istoria Românilor din Dacia şi România* (1861); *Echilibru intre antitese sau spiritul şi materia* (1869); *Satire şi fabule* (1884); *Istoria critica universala* (3 vols, 1893). A.V.W.

Helie, Paulus: see Helgesen, Poul.

Heliodorus (*fl.* 3rd century A.D. ?), Greek writer; a native of Emesa in Syria, perhaps later bishop of Tricca in Thessaly. His *Aethiopica* or romance of Theagenes and Charicleia, the longest of the Greek romances, shows considerable psychological insight and narrative skill. Much read by the Byzantines, it was translated into many languages in the 16th and 17th centuries.

R. M. Rattenbury, T. W. Lumb and J. Maillon, *Héliodore, les Éthiopiques* (3 vols, 1935–43; with Fr. tr.); Eng. tr. by T. Underdowne (1587), rev. F. A. Wright (1923).

E. Rohde, *Der griechische Roman und seine Vorläufer* (3rd ed. 1914; epoch-making and indispensable); R. M. Rattenbury, 'Heliodorus bishop of Tricca', in Proc. Leeds Philos. Soc., I (1927); E. H. Haight, *Essays on Ancient Fiction* (1936); R. Helm, *Der antike Roman* (1948); B. Lavagnini, *Le origini del romanzo greco* (1921), repr. in *Studi sul romanzog reco* (1950); V. Hefti, *Zur Erzählungstechnik in H.s Aethiopica* (1950). R.B.

Hellanicus (*Mitylene *c.* 480 B.C.; †end of 5th century B.C.), Greek historian, wrote on Greek regional history, Persian history and the Trojan War. Particularly important were his chronological works on the priestesses of Hera at Argos and on the victors at the Spartan Carneia. He was probably used by Thucydides.

F. Jacoby, *Die Fragmente der griechischen Historiker*, I (1923).

L. Pearson, *Early Ionian Historians* (1939); F. Jacoby, *Atthis* (1949). R.B.

Heller, Yomtob Lipmann (*Wallerstein, Bavaria 1579; †Cracow 7 IX 1654), Hebrew religious writer and poet. His main work is a very full commentary on the Mishnah (see Judah the Prince). He was a student of grammar, mathematics and philosophy, and an independent spirit who dared occasionally to contradict tradition. He also wrote a poetic chronicle of the 1648 Cossack massacres.

Tosefoth Yomtov (Prague, 1614–17.—Extract: '*Iqqar T. Y.*, by Meshullam b. Joel Katz, 1790).—*The Chronicle*, ed. S. Bernstein, in *Sefer ha-Dema'oth*, III (1924); *Megillath Eyvah* (ed. with Ger. tr. 1818; autobiography). C.R.

Helmers, Jan Frederik (*Amsterdam 17 III 1767; ∞Catharina Wessels; †*ibid.* 26 II 1813), Dutch poet, broker and mason; an important figure in the resistance movement against the French occupation of the Netherlands with his courageous publication of *De Hollandsche Natie* (1812; French tr. *La Nation hollandaise*, A. Clavareau, 1825) in which genuine patriotism is expressed in false metaphors and rhetorics. He also wrote the drama *Dinomaché* (1798).

Verse: *Socrates* (1790); *Gedichten* (2 vols, 1809–10); *Nagelaten Gedichten* (2 vols, 1815).

C. Busken Huet, 'De School van Bellamy', in *Litterarische Fantasiën en Kritieken*, 24; J. Koopmans, in De Nieuwe Taalgids, 8 (1913); E. Roche, *La censure hollandaise pendant la domination française* (1923); J. Haantjes, in De Nieuwe Taalgids, 41 (1946). J.W.W.

Helmold of Bosau (**c.* 1125; †*c.* 1177), German chronicler. As priest in Bosau (Holstein) he wrote his *Cronica Slavorum* (ed. B. Schmeidler, 1909), one of the most important historical works of his time, especially for the expansion against the Slavs. F.J.E.R.

Helps, Sir Arthur (*Streatham 10 VII 1813; ∞Bissel Fuller; †London 7 III 1875), English man of letters, editor of Queen Victoria's *Highland Journal*, who attempted history, drama, fiction and mildly reflective works on social questions.

Thoughts in Cloister and Crowd (1835); *Friends in Council* (1847); *Conquerors of the New World* (2 vols, 1848); *Realmah* (1868); *Correspondence*, ed. E. A. Helps (1917). R.M.H.

Helvétius, Claude-Adrien (*Paris I 1715; †Paris 26 XII 1771), French philosophical writer. A wealthy financial official, he supported Diderot in the publication of the *Encyclopédie*, to which he contributed articles. He applied Condillac's philosophy of sensationalism to sociology and saw enlightened self-interest as the basis of society.

De l'esprit (1758); *De l'homme* (1772); *Le Bonheur* (poem, 1772).—*Œuvres* (14 vols, 1795); *Les plus belles pages d'Helvétius* (1909).
A. Keim, *H.* (Paris, 1907); R. Mondolfo, *Le teori morali e politiche di C. A. H.* (Bologna, 1924). G.B.

Hemachandra (*Gujarāt A.D. 1088), the greatest of all the early Jain writers, was a grammarian, a writer on poetics and ethics, and author of a long poem on the lives of the 63 leading men of the Jain faith. He was a minister of the Gujarātī monarch Jayasinha Siddharāja (A.D. 1094–1143) and converted his successor, Kumārapāla. He is largely responsible for the fact that Gujarāt is a stronghold of Jainism today.

H. Jacobi, 'Jainism', in Hastings, *Encyclopaedia of Religion and Ethics.* H.G.R.

Hemans, Felicia Dorothea, née Browne (*Liverpool 25 IX 1793; ∞1812 Alfred Hemans; †Dublin 16 V 1835), English poet. A writer of great facility, she achieved wide popularity for her narrative poems, lyrics and hymns; her admirers included Wordsworth and Freiligrath.

The Siege of Valencia (1823); *The Vespers of Palermo, a tragedy* (1823); *The Forest Sanctuary and other poems* (1825); *Records of Woman* (with other poems, 1828); *Songs of the Affections* (1830).—*Works* (with a memoir by her sister, 7 vols, 1839); *Poetical Works,* ed. W. M Rossetti (1873; repr. 1914). R.F.

Heming, or **Hemminge,** William (*London 1602; †between 1637 and 1651), English poet and dramatist, educated at Westminster and Christ Church, Oxford. His comedy, *The Coursing of the Hare* (acted 1632–33), was burnt by Warburton's cook. Heming's couplets in his *Elegy* are often wittily competent.

Plays: *The Fatal Contract* (1653), ed. O. Junge (1912); *The Jewes Tragedy* (1662), ed. H. A. Cohn, *Bang,* XL (1913).—Verse: *The Time Poets,* ed. J. J. Parry, in Jour. Eng. Ger. Philol., XIX (1920); *Elegy on Randolph's Finger,* ed. G. C. Moore Smith (1923). B.L.J.

Hemingburgh, Walter de (*fl.* 1300), English chronicler, was sub-prior at Gisburn, Yorkshire. His *Chronicon de Gestis Regum Angliae* comes down to the end of the reign of Edward I.

Ed. H. C. Hamilton (2 vols, 1848–49). R.R.R.

Hemmingsen, Niels (*Lolland? 1513; ∞1547?, ∞1552 Marine Madsdatter, ∞1583 Birgitte Lauridsdatter; †Roskilde 23 V 1600), Danish theological author. A pupil of Melanchthon at Wittenberg, he returned to Denmark in 1542, became a professor and, in 1572, vice-chancellor of Copenhagen university. His writings include a number of dogmatic Lutheran works in both Latin and Danish. During the Lutheran heresy hunt Hemmingsen, himself the leading Lutheran authority, was accused of crypto-Calvinism and discharged.

De methodis (1555); *Enchiridion theologicum* (1557); *Catechismi quæstiones* (1560); *Liffsens Vey* (1570); *Pastor* (1562); *De lege naturæ* (1572); *Postilla* (1561); *Demonstratio* (1571); *Syntagma* (1574).
J. H. Paulli, *Dr. N. H.'s Pastoraltheologie* (1851). E.B.

Hémon, Louis (*Brest, France 12 X 1880; †Chapleau, Ont. 8 VII 1913), French novelist, chiefly known for his great contribution to the literature of French Canada in his novel *Maria Chapdelaine.* Although he spent only 18 months in Canada, he succeeded in this work in capturing the essence of the life and aspirations of the *habitant* and *défricheur* (the clearer of new land in forested areas of Quebec). Originally published serially in Le Temps of Paris in Jan.–Feb. 1914, the novel immediately attracted attention in Canada and its influence in Canada has been immense, not least in its demonstration that the simple rural life of Quebec could provide material for an excellent work of art by a powerful creative mind of 'old France'.

Lizzie Blakeston (1908); *Maria Chapdelaine,* ed. with pref. by E. Bontrone and L. de Montigny (1916), tr. W. H. Blake (1916), A. Macphail (1917).
C. Le Goffic, *Le Bouclier Canadien-français* (1928); A. McAndrew, *L. H., sa vie et son œuvre* (1936); L. de Montigny, *La Révanche de Maria Chapdelaine* (1937). B.K.S.

Hemsterhuis, François (*Franeker 27 XII 1721; †The Hague 7 VII 1790), Dutch philosopher and essayist; clerk to the 'Raad van State' (Council of State), a friend of princess Gallitzin from 1774 and through her acquainted with Goethe, Hamann, Jacobi and others. He was a philosopher of international standing who expressed his thoughts in fascinating dialogues.

Lettre sur les désirs (1770); *Lettre sur l'homme et ses rapports* (1772); *Sophyle ou de la philosophie* (1778); *Aristée ou de la divinité* (1779);

Lettre de Dioclès à Diotime sur l'athéisme (1787). —*Œuvres* (3 vols, 1846–50).

R. C. Bakhuizen v. d. Brink, in *Studiën en Schetsen*, 2; L. Brummel, *F. H.* (1925); J. E. Poritzky, *F. H.* (1926); J. Romein, in *Erflaters van onze beschaving*, 3; L. Brummel, in Algemeen Nederl. Tijdschr. v. Wijsbegeerte, 34 (1940). J.W.W.

Hendrik van Gent (*Ghent *c.* 1217; †Doornik? 1293), Dutch philosopher, became canon at Doornik in 1267, archdeacon of Bruges in 1276 and of Doornik in 1278. From 1277 he taught theology at Paris. His main works are *Quodlibeta* (1518) and *Summa theologiae* (1520); he also wrote commentaries on Aristotle's *Physica* and *Metaphysica*. In the controversy between Aristotelianism and Augustinism he sided with the latter. A man of great authority in his own lifetime, he was already completely forgotten by the early 14th century; neither could the interest the 17th-century Servites took in his writings revive them.

Phil. tripartitis doctrinarum et rationum, ed. Angelus Ventura (1701).

H. Rüssmann, *Zur Ideenlehre der Hochscholastik* (1938); J. Paulus, *H. de G.* (1938); E. Dwyer, *Die Wissenschaftslehre H.s v. G.* (1933); R. Braun, *Die Erkenntnislehre H.s v. G.* (1916); H. Schoellgen, *Das Problem der Willensfreiheit bei H. v. G.* (1927); P. Bayerschmidt, *Die Seins- und Formmetaphysik bei H. v. G.* (1941). J.J.M.

Henjō, pseud. of Yoshimine no Munesada (*816; †Kyoto 3 II 890), Japanese poet.

Eng. tr. of selected poems in A. Miyamori, *Masterpieces of Japanese Poetry*, I (1936). E.B.C.

Henley, William Ernest (*Gloucester 23 VIII 1849; ∞1878 Anna Boyle; †Woking 11 VI 1903), English poet, critic and dramatist whose fervid temperament coloured both his provocative incisive criticism and his impressionist, technically accomplished poetry.

Plays (with R. L. Stevenson): *Deacon Brodie* (1890); *Admiral Guinea* (1892); *Beau Austin* (1897).—*Book of Verses* (1888); *For England's Sake* (1900); *In Hospital* (1903).—Criticism: *Views and Reviews* (1890); essay in centenary ed. of Burns (1901).—*Works* (7 vols, 1908).

L. C. Cornford, *W. E. H.* (1913). R.M.H.

Hennebo, Robert (*Leiden 1685; †*ibid.* 1737), Dutch poet, soldier, innkeeper, speculator and actor, wrote better burlesque verse than his contemporaries.

Klagte van Jacob Veenhuize (1716); *Idem en De Lof der Jenever* (1723); *Verzamelde dichtwerken* (1721). J.W.W.

Henri d'Andely, 13th-century French poet. Learned and witty, he wrote three satirical works that survive, notably the short *Lai d'Aristote*. He eulogized the deceased scholar Philip of Paris, surnamed the Chancellor (†1236).

Works, ed. A. Héron (1881); *Dit du Chancelier Philippe*, ed. P. Meyer, in Romania, I (1872); *Battle of the Seven Arts*, ed. L. J. Paetow (1914); *Lai d'Aristote*, ed. M. Delbouille (1951). M.F.L.

Henri de Mondeville (*fl. c.* 1300), French writer. Surgeon to Philip IV and Louis X, he taught at Paris and Montpellier and began in 1306 the first systematic treatise on surgery to be written in France. The French translation (1314) of the *Chirurgia* is of considerable philological interest (ed. A. Bos, 1897–98). F.W.

Henry VIII, king of England (*Greenwich 28 VI 1491; †Westminster 28 I 1547). Carefully educated, by Skelton among others, he encouraged lyric verse in which he had a good talent. One of his Latin prose books, *Assertio septem sacramentorum* (1521), earned him the papal title of Fidei Defensor.

Miscellaneous Writings (Golden Cockerel Press, 1924). B.L.J.

Henry, Matthew (*Iscoyd, Flintshire 18 X 1662; ∞1687 Katherine Hardware, ∞1690 Mary Warburton; †Nantwich 22 VI 1714), English nonconformist divine and Bible commentator, whose *Exposition* was hailed by all denominations as a service to theological studies.

Exposition of Old and New Testaments (5 vols, 1708–10); *Miscellaneous Writings* (with memoir, 1809).—*Collected Works* (1726).

Sir J. B. Williams, *Memoirs* (extensive use of diaries, 1865); W. Tong, *Account of Life of M. H.* (1716). R.M.H.

Henry, O[liver], pseud. of William Sydney Porter (*Greensboro, N.C. 11 IX 1862; ∞1887 Athol Estes, ∞1907 Sara Coleman; †New York 5 VI 1910), American short-story writer. Accused of embezzling funds in the Texas bank where he had been teller, he fled to Central and South America. When he returned, he served three years in the penitentiary; there he began writing the stories which later became so popular. During his short lifetime he dashed off for various newspapers over 600 stories, combining buoyancy, humour, irony and wit with his famous trick ending.

Cabbages and Kings (1904); *The Four Million* (1906); *The Trimmed Lamp* (1907)

Heart of the West (1907); *The Voice of the City* (1908); *Roads of Destiny* (1909); *Rolling Stones* (1912); *Waifs and Strays* (1917).—*The Complete Works of O. H.* (1937); *Best Short Stories of O. H.* (1945).

C. A. Smith, *O. H. Biography* (1916); S. Leacock, *The Amazing Genius of O. H.* (1916); R. H. Davis and A. B. Maurice, *The Caliph of Bagdad* (1931). H.L.C.

Henry of Avranches (†*c.* 1262), court poet, also known as Archpoet and as Master Henry the Versifier. He was associated with John and Henry III of England and the emperor Otto IV and is found in England, Germany, Italy and France. His miscellaneous poems range from lives of saints (such as Guthlac and Francis) to poems addressed to various patrons.

J. C. Cox and J. P. Heironimus, *The Shorter Latin Poems of Master H. of A. relating to England* (1935; with biblio.). F.J.E.R.

Henry of Huntingdon (*1084?; †1155), archdeacon; author (several recensions 1130–1154) of a Latin chronicle of English history (55 B.C.–A.D. 1154) and miscellaneous works.

Historia Anglorum, ed. T. Arnold (1879); Eng. tr. T. Forester (1853). R.W.B.

Henry of Settimello, 12th-century Italian poet. His learning and his ability in rhetorical composition were such that the bishops of both Florence and Volterra made him their chancellors. His sudden and mysterious dismissal from both posts inspired him to compose between 1192 and 1194 a long complaint against fortune and eulogy of philosophy after the manner of Ovid and Boethius.

Enrico da Settimello: Elegia, ed. G. Cremaschi (1949).

H. R. Patch, *The Goddess Fortuna* (1927); K. Strecker, 'Henricus Septimellensis', in Studi Medievali (1929); N. Coffari, 'Fortune and Fate in the *Elegia*', in Romanic Review, 39 (1938). R.R.R.

Henryson, ROBERT (*fl.* 1475), Scottish poet; schoolmaster at Dunfermline. Like Chaucer, Henryson is a verse rhetorician and a master of beast-fable; but in both his continuation of Chaucer's *Troilus and Criseyde* and his *Fabillis*, the natural settings, the macabre, the whimsical humour and the spirit are distinctively Scots. Less versatile and volatile than Dunbar, Henryson is a finished stylist within the limitations of his verse genres. In *The Testament of Cresseid*, noble sentiment and pathos transcend the traditional rhetorical terms in which he works; in the *Fabillis*, well-worn tales are brought to fresh, comic and dramatic life. Henryson's fine sense of form is apparent alike in the *Testament* and the short, beautifully turned *pastourelle Robene and Makyne*.

Orpheus and Eurydice, in Chepman and Myllar, *The Porteous of Noblenes* (1508); *The Morall Fabillis of Esope, compylit in eloquent, & ornate Scottis meter* (1571; 1577); *The Testament of Cresseid* (1593; pr. earlier in Thynne's *Chaucer*, 1532); *Robene and Makyne*, in Ramsay's *Ever Green* (1724).—*Poems and Fables*, ed. David Laing (1865), ed. G. Gregory Smith (3 vols, 1906–14), ed. H. Harvey Wood (1933).

J. M. Ross, *Early Scottish History and Literature* (1884); T. F. Henderson, *Scottish Vernacular Literature* (1898); M. W. Stearns, *R. H.* (1949; rev. J. Kinsley, in Medium Aevum, 1949). J.K.

Henty, GEORGE ALFRED (*Trumpington 8 XII 1832; ∞1853 Elizabeth Finucane; †Weymouth Harbour 16 XI 1902), English writer of boys' books of adventure, often with a historical basis.

The Cat of Bubastes (1889); *One of the 28th: a Tale of Waterloo* (1889); *A Jacobite Exile* (1894); *With Roberts to Pretoria* (1902).

G. Manville Fenn, *G. A. H.* (1907). R.M.H.

Heraclides Ponticus (*_c._ 390; †310 B.C.), Greek philosopher, a pupil of Plato. He contributed to cosmology and astronomy and a great number of other subjects. His literary skill was praised in antiquity, but very few fragments now survive.

C. and T. Muller, *Fragmenta Hist. Graec.*, II (1841–70).

T. Gomperz, *Greek Thinkers*, I, IV (1901–12); Sir Thomas Heath, *Aristarchus of Samos* (1913). D.J.F.

Heraclitus OF EPHESUS IN IONIA (*fl. c.* 500 B.C.), Greek philosopher, nicknamed 'the Dark'. Anaximander and other Ionians sought to understand the changing universe by finding its original stuff: Heraclitus found a basis for knowledge in the fact of change itself. Nature is seen as a process of cyclical transformation of fire into other substances, and the task of man is to understand the moral order that governs the transformations—an order which is eternal and 'common to all'. The surviving fragments of his work are oracular and obscure. His influence was great, particularly on Plato and the Stoics.

H. Diels, *Die Fragmente der Vorsokratiker*, I (6th ed. 1952).

J. Burnet, *Early Greek Philosophy* (4th ed. 1945; with tr.); O. A. Gigon, *Untersuchungen zu H.* (1935); W. Jaeger, *Theology of the Early Greek Philosophers* (1947). D.J.F.

Heraud, JOHN ABRAHAM (*Holborn 5 VII 1799; ∞1823 Ann Baddam; †London 20 III 1887), English poet and dramatist, author of two grandiose epics, some tragedies and lesser poems, and dramatic critic of The Quarterly.

VERSE: *Tottenham* (1820); *Descent into Hell* (1830); *Judgment of the Flood* (1834).—PLAY: *Videna: a tragedy* (1854).
E. Heraud, *Memoirs of J. A. H.* (1898).
R.M.H.

Héraut Berry (LE): see LE BOUVIER, GILLES.

Herbert, EDWARD, 1st Lord Herbert of Cherbury (*Eyton, Salop 3 III 1582/3; ∞Oxford ? Mary Herbert 28 II 1598/9; †London 5 VIII 1648), English courtier, diplomat, philosopher, poet, historian and autobiographer. At University College, Oxford from 1595 to 1600, Herbert was created K.B. at James I's coronation, became sheriff of Montgomeryshire (1605), frequented court, was in the company of Jonson and the wits, spent much time on the continent and was created Baron Herbert in 1629. Believing only in toleration, Herbert could not take sides wholeheartedly in the civil war, for which his reputation has suffered. Surrendering Montgomery Castle (1644), he submitted to Parliament (1645) and received a pension. The simple structure and diction of his verse comes from great concentration and skill. Herbert has been regarded chiefly as the originator of English deism, though he insists on the validity of revelation.
B.L.J.

Occasional Verses (1665); *Poems*, ed. J. C. Collins (1881), ed. G. C. Moore Smith (1923); *Autobiography* (1764), ed. Sir S. Lee (1886); *The Life and Reigne of King Henry the Eighth* (1649).
C. Güttle, *E. Lord H. von C.* (1897); B. Willey, 'Lord H. of C.', Essays and Studies (1942); J. H. Hanford, 'Lord H. C. and his son', Hunt. Lib. Quart. (1942); H. R. Hutcheson, *Lord H. of Cherbury's 'De Religione Laici'* (1944).
J.R.B.

Herbert, GEORGE (*Montgomery 3 IV 1593; ∞Edington 5 III 1628/9 Jane Danvers; †Bemerton 1 III 1632/3), English poet and divine, brother of Lord Herbert of Cherbury, who distinguished himself at Westminster School and at Trinity College, Cambridge. He became a fellow (1616), prelector of rhetoric (1618), and public orator to the University during the years 1620–27. He seems to have retired to the Chelsea house of his step-father, Sir John Danvers, late in 1625, becoming ordained deacon in 1626. Abandoning his hopes of worldly preferment and experiencing a sincere conversion, he lived with relations and friends, among them Nicholas Ferrar, until he was appointed rector of Fulston St Peter's with Bemerton, Wilts (26 IV 1630) and ordained priest. Here for the last three years of his life Herbert lived piously, repolishing his verse, mitigating the extravagance of his conceits and ensuring that what might have begun as metrical experiment became a justifiable organic expression of a sincere purpose. He wrote like an excellent classical scholar, inspired, in English, clear, majestical and economical, combining a strength like Milton's, a bite like Dryden's, with the tension of the metaphysical sonnet and the felicities of Elizabethan lyrists. B.L.J.

The Temple (1633), ed. A. B. Grosart (1891), ed. F. Meynell (1927); *Works*, ed. W. Pickering and S. T. Coleridge (2 vols, 1835–36); *The Complete Works*, ed. A. B. Grosart (3 vols, 1874); *The English Works*, ed. G. H. Palmer (3 vols, 1905–07), ed. F. E. Hutchinson (1941).
I. Walton, *Life* (1670); N. Ferrar, *Two Lives*, ed. J. E. B. Mayor (1855); G. H. Palmer, *A Herbert Bibliography* (1911); J. Bennett, *Four Metaphysical Poets* (1934); F. E. Hutchinson, 'G. H.', in *17th century Studies* (1938); L. C. Knights, 'G. H.', in Scouting (1944); M. M. Mahood, *Poetry and Humanism* (1950).
J.R.B.

Herbert, MARY, Countess of Pembroke (*Penshurst ? *c.* 1555 ?; ∞VI 1577 Henry Herbert; †Crosby Hall 25 IX 1621), English poet, a patron of literature at her husband's seat, Wilton, who shared a metrical translation of the Psalms with her brother, Sir Philip Sidney, and revised his *Arcadia*, written for her (1593 and 1599). She translated Garnier's *Antonie* (1592); her *Lay of Clorinda* was attributed to Spenser.

The Psalms of David (Nos 44–150), ed. A. Feuillerat, *Sidney's Works*, III (1923).—TRANSLATIONS: *The Discourse of Life and Death* (Mornay, 1592); *The Tragedie of Antonie*, ed. A. Luce (1897).
F. B. Young, *Mary Sidney* (1912)
B.L.J.

Herbert le Duc DE DAMMARTIN (*fl. c.* 1180–87), French epic poet, author of *Foulque de Candie*, a continuation of the *Aliscans* story, with a love affair between Foulque and the Saracen princess Anfelise and a siege of Candie forming the central action. A later addition in alexandrines relates an attack on Babylon (i.e. Cairo) by the Christians and Foulque's erstwhile adversary Thibaut.

Foulque de Candie, ed. O. Schultz-Gora (3 vols, 1909–36).
F.W.

Herbort von Fritzlar (*fl.* 1210–17), Hessian cleric responsible for the first German adaptation of Benoît de Sainte Maure's *Roman de Troie*, written for landgrave Hermann of Thuringia (†1217). The influence of Gottfried von Strassburg on style and characterization is evident. Contemporaries do not mention him; there are few MSS (see Konrad v. Würzburg).

Only ed. G. K. Frommann (1837); meagre excerpts but full analysis in J. Kürschner, *Dt. Nat.-Lit.*, IV, i.

G. Ehrismann, *Gesch. d. dt Lit. . . . des MAs* (II 2 i, 1927) with a survey of European versions of the tale of Troy to about 1500; H. Menhardt, in W. Stammler, *Dt. Lit. d. Mittelalters, Verfasserlexikon*, II (1936; full account and reference to H.'s possible authorship of a *Pilatus*). F.P.P.

Herckmans, Elias (*Amsterdam 1596; †Recife 1644), Dutch poet and seafarer. His poetry is influenced by Huygens; he wrote historical plays and a long poem, *Der Zeevaert Lof* (1634), illustrated with etchings (one by Rembrandt).

Slach in Vlaanderen (1624); *Tyrus belegeringhe en ondergang door de laatste veroveringhe van Alexander de Groote* (1627).

J. A. Worp, 'E. H.', in Oud-Holland, XI (1893). A.M.B.W.

Herculano de Carvalho e Araújo, Alexandre (*Lisbon 28 III 1810; †Val de Lobos 13 IX 1877), Portuguese novelist, poet and historian; a militant liberal; director of the Ajuda library; editor of O Panorama. A man of high integrity and independence of judgment, Herculano was one of the greatest and most influential intellectual figures in 19th-century Portugal. A scrupulous scholar in his histories and in his editions of medieval Portuguese texts (*Portugaliae Monumenta Historica*, 1856–73), he had earlier excelled in the historical novel. In all his writings he stands out as one of the supreme masters of modern Portuguese prose.

Verse: *A harpa do crente* (1838); *Poesias* (1850).—Novels: *O bobo* (1843); *O monasticon: Eurico, o presbítero* (1844); *O monge de Cister* (1848); *Lendas e narrativas* (1851).—History: *História de Portugal* (4 vols, 1846–1853); *História da origem e establecimento da inquisição em Portugal* (3 vols, 1854–59).—*Opúsculos* (1872–1908).—*Obras completas* (33 vols, n.d.).

C. Portugal Ribeiro, *A. H., a sua vida e a sua obra* (1933); V. Nemésio, *A mocidade de H.* (1937); A. J. Saraiva, *H. e o liberalismo em Portugal* (1949). T.P.W.

Herder, Johann Gottfried (*Mohrungen (E. Prussia) 25 VIII 1744; ∞1773 Caroline Flachsland; †Weimar 18 XII 1803), German critic. After studying theology at Königsberg Herder became a pastor in Riga. His *Fragmente* with their evolutionary view of literature caused a stir. In 1769 he resigned and travelled to France by sea. His *Journal* of this voyage is a fascinating document of the man and his mind. In Strasbourg he met Goethe (Sept. 1770), whose mind he greatly stimulated by his fertile ideas. In 1771 he became court chaplain at Bückeburg. His essays *Von deutscher Art und Kunst* influenced the 'Sturm und Drang'. In 1776, through Goethe's mediation, Herder was made court chaplain and superintendent in Weimar. Here he spent the rest of his life (apart from a journey to Italy in 1788), at variance with Goethe at first and in close harmony with him from 1783 to 1790, when a serious breach occurred. In his last years he waged an unsuccessful campaign against Kant's philosophy.

Herder's earlier works considerably influenced his contemporaries and his later writings, though less immediately successful, had far-reaching effects. A critic of perception with a sense of continuity and perspective, he formulated the view that history is a process resembling organic growth.

Verse: *Der Cid* (1803).—Drama: *Brutus* (1774).—Anthologies: *Volkslieder* (1778; title since 2nd ed. *Stimmen der Völker in Liedern*, 1807); *Lieder der Liebe* (1778).—Various: *Über die neuere deutsche Literatur* (*Fragmente*) (1767); *Kritische Wälder* (3 vols, 1769); *Abhandlung über den Ursprung der Sprache* (1772); *Von deutscher Art und Kunst* (1773); *Ursachen des gesunkenen Geschmacks* (1775); *Älteste Urkunde des menschlichen Geschlechts* (2 vols, 1774–76); *Auch eine Philosophie der Geschichte zur Bildung der Menschheit* (1774); *Vom Geist der ebräischen Poesie* (1782); *Ideen zur Philosophie der Geschichte der Menschheit* (4 vols, 1784–91); *Adrastea* (6 vols, 1801–03).—*Sämtliche Werke* (45 vols, 1805–20), ed. B. Suphan (33 vols, 1877–1913).

Karoline Herder, *Erinnerungen aus dem Leben Herders* (2 vols, 1820); E. G. von Herder, *J. G. v. Herders Lebensbild* (6 vols, 1846); R. Haym, *H.* (2 vols, 1880–85); E. Kühnemann, *Herders Leben* (2nd edn. 1912); H. Meyer-Benfey, *H. und Kant* (1904); C. Siegel, *H. als Philosoph* (1907); A. Bossart, *H., sa vie et son œuvre* (1916); G. Weber, *H. und das Drama* (1922); T. Litt, *Kant und H. als Deuter der geistigen Welt* (1930); A. Gillies, 'H. und Ossian', in *Neue Forschung*, 19 (1933); B. v. Wiese, *H.* (1939); A. Closs, 'Wurzeln der Romantik im Reifeschaffen Herders', in *Helicon*, 3 (1940); H. Reisiger, *H.: Selbstzeugnisse und Berichte* (1942); J. W. Eason, *H. in Germany* (1945); A. Gillies, *H.* (1945). H.B.G.

Heredia, José María de (*Santiago de Cuba 31 XII 1803; †Mexico City 7 V 1839), Cuban poet. Though a national hero, he spent most of his literary life in Mexico and the U.S.A. He is usually grouped with Bello and Olmedo but is nearer romanticism than they. In form, he is frequently neo-classical, and his strong moralizing strain also recalls the 18th-century outlook which survived longer in the Spanish-speaking world. Nevertheless in his best-known poems (*En el teocalli de Cholula*, *Himno al sol* and, above all, *Niágara*), there is a distinctly romantic stamp, marked by a slightly extravagant diction. Heredia's extreme sensibility is not always adequately represented by his bold but not altogether convincing imagery.

Poesías (New York, 1825; and many subsequent eds; inc. *The Odes of Bello, Olmedo and Heredia*), ed. E. C. Hills (N.Y. and London, 1920).—Translations: *Selections from the Poems of Don J. M. H.* . . by J. Kennedy, (La Habana, 1844). E.Sa.

Heredia, José Maria de (*Fortuna Cayafère, Cuba 22 XI 1842; †Bourdonné 3 X 1905), French poet. Heredia's father was Spanish, his mother French. He studied at the Ecole des Chartes and was librarian at the Arsenal. He was a friend of Leconte de Lisle and the outstanding exponent of the parnassian theory of poetry. The whole of his published output is contained in *Les Trophées*, a volume of 118 sonnets and a few longer pieces (1893). He was a master of the sonnet, which he conceived as a highly wrought miniature, brilliantly coloured and technically impeccable. His poetry is marked by a wealth of detailed erudition, and a rare feeling for the civilizations of the past and for landscape.

A. Fontaines, *J. M. de H.* (1905); E. Langevin, *J. M. de H., études et sources* (1907); M. Ibrovac, *J. M. de H., La vie et l'œuvre* and *Les sources des Trophées* (2 vols, 1923). M.G.; J.P.R.

Herger: see Spervogel.

Herman the Lame (*1013; †24 IX 1054), German scholar, was the son of Count Wolferad of Alshausen and a monk of Reichenau. His chief work was a chronicle to the year 1054, but he also wrote didactic poetry, hymns, a martyrology and treatises on the Astrolabe.

Migne, *Patr. Lat.*, 143; *Musica*, ed. H. Ellenwood (1936). R.R.R.

Hermes, Johann Timotheus (*Petznick (Pomerania) 31 V 1738; †Breslau 24 VII 1821), German novelist. Hermes was a pastor, a teacher, then an army chaplain before settling as professor of theology at Breslau. He imitated the novels of Richardson and Fielding, achieving his chief success with the sentimental yet realistic *Sophiens Reise*.

Miss Fanny Wilkes (2 vols, 1766); *Sophiens Reise von Memel nach Sachsen* (5 vols, 1769–73); *Für Töchter edler Herkunft* (3 vols, 1787); *Für Eltern und Ehelustige* (5 vols, 1789); *Anne Winterfeld* (1801).

G. Hoffmann, *J. T. H.* (1911); K. Muskalla, *Die Romane von H.* (1912). H.B.G.

Hermes Trismegistus, fictitious divine author of a body of religious writings in Greek, dating in their present form from the second half of the 3rd century A.D. With their strange jumble of vulgarized platonism, traditional polytheism, Egyptian theology, Babylonian astrology, and the quest for personal salvation, the texts reveal to us the background of popular religion against which neo-platonism and Christianity grew.

A. D. Nock and A. J. Festugière, *Hermès Trismegiste* (2 vols, 1945); W. Gundel, *Neue astrologische Texte des H. T.* (*Abh. bayer. Ak.* N.F. 12, 1936); W. Scott, *Hermetica* (4 vols, 1924–36; text, Eng. tr. and comm.).

J. Kroll, *Die Lehren des H. T.* (1914); G. Heinrici, *Die Hermesmystik und das Neue Testament* (1918); F. Bräuninger, *Untersuchungen zu den Schriften des H. T.* (1926); R. Reitzenstein, *Die hellenistischen Mysterienreligionen* (3rd ed. 1927); J. Geffcken, *Der Ausgang des griechisch-römischen Heidentums* (2nd ed. 1929); H. Gressmann, *Die orientalischen Religionen im hellenistisch-römischen Zeitalter* (1930); C. H. Dodd, *The Bible and the Greeks* (1935); A. J. Festugière, *La révélation d'Hermès Trismegiste* (2 vols, 1944–49); F. Cumont, *Lux Perpetua* (1949). R.B.

Hernández, José (*Pueyrredón 10 XI 1834; †nr Buenos Aires 1894), the chief poet of *gaucho* literature (q.v.). Hernández had first-hand experience of life on the *estancias* and created his *gauchos* out of real understanding of the type. His two long narrative and reflective poems reproduce (without sentimental idealization) the rough nobility of a fast-disappearing type which had its roots in the colonial origins of Argentinian nationality and was the symbol of the old population contrasted with the new immigrant. This nostalgic note is reflected in the pathetic story of Martín Fierro which preserves, as nearly as we are now likely to recover them, the linguistic and cultural peculiarities of the *gaucho*.

El Gaucho Martín Fierro (1872; *The Gaucho M. F.*, tr. W. Owen, 1935); *La vuelta de M. F.* (1879). E.Sa.

Herne, JAMES A. (*Cohoes, N.Y. 1 II 1839; ∞1866 Helen Western, 0|0; ∞1878 Katherine Corcoran; †New York 2 VI 1901), American playwright and actor. A pioneer of stage realism, he wrote homely folk drama and sombre studies of social problems.

Shore Acres and Other Plays (1928; incl. *Margaret Fleming, The Reverend Griffith Davenport, Sag Harbor*); *The Early Plays of J. A. H.*, ed. A. H. Quinn (1940). H.L.C.

Hero, Greek mathematician from Alexandria (prob. 2nd century B.C.). He made also important discoveries in physics and invented the jet turbine (steam). He has left an amusing account of automatic machines, including an automatic puppet show and a machine for issuing holy water.

V Prou, *Les Théâtres d'Automates* (1877); A. G. Drachmann, 'Hero's adjustable syphons', in Jour. Hell. Stud., 52 (1932) and 'Hero's screwcutter', *ibid.*, 56 (1936). T.B.L.W.

Herodas (3rd century B.C.), writer of Greek *mimiamboi*, mimes in an iambic metre, intended perhaps for reading and recitation. In *Pornoboskos* a brothelkeeper pleads against a client; his oily unscrupulousness is neatly revealed in the contrast between the legal form and the mundane subject. Elsewhere we see women in intimate conversation, visiting a temple or a fashionable shoemaker; a mother has her son whipped by his tutor; a jealous mistress is persuaded not to punish her slave lover. *Enhypnion* contains a dream-narrative through which Herodas symbolized his aspiration to be a modern Hipponax. The poems are commended by the subtle, rather acid skill of their portraits.

Ed. J. A. Nairn (1904); W. Headlam and A. D. Knox (1922; with tr.); A. D. Knox (Loeb Libr. 1929, with Theophrastus' *Characters*). E.W.H.

Herodian, AELIUS HERODIANUS (*fl.* late 2nd century A.D.), Greek grammarian. Son of Apollonius Dyscolus, born in Alexandria, taught in Rome. Author of many grammatical works, of which the principal was his *General Prosody*. Being more accessible and simpler than those of his great predecessors, they became canonical in later antiquity.

A. Lentz, *Herodiani technici reliquiae* (2 vols, 1867–70); A. Hilgard, *Excerpta ex libris Herodiani technici* (1887); A. Ludwich, *Herodiani technici reliquiarum supplementum* (1891).

J. E. Sandys, *Hist. of Class. Scholarship*, I (3rd ed. 1921). R.B.

Herodotus (*Halicarnassus, Ionia 490/480; †Thurii ?, Italy 430/425 B.C.), Greek historian. Born of an eminent local family; the epic poet Panyasis was his uncle or cousin. As a young man, Herodotus was involved in a conspiracy against Lygdamis, the tyrant of Halicarnassus, and had to go into exile in Samos, from which his mother's family may have come. Later he took part in the expulsion of Lygdamis, but had again to leave for political reasons. This time he sought a new home in the west, as one of the founders of the Athenian colony of Thurii in 444. In the earlier part of his life he not only travelled widely in Greece proper, where he had connexions particularly at Athens and Delphi, but made trips to the Black Sea, Asia Minor, Syria, Babylon, Egypt and Cyrene. The purpose of these journeys is uncertain: it may have been trade.

The unifying theme of Herodotus' history of the Persian wars (in 9 books) is the conflict between Greece and the principal Asiatic power, which he recounts in detail from Croesus' conquest of the Greek cities of Asia Minor in the middle of the 6th century to the capture of Sestos in 478. But the treatment is discursive in the extreme, including much ethnological and anecdotal matter.

Herodotus' sources were largely oral. In his travels he questioned and listened to all manner of men, Greeks and barbarians alike, though he knew no language but Greek. Of the earlier Greek 'logographers', in whose footsteps he was following, the only one whom he mentions by name is Hecataeus of Miletus. Like all ancient historians, except perhaps Thucydides, he is uncritical in his attitude towards his sources. Yet he does not vouch for the truth of everything he repeats: he can often stand aside and leave the reader to judge.

His conception of historical causality is at bottom a religious one. Offence against the order of the universe is avenged by divine power. Hence Herodotus asks not so much 'what is the cause of this or that event?' as 'who is to blame for it?'. He has much in common with his contemporary Sophocles.

He has an unbounded curiosity and is a master of narrative style. But he has an additional interest today, in that he preserves information on the habits and beliefs of ancient peoples in Greece and the east which we are only now able to appreciate. He deserves to be called 'the father of anthropology' as much as 'the father of history'.

C. Hude, *Herodoti Historiae* (2 vols, 3rd ed. 1927); A. H. Sayce and R. W. Macan, *H.* (6 vols, 1883–1908; text and comm.); H. Stein, *Herodotos* (5 vols, 4th–6th ed. 1893–1908; Ger. comm.); B. A. van Groningen, *H.' Historiën* (5 vols, 1946 ff.; with Dutch comm.); W. W. How and J. Wells, *A Commentary on H.* (2 vols, 1912); tr. A. D. Godley (4 vols, 1925), G. Rawlinson (repr. 1935), G. C. Macaulay (repr. 1914); J. E. Powell (2 vols, 1949; the most accurate).

J. E. Powell, *A Lexicon to H.* (1938); A. Hauvette, *Hérodote, historien des guerres médiques* (1894); G. B. Grundy, *The Great Persian War* (1901); J. B. Bury, *The Ancient Greek Historians* (1909); W. Aly, *Volksmärchen, Sage und Novelle bei Herodot* (1921); J. Wells, *Studies in H.* (1923); T. R. Glover, *Herodotus* (1924); W. Spiegelberg, *The Credibility of H.' Account of Egypt* (1927); F. Focke, *Herodot als Historiker* (1927); P. E. Legrand, *Hérodote, Introduction* (1932); M. Pohlenz, *Herodot* (1937); J. E. Powell, *The History of H.* (1939); J. Myres, *H.: the Father of History* (1953). R.B.

Héroët, Antoine (*Paris 1492?; †Digne 1568), French poet who wrote in Marot's vein, was esteemed by the Pléiade poets and protected by Marguerite d'Angoulême. He became bishop of Digne (1552). He developed the platonic conception of love in *L'Androgyne* and in his chief work, *La Parfaicte Amye*. In the literary dispute known as the *Querelle des femmes* (or *des amies*) he championed woman as a pure and elevated being in contradistinction to her detractors such as B. de La Borderie (*L'Amye de court*, 1541) and Rabelais (in his *Tiers Livre*). See Fontaine, C., Papillon, A.

L'Androgyne (wr. 1536, pub. 1542); *La Parfaicte Amye* (1542).—*Œuvres poétiques*, crit. ed. F. Gohin (2nd ed. 1943).

A. Lefranc, *Écrivains français de la Renaissance* (1914). G.B.

Herp, Henricus (*Erp? in Brabant; †Malines 22 II 1478), Dutch mystic. Originally a follower of the Modern Devotion, he later joined the Franciscans whose provincial he eventually became. He wrote *Spieghel der Volcomenheit*, a treatise on mystical theology, strongly reminiscent of Ruusbroec; by way of the Latin version it was translated into several European languages.

Spieghel, ed. L. Verschueren (2 vols, 1931).

L. Verschueren, 'Leven en werken van H. H.', in Coll. Neerl. Franc., II (1931); M. M. J. Smits van Waesberghe, *Het verschilpunt van de opheffing des geestes bij Jan van Ruusbroec en H. H.* (1945). J.J.M.

Herrera, Fernando de (*Seville 1534; †Seville 1597), Spanish poet and humanist. He lived at Seville where he devoted himself to literature. His only passion was a platonic one for Leonor de Millán, countess of Gelves, his Laura. His love poetry is elegant, Italianate, slightly monotonous in quantity, but excellent in small doses. His two great patriotic odes on Lepanto and on king Sebastian's death employ biblical imagery toi mply that the Spaniards, in victory or defeat, are the new chosen people. The style of his poems is half way between Garcilaso's and Góngora's. He published only a selection of his poems (*Algunas obras*) in 1582; the posthumous edition of 1619 contains many more, with curious variants in those common to both editions. His literary theories are explained in his learned commentary on Garcilaso (1580), a landmark in Spanish aesthetic history; he emphasized elegance and fitness, classicism. His prose history of the world has not survived, but he published an account of the Cyprus war and Lepanto (1572) and some meditations on the life and death of Thomas More (1592). He had his own system of punctuation, spelling and even typography; he was Spain's most thorough man of letters.

Obras de Garci Lasso de la Vega con anotaciones (1580); *Controversia sobre sus anotaciones a las obras de Garcilaso*, ed. J. M. Asensio (1870); Bibl. Autores Esp., XXXII (repr. of 1619 ed.); *Algunas obras*, ed. A. Coster (Paris, 1908); *Poesías* (reprint of *Algunas obras*), ed. V. García de Diego (1914); *Rimas inéditas*, ed. J. M. Blecua (1948); *Relación de la guerra de Chipre*, ed. M. Salvá and P. Sainz de Baranda (*Colección de documentos inéditos para la historia de España*, XXI, 1852); *Tomás Móro*, ed. F. López Estrada, in Arch. Hispalense 39/41 (1949).

A. Coster, *F. de H.* (*el Divino*) Paris, 1908); R. O. Jones, 'El *Tomás Moro* de F. de H.', in Boletín de la Real Academia Española, 30 (1950). E.M.W.

Herrera, Gabriel Alonso de (*Talavera de la Reina 147–; †after 1539), Spanish writer on agriculture. He studied at Granada, travelled in Europe, held a chair at Salamanca and was chaplain to Ximenes (Cisneros). His *Obra de agricultura* (1513) became a standard work, which underwent many revisions by other hands. The first edition contains some excellent prose and deserves a modern edition.

Agricultura general (4 vols, 1818), ed. A. Burgos (1858). E.M.W.

Herrera y Reissig, Julio (*Montevideo 9 I 1875; †18 III 1910), Uruguayan poet of the *modernista* movement. Influenced by Rubén Darío in Buenos Aires, across the river, Herrera became the leader of a new poetic movement in his own city. It was the extravagant side of the movement that attracted him, and he adopted an ivory-tower attitude and set out to astonish the vulgar and, even more, the critics and *cognoscenti*. Perhaps the most experimental of the *modernistas*, he invented new words and gave old ones new meanings and used and introduced strange figures and images into his verse. Metrically he is firmly established in the new musicality of the movement, and is consequently dull. Nowadays his poetry is unsurprising, but there is no doubt that he anticipated by at least ten years some of the developments of later 'experimental' poetry in France and Spain. In feeling, Herrera's work is characterized by a melancholy heartlessness. During his life his verse was published only in periodicals.

Obras completas (5 vols, 1913); *Los parques abandonados* (1919); *Las pascuas del tiempo* (1920); *Los peregrinos de piedra* (Paris, 1923); *Seis relatos* (1929); *Obras Completas* (Madrid). E.Sa.

Herrera y Tordesillas, ANTONIO DE (*Cuéllar 1559; †Madrid 1625), Spanish historian. He spent some years in Italy, then became historiographer for Castile and the Indies. He wrote about a great variety of historical topics, including his famous general history of the Indies. His work is generally accurate but diffuse. He also translated part of Tacitus' *Annals*.

Historia de lo sucedido en Escocia y Inglaterra (1589); *Historia general de los hechos de los castellanos en las islas y tierra firme del mar Océano* (1601–15; 1934), *The General History of the vast Continent and Islands of America, commonly called the West Indies*, tr. J. Stevens (6 vols, 1725–26). E.M.W.

Herrick, ROBERT (*London? 24 VIII 1591; †Dean Prior X 1674), English clergyman and poet who harmonized in his verse and life a matter-of-fact religious sincerity with an enjoyment of mundane affairs and a re-creation of a classical bucolic spirit. Apprenticed (1607) to his uncle, Sir William Herrick, the goldsmith, he broke away (1613), entering St John's College, Cambridge. After some years in London, friendly with Jonson and court wits, Herrick took orders, accompanying Buckingham as chaplain to the Isle of Rhé (1627). Vicar of Dean Prior (1629) until ejected (1647), he apparently lived mostly in London till 1662 when he returned to Dean Prior. Excelling as an epigrammatist and lyrist, Herrick was a superb master of technique. B.L.J.

Hesperides (1648, includes *Noble Numbers*); *Works*, ed. T. Maitland (2 vols, 1823); *The Complete Poems*, ed. A. B. Grosart (3 vols, 1876), G. Saintsbury (2 vols, 1893), A. W. Pollard (2 vols, 1891), H. Wolfe (4 vols, 1928).

F. W. Moorman, *R. H.* (1910); F. Delattre, *R. H.* (1912); L. Mondel, *R. H.* (1927); E. Blunden, *Votive tablets* (1931); E. J. M. Easton, *Youth Immortal* (1934). J.R.B.

Herschel, SIR JOHN FREDERICK WILLIAM (*Slough 7 III 1792; ∞1829 Margaret Stewart; †Hawkhurst 11 V 1871), English astronomer who wrote on many scientific subjects and translated from the *Iliad* and Schiller.

Preliminary Discourse on Study of Natural Philosophy (1830); *Outlines of Astronomy* (1849); *Essays* (1857); *Familiar Lectures on Scientific Subjects* (1867).

A. M. Clerk, *The Herschels and Modern Astronomy* (1895). R.M.H.

Hertz, HENRIK (*Copenhagen 25 or 27 VII 1798; ∞1850 Louise Josephine von Halle; †*ibid.* 25 II 1870), Danish poet and playwright. At Copenhagen Hertz studied law, and his first plays were published under various pseudonyms. He was a close friend of J. L. Heiberg and his family, and to him also perfection of form was more important than content. In his early *Gengangerbreve* ('Letters of a Ghost'), he took a number of contemporary poets to task for their sins against artistic form.

Hertz wrote several light comedies in a bourgeois setting and some romantic plays. In Denmark *Svend Dyrings Hus*, a refined pastiche, based on medieval ballad motifs, was most appreciated, in England *King René's Daughter* gained an immense popularity. His poems are often a clever imitation of style, but they are always harmonious, and sometimes have an undertone of melancholy and resignation.

PLAYS: *Hr. Burchard og hans Familie* (1826); *Amors Genistreger* (1830); *Sparekassen* (1836); *Svend Dyrings Hus* (1837); *Kong Renés Datter* (1845; *King René's Daughter*, tr. T. H. Martin, 1850); *Ninon* (1848).—VERSE: *Gengangerbreve* (1830); *Lyriske og dramatiske Digte* (2 vols, 1841–44); *Digte* (4 vols, 1851–62).—NOVEL: *Stemninger og Tilstande* (1839).—*Breve til og fra Henrik Hertz*, ed. P. Hertz (1895).—*Dramatiske Værker* (18 vols, 1854–73).

H. Kyrre, *H. H., Liv og Digtning* (1916). E.B.

Hertz, WILHELM (*Stuttgart 24 IX 1835; †Munich 7 I 1902), German poet, who, first influenced by Uhland, belonged to the circle of Munich poets. Combining the virtuosity of that circle with the imagination of a scholar, he made medieval German and Romance epics accessible to his contemporaries through translations and re-interpretations.

Gedichte (1859); *Lanzelot und Ginevra* (1860; tr. C. Bruce, 1865); tr. *Das Rolandslied* (1861); tr. *Marie de France* (1862); *Hugdietrich's Brautfahrt* (1863); tr. *Aucassin und Nicolette* (1865); *Bruder Rausch, ein Klostermärchen* (1882); *Spielmannsbuch: Novellen in Versen aus dem 12. und 13. Jh.* (1886).—*Gesammelte Dichtungen* (1900); *Gesammelte Abhandlungen*, ed. F. v. d. Leyen (1905).
R. Weltrich, *W. H.* (1902). H.A.P.

Hervás y Cobo de la Torre, JOSÉ GERARDO DE (†1742), Spanish satirist, priest and professor at Salamanca. Under the pseudonym of Jorge Pitillas he published his famous verse satire against bad writers (1742). Here the influence of Latin authors and of Boileau is combined with Spanish satirical models. He also used the pseudonym of Don Hugo Herrera de Jaspedós.

Sátira contra los malos escritores de este siglo, in Bibl. Autores Esp., 61; L. A. de Cueto, 'Bosquejo histórico-crítico de la poesía castellana en el siglo 18', *ibid.*
R.M.N.

Hervás y Panduro, LORENZO (*Horcajo, Cuenca 1735; †Rome 1809), Spanish philologist. After the expulsion of the Jesuits (1767) he lived mainly in Italy. He is considered the founder of comparative philology. In his *Catálogo* he examined the peculiarities of 300 languages, the relationship between them (e.g. Malay and Polynesian) and their relation to ethnography. He drew up grammars for 40 languages.

Catálogo de las lenguas de las naciones conocidas (6 vols, 1800–05); *Idea dell' Universo* (21 vols, Rome, 1778–87); *Escuela española de sordomudos o arte para enseñarles a escribir y hablar el idioma español* (2 vols, 1795); *Viaje estático al mundo planetario* (4 vols, 1793–94).
C. Viñas, 'H. y P. y la filología comparada', in Filosofía y Letras, 17, 18 (1917); A. González Palencia, 'Nuevas noticias bibliográficas del Abate H. y P.', in *Miscelánea conquense* (1929).
R.M.N.

Hervey, JAMES (Hardingstone, Northants 26 II 1713; †Weston Favell 25 XII 1758), English clergyman whose platitudinous reflections, written in pompous style but marked by genuine appreciation of nature, achieved wide but transitory popularity.

Meditations and Contemplations, 2 vols (1745–47); *Dialogues between Theron and Aspasio* (3 vols, 1755).—*Collected Works* (with Life by Birch, 6 vols, 1769). R.M.H.

Hervey, JOHN, Lord Hervey of Ickworth (*15 X 1696; ∞1720 Mary Lepell; †Ickworth 5 VIII 1743), English politician and man of letters, writer of defamatory memoirs of court of George II and literary duellist with Pope.

Letter from a Nobleman at Hampton Court to a Doctor of Divinity (1733; Pope's reply, *Letter to a Noble Lord*, 1733); *Verses to the Imitator of Horace* (with Lady Mary Wortley Montagu, 1733); *Memoirs of the reign of George II* (3 vols, ed. Croker, 1848).
Lord Hervey and his Friends, ed. Earl of Ilchester (1950). R.M.H.

Herwegh, GEORG (*Stuttgart 31 V 1817; †Baden-Baden 7 IV 1875), German revolutionary poet, whose stirring verse helped precipitate the 1848 revolution, and brought him a short burst of glory, too soon extinguished by his own acts of folly. An empty, ineffectual man, but a careful and occasionally effective poet.

Gedichte eines Lebendigen (2 vols, 1841–44; 12th ed. 1896); *Einundzwanzig Bogen aus der Schweiz* (1843); *Neue Gedichte* (1878).—*Werke*, ed. H. Tardel (3 vols, 1909); *Briefe von und an H.*, ed. M. Herwegh (1896); *Briefwechsel mit Marie d'Agoult* ('*Au printemps des dieux*'), ed. M. Herwegh (Paris, 1929); *Aus Herweghs Nachlass*, ed. V. Fleury (1911).
V. Fleury, *Le poète G. H.* (1911); E. Baldinger, *H.: die Gedankenwelt der Gedichte eines Lebendigen* (1917); B. Kaiser, *Der Freiheit einer Gasse* (1947). H.A.P.

Herxen, DIRC VAN (*1381; †21 III 1457), Dutch poet and writer, from 1410 head of the Brethren of the Common Life at Zwolle. His sermons, letters and translations are lost; a number of tracts in Latin and two songs in the vernacular are still extant.

P. H. J. Knierim, *D. v. H.* (1926); A. Hyma, *The Christian Renaissance* (1925) and *The Brethren of the Common Life* (1950). J.J.M.

Herzen (Russ. GERTSEN), ALEXANDER IVANOVICH (*Moscow 6 IV 1812; ∞1838; †Paris 21 I 1870), Russian author. Illegitimate son of a wealthy landowner, he had a good education and entered Moscow university at the beginning of the 1830s. Here he formed, together with the subsequent poet Ogarëv, a group of radical-minded students, interested in social and political problems. Later he was exiled to the north and worked there as an official. In 1839 he returned to Moscow and St Petersburg, and in January 1847 he left Russia for abroad whence he waged a relentless war against serfdom and autocracy. In 1852 he settled in London where, in June 1853, he opened a Russian printing press for 'illegal' literature. Here he printed between 1857 and 1865 his radical newspaper Kolokol ('The Bell'), which was regularly smuggled into Russia, and the periodic miscellany, *Polyarnaya zvezda* ('The Polar Star', 1855–69). His influence among the Russian radicals was enormous, but after the reforms of 1861 began to decline. His contacts with the progressive minds of Europe ranged from Garibaldi and Mazzini to Proudhon, Kossuth, Louis Blanc etc. The last two years of his life he spent mostly in Geneva.

Herzen's life can be divided into two parts: before and after he had left Russia. With his Russian period coincide his early philosophic and scientific essays, his aphoristic narrative *Dr. Krupov*, and above all his psychological novel *à thèse*, *Kto vinovat* ('Whose Fault', 1847) in which the influence of George Sand is unmistakable. During his stay abroad Herzen became disappointed with the bourgeois mentality of the West and gave vent to his disappointment in a number of essays and articles, above all in his book, *S togo berega* ('From the other Shore', 1851). In polemical disputes he had few equals, as one can gather from his *Pis'ma staromu tovarishchu* ('Letters to an Old Comrade', 1869), the comrade being M. Bakunin, with whose anarchism he disagreed. Sceptical about the future of socialism in the West, Herzen tried to work out his own agrarian type of socialism based on the patriarchal community of the Russian peasants—the *mir*—as distinct from the proletarian socialism of Marx and Engels. This agrarian socialism was largely responsible for the growth of the *narodnichestvo* or the 'populist' movement in Russia and was echoed by the Russian 'social revolutionaries' as late as 1905 and 1917. In addition Herzen wrote a number of articles and pamphlets in French in order to acquaint western Europe with what was going on in Russia. Yet the crown of his writings is his brilliant collection of memoirs, *Byloe i dumy* (1861–67), one of the great works in Russian prose.

Sochineniya Gertsena (10 vols, Geneva 1875–79); *Polnoye sobranie sochineniy Gertsena* (22 vols, 1915–25); *Kto vinovat* (1921); *Izbrannye* (1945); *Byloe i dumy* (1946); *Izbrannye filosofskie proizvedeniya* (1946). *The Memoirs of Herzen*, tr. J. Duff (2 vols, 1923); *Past and Thoughts*, tr. C. Garnett (5 vols, 1924–26).

There are numerous monographs and studies of Herzen: V. Baturinsky (1904); S. Vetrinsky (1908); A. Veselovsky (1909); V. Bogucharsky (1912); V. Friche (1920); Ivanov-Razumnik (1920); K. Levin (1922); J. Steklov (1923); I. Novich (1937); N. Antsiferov (1945); N. S. Derzhavin (1947) etc. Of great importance is *Literaturnoye nasledstvo*, 39 and 40, dealing with Herzen (1941).

O. von Sperber, *Die sozialpolitischen Ideen A. Herzens* (1894); M. von Meysenbug, *Memoiren einer Idealistin* (1903); T. Passek, *Iz dal'nikh let* (1905–06); T. G. Masaryk, *The Spirit of Russia* (1919); R. Labry, *A. I. Herzen* (1929); E. H. Carr, *The Romantic Exiles* (1933). J.L.

Hesdin: see ACART DE HESDIN.

Hesiod, Greek poet, from Ascra in Boeotia, where his father had settled after an unsuccessful career at Cyme in Aeolis. Hesiod quotes Homer and is quoted by Archilochus; his date therefore is probably at the very end of the 8th century B.C. His hexameter poetry is a rival to Homeric poetry and he defeated a Homeric poet at a contest in Euboea. Three works survive under his name: *Works and Days*, *Theogony*, *Shield of Heracles* (the last probably a school piece of the late 7th century). The *Works* (to which the *Days*, a catalogue of lucky and unlucky days, are appended) is a speech of advice to his brother Perses to follow justice and agriculture rather than sharp practice and commerce; the *Theogony* gives a genealogy of the gods, goddesses and heroes of Greece. Hesiod thus stands midway between the anonymous poetry of Homer, to whom he is indebted for metre and much of his style and vocabulary, and the autobiographical poetry of Archilochus whom he heralds by addressing his brother in his contemporary Boeotian setting. He also anticipates Ionian philosophy by starting his *Theogony* with Chaos and Eros and by personification of abstract ideas. He is indebted to eastern sources in the legend of Uranus etc.

A. Rzach, *Hesiodi carmina* (1913); H. G. Evelyn-White, *H.* (1926, with tr.); T. A. Sinclair, *H.: Works and Days* (1932, with comm.); F. Jacoby, *Theogonia* (1930).

O. Gigon, *Ursprung der griech. Philosophie* (1944); R. D. Barnett, 'H. and Kumarbi', in Jour. Hell. Stud., 65 (1945); A. R. Burn, *The World of H.* (1936). T.B.L.W.

Hessus (KOCH ?), HELIUS EOBANUS (*Helgehausen 6 I 1488; †Marburg 4 X 1540), German humanist. 'Brilliant but bibulous', Hessus, for most of his life a leading light at Erfurt, wrote facile, often artistic Latin verse and was considered by many the foremost poet of his age. He translated the *Iliad* and the Psalms into Latin hexameters.

Bucolicon (1509); *Heroides christianae* (1514–32); *Noriberga illustrata* (1532), ed. J. Neff

(1896); *Psalterium* (1538); *Sylvae* (1539); *Ilias* (1540); *Epistolae familiares* (1543).
J. Camerarius, *Narratio de Eob. Hesso* (1553), ed. Kreyssig (1843); G. Schwertzell, *H. E. H.* (1874); C. Krause, *H. E. H.* (2 vols, 1879). D.G.D.

Hesteau, Loys (*Blois *c.* 1560; †after 1624), French poet. His youthful poems show the influence of Ronsard. Much later he composed the 'hermetic' poems—quasi-scientific verse on alchemy in a necessarily recondite style—which make him an interesting occultist poet.

Les Œuvres poétiques (1578); *La Vérité de la physique minérale* (1620); *La Table d'Hermès expliquée par sonnets* (1620); *Traité du sel secret* (1621); *L'Azoth des philosophes* (1624).
A. M. Schmidt, *La Poésie scientifique en France au 16e siècle* (1939). G.B.

Hexham, John of (*fl.* 1180), English chronicler and prior of Hexham. He wrote a continuation of the Latin chronicle of Symeon of Durham, covering the years 1130–54. His work is particularly valuable for the ecclesiastical history of northern England and seems to embody personal knowledge of some of the later events he describes.

Ed. J. Raine, *Priory of Hexham*, I (Surtees Soc., 1864). S.J.L.

Heye, Jan Pieter (*Amsterdam 1 III 1809; ∞1850 Maria M. van Voorst; †*ibid.* 24 II 1876), Dutch poet, surgeon, co-founder of De Muzen, contributor to De Gids. His poems, his activities in the cause of music and his important social work all aimed at popular education; in addition he wrote intimate, homely verse.

Zangen der liefde (1843); *Kinderliederen* (3 vols, 1844–45); *Sprookjes* (3 vols, 1846–47); *Al de Volksdichten* (2 vols, 1865); *Innigst leven eens dichters* (2 vols, 1873–74); *Poezie op den levensweg* (1876).
E. van Renesse, *J. P. H.* (1909); L. Wirth, *Een eeuw kinderpoëzie* (1926); D. L. Daalder, *Wormcruyt met suycker* (1950). J.W.W.

Heylin, Peter (*Burford 1600; ∞Oxford 1628 Laetitia Highgate, or Heygate; †London 8 V 1662), English theologian, historian and writer of books on geography, who went through vicissitudes in the civil war period, but attacked L'Estrange's *Life of Charles I* (1656). Heylin wrote much of *Mercurius Aulicus*, the royalist news-sheet (1643–44). His *Examen Historicum* attacked Fuller and Sanderson (1658–59).

Microcosmus, or A Little Description of the Great World (1621); *The History of St George of Cappadocia* (1631; 1633); *Ecclesia Restaurata; or, the History of the Restoration* (1661), ed. J. C. Robinson, with the life by J. Barnard (1849). B.L.J.

Heym, Georg (*Hirschberg 30 X 1887; †drowned in the Havel 16 I 1912), German poet. The modern big city is the centre of his poetry, but the treatment shows how different his conception was from that of the naturalists. While they had tried to include the modern town amongst the subjects worthy of poetic praise, Heym's visions of frightening solitude in the midst of crowds of people and masses of stone foreshadow the nightmares of expressionism, in subject matter as well as in poetic diction.

Verse: *Der ewige Tag* (1911); *Umbra Vitae* (1912); *Marathon*, ed. B. Möllhausen (1914); *Gesammelte Gedichte*, ed. C. Seelig (1947; with biog. and biblio.).—Various: *Der Athener Ausfahrt* (tragedy, 1907); *Der Dieb* (short story, 1913).
H. Greulich, *G. H., Leben und Werk* (1931); H. Urner, 'G. H.', in Die Sammlung, II (1947). R.W.L.

Heynlin: see Johannes a Lapide.

Heyns, Maria (*Schoonhoven 1621), Dutch poet, wrote a collection of short stories in prose alternating with poetry, *De Bloemhof der doorluchtige voorbeelden* (1647), adding edifying meditations to these 'lofty histories'. A.M.B.W.

Heyns, Zacharias (*Antwerp 1566; ∞1592? Anne Hureau; †Zwolle 1638?), Dutch printer-publisher and Protestant poet in the Rederijker tradition. He wrote a few collections of emblems, translations (Du Bartas's *Semaine* and Joh. v. Capua, *Voorbeelsels der Oude Wijse*, 1623) and a number of allegorical plays, among them *Dry Hooft-deucheden*, written for the lodge 'Het wit Lavendel' at Amsterdam, of which he was factor.

C. P. Burger, *De Amsterdamsche boekdrukkers en uitgevers in de 16e eeuw*, IV (1915); J. te Winkel, *Ontwikkelingsgang der Nederl. Letterk.*, III (1923); J Koopmans, in Taal en Letteren, XII (1902). J.J.M.

Heyrick, Thomas (*1650?; †VIII 1694), English poet and divine, educated at Peterhouse, Cambridge. Some of his *Miscellany Poems* (1691) are dull, others interesting.

The New Atlantis (with reflections on *The Hind and the Panther*, 1687); *Miscellany Poems* (1691; includes *The Submarine Voyage: a Pindarick poem*). B.L.J.

Heyse, Paul (*Berlin 15 III 1830; †Munich 2 IV 1914), German 'Novellen' writer, critic and translator. His father and grandfather were well-known philologists, and he himself wanted to be a lecturer in Romance languages. But in 1854 he was invited by the king of Bavaria to stay in Munich. So he became, together with Geibel, the centre of the Munich school of German poets, standing for traditionalism and continuity against the young literary movements of the time, naturalism and impressionism. The distrust of new ideas is the basic weakness of Heyse's work. His lasting merit is one of preservation: he was the first to collect 'Novellen' on a large scale (*Deutscher Novellenschatz*, 24 vols, 1871), and to develop a valuable theory of this literary form (known as his 'falcon theory'). His translations from the English, Spanish and Italian opened the way to new experiences for German readers. Heyse was the first German writer to receive, in 1910, the Nobel prize for literature; in the same year he was ennobled.

Novellen: *L'Arrabiata* (1855; *L'Arrabiata and other Stories*, tr. M. Wilson, 1867); *Das Mädchen von Treppi* (1858; *The Maiden of Treppi*, tr. A. W. Hinton, 1874); *Andrea Delfin* (1859; Eng. tr. 1864); *Novellen* (3 vols, 1890).—Novels: *Kinder der Welt* (2 vols, 1873; *Children of the World*, 1882); *Merlin* (1892).—Plays: *Kleine Dramen* (2 vols, 1889).—Various: *Italienische Dichter seit der Mitte des 18. Jahrhunderts* (tr. and essays, 5 vols, 1889–1905).—Letters: *Briefwechsel mit J. Burckhardt* (1916), *mit Th. Storm* (1917–18), *mit G. Keller* (1919), *mit E. Geibel* (1922), *mit Th. Fontane* (1928), *mit J. V. v. Scheffel* (1932), *mit M. v. Ebner-Eschenbach* (1935).—*Gesamtausgabe* (38 vols, 1871–1914).

H. Raff, *P. H.* (1910); H. Spiero, *P. H., ein deutscher Lyriker* (1910); A. Farinelli, *P. H.* (1913); R. M. B. Mitchell, *H. and his Predecessors in the Theory of the Novelle* (1916); M. Quadt, 'Die Einkleidungsform der Novellen P. H.s', in Germ. Rev., II (1927); P. Zincke, *P. H.s Novellentechnik* (1928); G. Gelosi, *P. H.s Leopardi-Übertragungen* (1936).
R.W.L.

Heywood, Jasper (*London 1535; †Naples 9 I 1597/8), English Jesuit poet and epigrammatist who translated Seneca; page of honour to princess Elizabeth. In 1562 he went into exile, returning in 1581 as vice-prefect of the Jesuit mission. Was imprisoned 1583–84 and deported in 1585.

The Sixt Tragedie of Seneca, entituled Troas (1559); *The Seconde Tragedie of Seneca entituled Thyestes* (1560); *The first Tragedie of Seneca, intitled Hercules Furens* (1561); all three ed. H. de Vocht, *Bang's Materialen* (1913); poems in *Paradyse of Daynty Deuises* (1576).
B.L.J.

Heywood, John (*London? 1497?; ∞Elizabeth Rastell; †*ibid.*? 1580?), English poet and playwright. Originally employed at the court of Henry VIII as a musician, Heywood was charged with raising and training a company of boy-players. His own plays mark a definite stage in the transition from medieval to renaissance drama. They are slight, but evince considerable freshness and vigour of dialogue, and some comic invention and power of characterization. Heywood was known as a wit and published collections of epigrams and proverbs. By his marriage he belonged to the circle of Sir Thomas More; himself a Roman Catholic, he was in highest favour under queen Mary and at her death went for a time into exile.

Johan Johan (1533); *The Pardoner and the Frere* (1533); *The Play of the Wether* (1533); *The Four Ps* (1543–47).—*Dramatic Writings*, ed. J. S. Farmer (1905).—*An 100 Epigrammes* (1550); *John Heywoodes Woorkes* (1562), ed. J. S. Farmer (1906).
J.B.B.

Heywood, Thomas (*Lincolnshire? *c.* VI 1573/4; ∞London 13 VI 1603 Anne Butler; †*ibid.* VIII 1641), English poet, dramatist of great versatility who also wrote pageants and prose pamphlets. Probably the son of Robert Heywood, rector of Bothwell and Ashby-cum Fenby, and apparently the Thomas Heywood, pensioner of Emmanuel College, Cambridge (1591), he went straight to London from the university, acting and writing in association with Henslowe to whom he was contracted (25 III 1598). Mentioned by Meres (1598), Heywood joined the Earl of Worcester's company, later Queen Anne's Men (1600). In 1608 he extended his range from plays with translation (through French) of Sallust, and with *Troia Britannica* (1609) almost all in *ottava rima*. About this date he probably wrote his ethical and educational defence of the stage, *An Apology for Actors* (1612). Heywood succeeded Dekker (1631) as writer of mayoral pageants for the City of London, and composed the masque in 1634 with Inigo Jones to celebrate the king's birthday. After *The Hierarchy of the Blessed Angels* and *Dialogues and Dramas* (1637) Heywood wrote many pamphlets, some anonymously. A writer of great industry and no small talent he could satisfy the taste of the vulgar with *Lucrece* and *The Four Prentices*, and that of the court with *The Fair Maid of the West*. A great user of dumb show and spectacle, his grasp of the verse techniques of poetic drama is sound; while his plots tend to be too multifarious he can still concentrate attention on a serious theme as in *A Woman Killed with Kindness* and further realistic atmosphere with a true poetic technique. B.L.J.

A Woman kilde with Kindness (1607), ed. Sir A. W. Ward (1897), K. L. Bates (1917); *The Late Lancashire Witches* (1634), ed. J. O. Halliwell-Phillipps (1853); *Dramatic Works* (selections only), ed. J. P. Collier and B. Field (2 vols, 1842–51), R. H. Shepherd (6 vols, 1874); *An Apology for Actors* (1612), ed. J. P. Collier (1841), R. H. Perkins (1941).

A. M. Clark, 'Bibliography', in Proc. Oxford Biblio. Soc. (1925); O. Cromwell, *T. H.* (1928); T. S. Eliot, *Selected Essays* (1932); A. M. Clark, *T. H.* (1931); F. S. Boas, *Introduction to Stuart Drama* (1946). J.R.B.

Hickes, George, titular bishop of Thetford (*Kirby Wiske 20 VI 1642; ∞London 13 IX 1679 Frances Marshall; †London 15 XII 1715), English non-juring clergyman, antiquarian and linguistic scholar. After success at Oxford (Fellow and Tutor of Lincoln College) he became chaplain to Lauderdale (1676), settling at Alvechurch (1686). A man of stern integrity, Hickes persisted in his studies, despite persecution, inspiring contemporaries and posterity with his fundamental compilations. B.L.J.

Institutiones Grammaticae Anglo-Saxonicae et Moeso-Gothicae (1689); *Linguarum veterum septentrionalium Thesaurus grammatico-criticus et archaeologicus* (2 vols, 1705).

D. C. Douglas, *English scholars* (new ed., 1951). J.R.B.

Hicks, William, 'Captain' (*Oxford ?), English editor of drolleries. His title was acquired by drilling men at the Restoration.

Oxford Drollery (1671; 1679); *London Drollery* (1672). B.L.J.

Hidalgo, Bartolomé José (*Montevideo 24 VIII 1788; †Morón 28 XI 1822), Uruguayan popular poet, one of the earliest to write in the cowboy style that was later to develop into the river Plate gaucho literature (q.v.). He wrote *cielitos* (a cowboy song-form) for guitar accompaniment but gained fame with his political dialogues in verse between two cowboys who discuss all the events of the years 1820 to 1822.

No complete collection; selections: in anthologies, beginning with *La Lira Argentina*, ed. M. Leguizamón and M. Falcao Espalter (1824); E. F. Tiscornia, *Poetas gauchescos* (1940). E.Sa.

Hidāyat, Riza Quli Khan (*Tehran 1800; †*ibid.* 1871), Persian man of letters, poet and scholar, served under the Qajar dynasty and was highly favoured at the court. Among other posts, he held those of minister of education and director of Dar ul-Funun (the Royal College). In 1851 he was sent as an envoy to Khiva. He describes this journey in his *Safar-Nama-ye Khiva*. His main works are of documentary character. His *Majma' al-Fusaha*, which contains biographies of about 700 Persian poets, with anthologies, is of first importance for the study of the subject. Little of his poetry has been published.

Majma' al-Fusaha (2 vols, Tehran, 1887); *Riyaz al-Arifin* (Tehran, 1887); *Farhang-i Anjuman Ara* (Tehran, 1871); *Safar-Nama-yi Khārazm* (*Relation de l'Ambassade au Kharezm de Riza Qouly Khan*, ed. and tr. C. Schefer, 2 vols, 1876–79). E.Y.

Hiel, Emmanuel (*St Gillis nr Dendermonde 30 V 1834; †Schaarbeek 27 VIII 1899), Flemish poet, wrote songs, lyrical and dramatic poetry, cantatas (*De Wind*, 1864) and oratorios (*Lucifer*, 1865; *De Schelde*, 1866, both set to music by Peter Benoit). A few simple songs by this prolific and unequal writer deserve mention.

Gedichten (1863); *Psalmen, zangen en oratorio's* (1870); *De liefde in het leven* (1870); *Gedichten* (1874); *Bloemeken* (1876); *Liederen voor groote en kleine kinderen* (1879); *Historische zangen en vaderlandsche liederen* (1885); *Monodramen en andere gedichten* (1893); *Symphoniën en andere gezangen* (1894); *Dromerijen* (1895).—*Volledige Werken* (6 vols, 1933–34). R.F.L.

Hieronymus, St: see Jerome.

Hierta, Lars Johan (*Uppsala 23 I 1801; †Stockholm 20 XI 1872), Swedish publisher, politician and businessman. Founded in Dec. 1830 the Liberal evening paper Aftonbladet, which revolutionized the hitherto heavy and over-specialized Swedish press by its easier style and more universal appeal. Though his Liberalism was doctrinaire and he pandered too much to public opinion, he was a true humanitarian and strove to expedite social reforms.

G. A. Aldén, *Lars Hiertas självbiografi* (1926); E. Ekman, *Svenska tidningskungar* (1924); J. Mortensen, *Från Aftonbladet till Röda Rummet* (2nd ed. 1913). C.H.K.

Higden, Ranulf (†12 III 1363/4), English Benedictine and author of the *Polychronicon*, a universal history down to his own times which long remained popular. Trevisa's English translation was printed by Caxton.

Polychronicon, ed. Babington and Lumby (1865–86). S.J.L.

Higuchi Ichiyō, pseud. of Higuchi Natsuko (*Tokyo 25 III 1872; †*ibid.* 23 XI 1896), Japanese author. Born in a poverty-stricken household in the Tokyo slums, she started publishing short stories in 1895. Over twenty came out in the next few months, before her death from tuberculosis. Her writings achieved immediate fame: her style, although difficult, was full of pathos and pity, giving prominence to the emotions of women and children, but leaving the characterization of men vague and shadowy. Her plots give a clear and sympathetic insight into the rigours of contemporary Japanese life.

Takekurabe (1895); *Wakare michi* (1896); Eng. tr. of both, W. M. Bickerton, in Trans. As. Soc. of Japan, 2nd series, VII (1930); *Jūsanya* (1896). E.B.C.

Hilary (*fl.* 1125), English poet, studied under Abelard. He wrote mystery plays, a eulogy to Eva, the English recluse, a satire against the pope, and some erotic and descriptive pieces, all in Latin rhymed verse.

Hilarii Versus et Ludi, ed. J. B. Fuller (1929); F. J. E. Raby, *Secular Latin Poetry*, 2 (1934); P. S. Allen, 'Medieval Latin Lyrics', in Mod. Philol., VI (1908–09). R.R.R.

Hildebert (*Lavardin 1056; †1133), archbishop of Tours (1125), man of letters and poet. He was in charge of the cathedral school at Le Mans, where he became bishop in 1096. He had trouble with William Rufus, his overlord, and other troubles later. His visit to Rome led to the composition of his famous elegies on the Rome of the past and of the present. He was an accomplished versifier and had made a close study of Virgil and Ovid. His poems include epigrams, epitaphs, moral and biblical pieces, a life of St Mary the Egyptian, and a poem *De excidio Troiae*. His hymn to the Trinity shows a mastery of the new rhythmical verse with two-syllabled rhyme.

Migne, *Patr. Lat.*, 171; some poems in B. Hauréau, *Les mélanges poétiques d'H. de L.* (1882), and in *Anal. Hymn.*, 50.

A. Dieudonné, *H. of L.* (1898); A. Wilmart in Rev. Béned., 1933, 1935, 1936, 1937, especially 'Le florilège de Saint-Gatien', *ibid.* (1936); B. Hauréau, 'Notice sur les sermons attribués à H. de L.', in Notices et extraits des MSS., XXXII. F.J.E.R.

Hildebrand: see Beets, N.

Hildegaersberch, Wiliem van (**c.* 1350; †1409 ?), Dutch minstrel. His main output was 'sproken' (see Didactic Poetry), many in a satirical strain. Of historical importance is his fairly long poem *Hoe deerste partyen in Holland quamen* (on the origin of the struggle between the parties of the Hoeks and the Kabeljauws).

Ed. W. Bisschop and E. Verwijs (1870). J.J.M.

Hildegard of Bingen (*Böckelheim *c.* 1098; †Rupertsberg 17 IX 1179), German mystic. Aged eight, she was given as an oblate to Jutta von Sponheim, abbess of Disibodenberg. About 7 years later she took the veil and in 1136 became Jutta's successor. About 1149–50 she moved to Bingen and in 1165 founded the monastery of Rupertsberg. Her numerous visions were published between 1141 and 1151 in a work entitled *Scivias* (Sci vias Domini). She also wrote homilies, prayers, hymns, saints' lives, essays on creation, redemption and the duties of secular judges, as well as medical treatises and mystical interpretations of nature. Canonized in 1928.

Migne, *Patr. Lat.*, 197; H. Liebeschütz, *Das allegorische Weltbild der H. v. B.* (1930); H. Thomas, *Die Naturmystik der H. v. B.* (Diss. Leipzig, 1925). R.R.R.

Hilendarsky, Paissiy, also known as Otets Paissiy (*Samokov 1722; †1793), Bulgarian historian, whose only work, the 'Slavo-Bulgarian History', written in 1762, was the main factor which re-established the Bulgarian national consciousness. Paissiy, who was a monk in a monastery on Mt Athos, discovered in the monastery library historical records of the 1st and 2nd Bulgarian empires. Basing himself on these records, he compiled a Bulgarian history. He then left the monastery and on foot journeyed through the whole of Bulgaria, reading his history and encouraging other people to copy it. The book was circulated in this manner for 50 years and is known to have had several thousand 'editions', all handwritten. Though inaccurate and in many ways tendentiously written, the influence it exerted was enormous. It presents one of the few instances in world history when the rebirth of a whole nation has been due primarily to the writing of a single book.

Istoriya Slavyano-Bolgarskaya (Zagreb, 1844); since re-pub. in more than 100 editions, the best known of which are: Y. Ivanov, *Istoriya Slavyano-Bolgarskaya* (1914) and P. Dinekov, *Slavyano Balgarska Istoriya* (1942).

M. Drinov, *Otets Paissiy i Negovoto Vreme* (1871); V. N. Zlatarsky, *Istoriyata na Paissiy* (1914); I. Shishmanov, *Paissiy i Negovata Epoha* (1914); B. Penev, *Nachalo na Balgarskoto Vazrajdane* (1916); B. Penev, *Paissiy*

Hilendarsky (1918); N. Derjavin, *Paissiy Hilendarsky i ego Istoriya* (Moscow, 1941). M.P.

Hill, Aaron (*London 10 II 1685; ∞1710 Miss Morris; †Plaistow 8 II 1750), English literary busybody, promoter of ingenious if impracticable business projects, writer of plays, poems and letters, translator of Voltaire's tragedies.

Advice to the Poets. A Poem (1731); *Athelwold* (play, 1731); *Zara* (tr. of Voltaire, 1736); *Alzira* (tr. of Voltaire, 1736); *Dramatic Works* (2 vols, with Life by 'J. K.', 1760).—*Collection of Letters between Mr Aaron Hill, Pope and Others* (1751).—*Works* (4 vols, 1753). R.M.H.

Hill, Thomas (†before 1599), English miscellaneous writer on gardening, arithmetic and astronomy. He translated, from Latin, Cocles' *Physiognomy* (1550 ?).

The Shaking of the Sheets or the Dance of Death, ed. W. Chappell, in *Popular Music of the Olden Time*, I (1855). B.L.J.

Hille, Peter (*Erwitzen 11 IX 1854; †Gross-Lichterfelde 7 V 1904), German poet, novelist and playwright. A school-friend of the brothers Hart, like them he was convinced that a change of time demanded a change in poetry. Their thought combined with his poetic genius might have produced the great poet which the naturalistic movement did not beget.

Play: *Des Platonikers Sohn* (1896).—Novel: *Die Sozialisten* (1887).—Various: *Aus dem Heiligtum der Schönheit*, intro. F. Droop (1909).—*Ausgewählte Werke*, ed. J. Hart (4 vols, 1905).
H. Hart, *P. H.* (1904); E. Lasker-Schüler, *Das P.-H.-Buch* (1906); A. Vogedes, *P. H.* (1947). R.W.L.

Hilman, Johannes (*Amsterdam 29 X 1802; †*ibid.* 18 XI 1881), Dutch playwright and poet, merchant, bibliophile and patron of the Amsterdam theatre and the university library.

Verse: *Verspreide en onuitgegeven gedichten* (3 vols, 1875).—Plays: *Genoveva* (1835); *Willem I* (1848); *De Schijnheilige* (1865).
H. C. Rogge, in Levensber. Mij Ned. letterk. (1883). J.W.W.

Hilton, Walter (†24 III 1396), canon of the Augustinian house of Thurgarton, Notts; author of *The Scale of Perfection*, an influential devotional treatise. On scanty evidence *The Cloud of Unknowing* is sometimes attributed to him.

There are no scholarly editions. A modernized version of *The Scale of Perfection*, ed. E. Underhill (1923); and of his *Minor Works*, ed. D. Jones (1929).
R. W. Chambers, *The Continuity of English Prose* (1932); H. L. Gardner, 'W. H. and the Authorship of *The Cloud of Unknowing*', in Rev. Eng. Studies, IX (1933). R.W.B.

Himerius (*Prusias, Bithynia *c.* 310; †*c.* 385), Greek rhetorician. Studied and taught in Athens, where Basil and Gregory of Nazianzus were among his pupils. Of his 80 speeches 34 survive, mainly epideictic declamations on traditional themes or ceremonial addresses. Having very little to say, but concentrating on saying it with classicizing perfection of literary form, Himerius tells us little of the life of his time.

Ed. F. Dübner, in A. Westermann, *Philostratorum opera* (1849).
C. Teuber, *Quaestiones Himerianae* (1882); H. Schenkl, 'Zur Biographie des Rhetors H.', in Rhein. Museum, 72 (1917–18); A. Colonna, 'Disputationes Himerianae', in Boll. . . . del l'Edizione Nazionale dei Classici Greci e Latini, 1949 (Supp. to Rendiconti dell' Acc. d'Italia). R.B.

Hinton, James (*Reading 1822; ∞1852 Margaret Haddon; †Azores 16 XII 1875), English surgeon and moral philosopher who advocates altruism and seeks in his system of 'actualism' to reconcile science and religion.

The Mystery of Pain (1866); *Philosophy and Religion* (1881); *The Law Breakers and the Coming of the Law* (1884); *Chapters on the Art of Thinking* (1879); *Life in Nature*, ed. Havelock Ellis (1932).—*Life and Letters*, ed. E. Hopkins, intro. Sir W. Gull (1878).
C. Haddon, *Larger Life: Studies in Hinton's Ethics* (1886); E. Ellis, *H.: a sketch* (1918). R.M.H.

Hipparchus of Nicaea in Bithynia (late 2nd century B.C.), Greek mathematician and astronomer. Only his *Commentary on the Phaenomena of Eudoxus and Aratus* survives, but much of his work was incorporated in the *Syntaxis* of Ptolemaeus. He was the first to use trigonometry systematically, and discovered the precession of the equinoxes.

I. Thomas, *Greek Mathematical Works*, II (Loeb Libr., 1941).
Sir Thomas Heath, *A Manual of Greek Mathematics*, II (1931). D.J.F.

Hippel, Theodor Gottlieb von (*Gerdauen, East Prussia 31 I 1741; †Königsberg 23 IV 1796), German novelist and dramatist. A headmaster's son, Hippel studied law and enjoyed a successful career in the public service, becoming burgomaster and chief of police in Königsberg in 1780. His novel *Lebensläufe*, which owes something to Sterne, oddly combines sentimental effusiveness with the dry rationalism of the Aufklärung.

Comedies: *Der Mann nach der Uhr* (1765); *Die ungewöhnlichen Nebenbuhler* (1768).—Novels: *Lebensläufe nach aufsteigender Linie* (4 vols, 1778–81).—Various: *Über die Ehe* (1774); *Über die bürgerliche Verbesserung der Weiber* (1792). H.B.G.

Hippias of Elis (late 5th century B.C.), Greek sophist. He travelled widely in Greece and won a great reputation. He claimed to teach a great variety of subjects, from astronomy to handicrafts. Our information comes mostly from Plato's *Hippias Minor*, *Hippias Major* and *Protagoras*.

H. Diels, *Fragmente der Vorsokratiker*, 2 (6th ed. 1952), tr. K. Freeman, *Ancilla to the Pre-Socratic Philosophers* (1948).

W. Jaeger, *Paideia* (1939); K. Freeman, *Companion to the Pre-Socratic Philosophers* (1946); E. Dupréel, *Les Sophistes* (1948). D.J.F.

Hippocrates (*Cos 460 B.C.), Greek doctor, belonged to the family of the Asclepiadae in which medicine was traditional. According to Plato (*Phaedr.* 270c) he emphasized the need of accurate observation of the parts of the body in their interaction and the relation of the body to its environment. Of the works ascribed to him none is certainly his; some (e.g. *On the sacred disease*, *On airs*) go back to his time.

Œuvres complètes, ed. E. Littré (1839); *Selected works*, ed. W. H. S. Jones and E. T. Withington (1923).

C. Singer, *Greek biology and Greek medicine* (1922); W. Jaeger, *Paideia*, II (1945). T.B.L.W.

Hipponax, Greek poet of Ephesus; he went into exile at Clazomenae *c.* 542 B.C. Wrote short poems, largely in iambics and limping iambics, satirizing contemporaries (including the Chian sculptors Bupalus and Athenis), in which he also parodied the epic style.

E. Diehl, *Anthologia Lyrica Graeca* (1949); J. M. Edmonds, *Elegy and Iambus* (1931, with tr.). T.B.L.W.

Hiraga Gennai, pseud. of Hiraga Kunitomo (*Shido, Sanuki 1729?; †Edo (= Tokyo) 4 II 1780), Japanese botanist, scholar, writer and dramatist, also known by the pen-name Fūrai Sanjin. Hiraga was one of the pioneers of the introduction of western learning at the time when Japan was closed to foreign intercourse. He developed and described scientific apparatus and scientific experiments. His *jōruri* (puppet-theatre) plays were very popular. He died in prison after murdering a man in a fit of madness.

Science: *Butsuruihin shitsu* (1763).—Play: *Shinrei Yaguchi no watashi* (1770; *The mirucle at the ferry of Yaguchi*, tr. A. Miyamori, in *Tales from Old Japanese Dramas*, 1915). E.B.C.

Hirata Atsutane (*Kubota, Akita 16 X 1776; †*ibid.* 2 XI 1843), Japanese philosopher, scholar, writer and poet. He studied Chinese literature and medicine, but was greatly influenced by the writings of Motoori Morinaga. In 1804 he became a teacher and also practised as a doctor, but his main interest was writing on scholarly subjects. Between 1803 and 1840 (when he was banned from publishing by a government edict) he produced numerous books on theology, philosophy, philology, antiquity, medicine, poetry etc. His writings had a noteworthy effect on the restoration of Shinto as a national religion, and on the revival of the prestige of the imperial family in opposition to the shogunate; they were anti-Chinese and anti-Buddhist, extolling everything Japanese. Some of his books are written in the colloquial, others in a pedantic literary style.

Koshi seibun (1812–18); *Koshiden* (1812 ff.); *Koshichō* (1819); *Taidō wakumon* (date of comp. unknown; Ger. tr. W. Schiffer, in Mon. Nipponica, II, 1939).

E. M. Satow, 'The Revival of Pure Shinto', in Trans. As. Soc. of Japan, III (1875); H. Hammitzsch, 'Hirata Atsutane, ein geistiger Kämpfers Japan', in Mitt. Dt. Ges. Natur- u. Völkerk. Ostasiens, 18 (1936). E.B.C.

Hirtius, Aulus (†43 B.C.), Roman historian, served as an officer of Caesar 54–48, was praetor in 46, prefect of Gaul 45, consul in 44. He made Antony retire from Mutina in 43, but was killed in the action. He added an eighth book to Caesar's *De Bello Gallico*, and narrated separately the Alexandrian campaign.

O. Seel, *Hirtius* (Klio, Beiheft, 1935); for texts see Caesar. J.A.W.

Hitomaro: see Kakinomoto no Hitomaro.

Hjärne, Urban (*Skworitz förs. Ingermanland 20 XII 1641; †Stockholm 10 III 1724), Swedish physician, naturalist and writer. As the centre of a group of young university litterati, Hjärne—self-styled 'Celadon'—was a leading exponent of the fashionable pastoral poetry, and he wrote many popular songs. His play *Rosimunda*, performed in Uppsala to amuse the young

Charles XI, was the first Swedish tragedy obeying antique rules.

Självbiografi, ed. H. Schück, in *Upsala univ:s årsskrift* (1916); O. Strandberg, *Urban Hjärnes ungdom och diktning* (1942). C.H.K.

Hlaváček, KAREL (*Prague 1874; †*ibid.* 1898), Czech 'decadent' poet whose work, small in compass and striking in its musicality, shows the influence of the French symbolists.

Dílo, ed. A. Hartl (3 vols, 1930).—F. Soldan, *K. H., typ české dekadence* (1930). R.A.

Hoadley, BENJAMIN, bishop of Winchester (*Westerham, Kent 14 XI 1676; ∞1701 Sarah Curtis, ∞1745 Mary Newey; †Chelsea 17 IV 1761), English latitudinarian divine, whose compliant writings provoked fierce controversies, Law being one of his opponents.

Nature of Kingdom of Christ (1717); *Reasonableness of Conforming to Church of England* (1703); *Persuasive to Lay Conformity* (1704).—*Works* (3 vols, 1773, with life by his son). R.M.H.

Hobbes, THOMAS (*Malmesbury 5 IV 1588; †Hardwick 4 XII 1679), English philosopher, verse and prose translator and prose writer who was tutor to the Cavendish family of Hardwick for most of his life. Secretary to Bacon sometime between 1621 and 1626, a friend of Herbert of Cherbury, Jonson and other men of letters, Hobbes was 40 or older when, chancing on Euclid, he was diverted into mathematics and into materialistic thinking. Taking refuge in Paris (1640) he stayed abroad for 11 years, for a time tutor to prince Charles. His return and submission to Parliament did less to damage him in the Restoration court, where his wit was welcome, than the religious opinions which brought unpopularity to the last 25 years of his life. Breaking new ground with his political philosophy and materialistic psychology, Hobbes was nevertheless in his critical standards indistinguishable from the neo-classical tradition in reverence for epic and for the poet as teacher, and in distrust of uncontrolled imagination.

B.L.J.

Leviathan (1651), ed. A. D. Lindsay (1914), M. Oakeshott (1946); *Opera philosophia* (1668), ed. Sir W. Molesworth (16 vols, 1839–45).—H. Macdonald and M. Hargreaves, *T. H., a bibliography* (1952).

G. C. Robertson, *H.* (1886); G. Lyon, *La Philosophie de H.* (1893); L. Stephen, *H.* (1904); F. Brandt, *T. H.'s mechanical conception of Nature* (1928); J. Laird, *H.* (1934); J. E. Bowle, *H. and his critics in the 17th century* (1951). J.R.B.

Hoby, SIR THOMAS (*Leominster ? 1530 ?; ∞27 VI 1558 Elizabeth Cook; †Paris 13 VII 1566), English diplomat, humanist and translator, who travelled abroad after leaving St John's College, Cambridge (1545), meeting Bucer at Strasbourg (1547). Knighted (9 III 1565/6), he became ambassador to France. Best known for his translation of Castiglione's *Courtier*, in which, despite occasional mistranslations, he helped to develop English prose, his unpublished diary is even more fluid. B.L.J.

The Courtyer (1561), ed. W. A. Raleigh (1900), W. H. D. Rouse (1928).

W. A. Raleigh, *Some Authors* (1923).

J.R.B.

Hoccleve or **Occleve,** THOMAS (**c.* 1370; ∞*c.* 1410; †*c.* 1450), English Chaucerian poet, clerk in the Privy Seal office; notable for his *De Regimine Principum* or *The Regement of Princes*, an English poem in rime-royal on the duties of a ruler, and containing an address to Chaucer.

Works, ed. F. J. Furnivall and I. Gollancz (3 pts, 1892–1924).

H. S. Bennett, *Chaucer and the 15th Century* (1947). R.W.B.

Hodža, MICHAL MILOSLAV (*Rakoš 22 IX 1811; †Těšín 26 III 1870), Slovak poet and publicist. Hodža was a Protestant pastor who was for a time associated with L. Štúr in his efforts to establish a Slovak literary language. His patriotic activities caused him to be exiled to Těšín in 1868. His best remembered work is the pamphlet *Dobruo slovo Slovákom súcim na slovo* (Levoča, 1847). R.A.

Hoeck, THEOBALD (*Limbach 10 VIII 1573; †after 1618), German poet, secretary of the Bohemian nobleman Peter Wock von Rosenberg, ennobled 1602. He wrote some of the earliest attempts at baroque courtly lyric in German and is a forerunner of Weckherlin and Opitz, despite his awkward metres and his often rough and popular language. He pointed with patriotic pride to the ancient Teutons as inspiration for the moderns.

Schoenes Blumenfeld (1601), ed. Max Koch (1899).

M. H. Jellinek, 'Beiträge zur Textkritik und Erklärung des *Schoenen Blumenfelds*, in Zschr. f. dt. Alt., 69 (1932); K. Fleischmann, *T. H. und das sprachliche Frühbarock* (1937); W. Brauer, 'T. H.', in Zschr. f. dt. Philol., 63 (1938); K. H. Senger, *T. H.* (Diss. Hamburg, 1939); A. Heusler, *Deutsche Versgeschichte*, III (1929).

L.W.F.

Hoen, PIETER 'T, pseuds. A. CONTRADUC, A. PRODUC, MARTINUS SCRIBLERUS DE

Jonge, J. A. Schasz M. D. (~Utrecht 18 VIII 1744; †Amersfoort 9 I 1818), Dutch children's poet, leader of the Patriots, editor and pamphleteer.

Verse: *Nieuwe proeve van kleine gedichten voor kinderen* (6 vols, 1778–79); *Fabelen en gedichten voor kinderen* (1803).—Plays: *Jurjen Lankbein* (1778); *Nieuwe spectatoriale schouwburg* (2 vols, 1782–89); *Vaderlandsche schouwburg* (3 vols, 1790–93).

W. P. Sautijn Kluit, in Bijdragen voor Gesch. en Oudheid, N. S., 10 (1880); E. Knuttel-Fabius, *Oude kinderboeken* (1906); L. Wirth, *Een eeuw kinderpoëzie* (1925). J.W.W.

Hoeven, Willem van der (*fl.* early 18th century), Dutch playwright and poet, actor in Amsterdam.

Plays: *De schrandere tooneelspeelder* (1693); *'t Koffyhuis* (1712); *De doodelijke minnenijd* (1714).—Verse: *De strijd van Bacchus tegen de Indiaanen* (1710); *Het lusthof Rijnneveen* (*c.* 1715). J.W.W.

Hofdijk, Willem Jakobszoon (*Alkmaar 27 VI 1816; ∞1852 Helena Ukena, ∞1857 Cornelia P. Post, ∞1870 Wilhelmina Horn; †Arnhem 29 VIII 1888), Dutch historian and nationalist poet, writer of historical dramas in verse. His epic poetry in typical late romantic style shows many beautiful passages but there is almost no one wholly acceptable poem.

Verse: *Rosamunde* (1839); *Kennemerland, Balladen* (2 vols, 1849–52); *Aëddon* (1852); *Verspreide gedichten* (2 vols, 1860); *Romantische poëzie* (1867); *In 't harte van Java* (1881).—Prose: *Geschied. der Nederl. letterkunde* (1853–56); *Historische landschappen* (1856); *Ons voorgeslacht* (6 vols, 1858–62); *Merkwaardige kasteelen in Nederland* (with J. v. Lennep, 6 vols, 1852–61).

E. J. Potgieter, *Kritische Studiën*, 3 (1877); J. ten Brink, *Geschied. Noord Nederl. letteren*, 5 (1904, with biblio.); C. T. B. van der Duys, *W. J. H. in zijn leven en werken* (1890); A. Hendriks, *W. J. H.* (1928); A. W. Timmerman, *Tims herinneringen* (1938). J.W.W.

Hoffham, Otto Christiaan Frederik (*Küstrin, Germany 2 VI 1744; ∞1780 Johanna E. Schramm; †Prenslow, Germany 21 I 1799), Dutch poet of witty, mostly blank verse, and burlesque dramas.

Verse: *Hekelschriften en andere gedichten* (1781); *Proeve van slaapdichten* (1784).—Prose: *Proeve eener theorie van Nederduitsche poëzij* (1788).—Plays: *Al stond er de galg op!* (1783); *De broek* (1784); *De Boerenschouwburg* (1801, with life, P. J. Uylenbroek).

J. Hartog, *De Spectatoriale geschriften van 1741–1800* (2nd ed., 1890); C. Busken Huet, 'Feith en Kinker', in *Litterarische Fantasiën en Kritieken*, 24. J.W.W.

Hoffman, Charles Fenno (*New York 7 II 1806; †Harrisburg, Pa. 7 VI 1884), American editor, poet, novelist. *Greyslaer* (1840), his novel of the Mohawk valley during the Revolution, had four editions in one year. He successively edited several magazines, and wrote delicate verse with a musical lilt.

Love's Calendar, Lays of the Hudson, and Other Poems (1847); *The Poems of C. F. H.*, ed. E. F. Hoffman (1873).

H. F. Barnes, *C. F. H.* (1930). H.L.C.

Hoffmann, Ernst Theodor Wilhelm, altered Wilhelm to Amadeus in honour of Mozart (*Königsberg 24 I 1776; ∞1802 Maria Thekla Michalina Rohrer; †Berlin 25 VI 1822), German writer, composer and caricaturist. Born of incompatible parents, highly-strung and diversely gifted, Hoffmann endured many vicissitudes, earning his living either in government service or by musical activities. As theatrical composer and designer in Bamberg (1808–13) he was distracted—and inspired—by his frustrated passion for the sixteen-year-old Julia Marc. In his musical criticism at this period he was among Beethoven's earliest supporters. Feeling his own mediocrity as a composer—his opera *Undine* was performed Berlin 1816—he turned increasingly to writing, and, after returning to an official position in Berlin 1814, was a leading literary figure, till his health failed. In his *Märchen* and supernatural tales, many of which turn upon the arts, the romantic idiom is reinforced with psychological overtones, with a realism which enhances the sense of hallucination, and often, as in *Kater Murr*, with ironical or grotesque humour. Their unique flavour carried his legend all over Europe.

Die Elixiere des Teufels (2 vols, 1815); *Nachtstücke in Callots Manier* (2 vols, 1817); *Seltsame Leiden eines Theater-Direktors* (1818); *Kleinzaches genannt Zinnober* (1819); *Lebensansichten des Katers Murr nebst fragmentarischer Biographie des Kapellmeisters Johannes Kreisler* (2 vols, 1820–22); *Prinzessin Brambilla* (1821); *Meister Floh* (1822).—Writings 1809–15 collected into *Fantasie-Stücke in Callots Manier* (4 vols, 1814–15); writings 1813–21 into *Serapions-Brüder* (6 vols, 1819–25; tr. A. Ewing, *Serapion Brethren*, 2 vols, 1886–92).—Sel. tr. *Tales of Hoffmann*, ed. J. M. Cohen (1951); *Gesamtausgabe*, ed. G. Ellinger (15 vols, 1912); *Historisch-kritische Gesamtausgabe*, ed. C. G. v. Maassen (10 vols, 1908–28); *Briefe* (4 vols, 1912) and *Tagebücher* (1915), ed. H. v. Müller; *Handzeichnungen*, ed. W. Steffen and H. v. Müller (1925).

G. Ellinger, *E. T. A. H., sein Leben und seine Werke* (1894); W. H. Schollenheber, *Hoffmanns Persönlichkeit* (1922); H. Ochsner, *H. als Dichter des Unbewussten* (1936); E. von

Schenk, *E. T. A. H., ein Kampf um das Bild des Menschen* (1939); H. W. Hewett-Thayer, *H.: author of the Tales* (1948); Jean Mistler, *H. le fantastique* (1951); *Mitteilungen der Hoffmann-Gesellschaft* (Bamberg, 1939 ff.).
H.A.P.

Hoffmann von Fallersleben, AUGUST HEINRICH (*Fallersleben 2 IV 1798; †Corvey 19 I 1874), German poet and scholar, who, inspired as a patriotic verse-writer by Körner, and as a Germanist by J. Grimm, showed tireless vigour in both fields. He became professor in Breslau 1836, wrote *Deutschland über alles* on Heligoland 1841, and was dismissed for his political verse 1842. The common touch, which ensured the contemporary popularity of his verse, did not make it memorable; yet a certain proportion, particularly children's songs, has so merged into the national heritage as to seem anonymous.

Horae Belgicae (18 vols, 1830–62); *Fundgruben zur Geschichte deutscher Sprache und Literatur* (2 vols, 1830–37).—*Deutsche Lieder* (1815); *Bonner Burschenlieder* (1819); *Die Schöneberger Nachtigall* (1822); *Mackeriade* (1825); *Die Schlesische Nachtigall* (1825); *Alemannische Lieder* (1826); *Kirchhoflieder* (1827); *Jägerlieder* (1828); *Buch der Liebe* (1836); *Unpolitische Lieder* (2 vols, 1840–42); *Deutsche Gassenlieder* (1843); *Fünfzig Kinderlieder* (1848); *Soldatenlieder* (1851); *Mein Leben* (6 vols, 1868).—*Gesammelte Werke*, ed. H. Gerstenberg (8 vols, 1890–93); *Briefe an Freunde*, ed. H. Gerstenberg (1908); *Germanistenbriefe von und an H. v. F.*, ed. F. Behrend (1917).—Sel. tr. J. Legge, *Rhyme and Revolution in Germany* (1918).

H. Gerstenberg, *H. v. F.* (1916). H.A.P.

Hoffmanowa, KLEMENTYNA, née Tańska (*Warsaw 23 XI 1798; †Passy 19 IX 1845), Polish novelist. Brought up in the French tradition, she worked as an educationist; after the 1831 rising she left Poland. In *Dziennik*, the first outstanding Polish novel, she gives a psychological study of a woman.

NOVELS: *Listy Elżbiety Rzeczyckiej* (1824); *Dziennik Franciszki Krasińskiej* (1825; *The journal of Countess Frances Krasińska*, tr. K. Dziekonska, 1896).—MEMOIRS: *Pamiętniki* (in *Pisma pośmiertne*; 3 vols, 1849).—*Dzieła*, ed. N. Zmichowska (10 vols, 1875–77). Some works are in *Œuvres choisies*, tr. P. Szretter de Szeptycki (1850).

P. Chmielowski, *Kl. z Tańskich Hoffmanowa. Zarys biograficzny* (1899); S. Wasylewski, 'K. z T. H.', in *O. miłosci romantycznej* (1921). S.S.

Hofman, JAN BAPTIST (*Courtrai 1758; †*ibid.* 2 VIII 1835), Flemish poet and playwright. As a Rederijker he won 60-odd literary prizes, wrote 30-odd plays, and introduced the *drame bourgeois* to Flemish literature.

PLAYS: *Justina* (1791); *Clarinde, of de rampzalige door de liefde* (1796); *De onverwachte redding* (1797).—POETRY: *Nederlandsche dichtstukjes* (1829). R.F.L.

Hofmann von Hofmannswaldau, CHRISTIAN (*Breslau 25 XII 1617; †*ibid.* 18 IV 1679), German poet, the central figure of the 'second Silesian School'. He went to school in Danzig, where he met Opitz who influenced him deeply. After European travel he took an administrative post in Breslau and was engaged on diplomatic missions. His poetry shows high technical ability and uses considerable resources of style and learning to achieve emotional effects, which however are not felt but directed by a calculating intellect. His models were Ovid and Marino, whose conceits he imitated and whose lascivious treatment of love he surpassed. His secular poetry shows him as a mainly amoral person devoted to sensual enjoyment. On his death his upright character, generosity and devotion to duty were lamented, qualities which no one would deduce from his secular poetry; perhaps his religious verses, often decried and seldom read, are less insincere than has been thought.

Hundert Grabschriften (1643); *Heldenbriefe* (1663); *Deutsche Übersetzungen und Gedichte* (1673); *Herrn von Hofmannswaldau und andere Deutschen auserlesene und bissher ungedruckte Gedichte*, ed. Benjamin Neukirch (7 vols, 1695–1727); unpub. verse, ed. A. Hübscher in Euphorion, XXVI (1925).

R. Ibel, *H. v. H.* (1928); H. Heckel, 'H.', in *Schlesische Lebensbilder*, III (1928); H. Geibel, *Der Einfluss Marinos auf H.* (1938); K. Francke, 'The Historical Significance of Hofmannswaldau's *Heldenbriefe*', in Philol. Qu., II; A. Hübscher, 'Die Dichter der Neukirchschen Sammlung', in Euphorion, XXIV (1922); H. Schöffler, *Deutscher Osten im deutschen Geist* (1940). L.W.F.

Hogg, JAMES (*Ettrick XII 1770; ∞1820 Margaret Phillips; †Eltrive 21 XI 1835), 'the Ettrick Shepherd', Scottish peasant poet. Hogg's literary talent was encouraged by Scott; and his failures as a farmer were balanced by his success in Edinburgh literary society. Much of Hogg's work, in verse and in prose, is undistinguished; but he is a fine narrative poet, especially in handling legend and local tale, an able verse parodist of his contemporaries and a lyric poet of delicacy and melodic beauty.

Scottish Pastorals, Poems, and Songs (1801); *The Mountain Bard* (1807); *The Forest Minstrel* (1810); *The Queen's Wake* (1813); *Pilgrims of the Sun* (1815); *The Poetic Mirror, or the*

Living Bards of Great Britain (1816); *Madoc of the Moor* (1816); *The Brownie of Bodsbeck and other Tales* (1817); *The Jacobite Relics of Scotland* (1819–21); *Winter Evening Tales* (1820); *The Private Memoirs and Confessions of a Justified Sinner* (1824; 1947, with intro. by A. Gide); *Dramatic Tales* (1825); *Queen Hynde* (1826); *The Shepherd's Calendar* (1829); *Songs* (1831); *The Domestic Manners and Private Life of Sir Walter Scott* (1834).

H. T. Stephenson, *The Ettrick Shepherd: A Biography* (1922); E. C. Batho, *The Ettrick Shepherd* (1927); A. L. Strout, 'The *Noctes Ambrosianae* and J. H.', in Rev. Eng. Studies (1937). J.K.

Hogg, THOMAS JEFFERSON (*Norton, Durham 24 V 1792; †London 27 VII 1862), English writer, chiefly remembered for his friendship with Shelley.

The Life of Shelley (2 vols, 1858); *Shelley at Oxford*, ed. R. A. Streatfeild (1904).

W. Scott, *Jefferson Hogg* (1951). B.H.

Hoghendorp, GIJSBRECHT VAN (*Dordrecht I 1589; †1639), Dutch playwright, officer in the armies of Maurice and Gustavus Adolphus, later living at The Hague. His *Xerxes* (1616) was in purely classical form; his *Treurspel van de Moordt begaan ann Wilhelm van Orangiën* (1617), performed in 1617, is halfway between an allegorical play and a classical drama.

F. K. H. Kossmann, *De Spelen van G. v. H.* (1932). A.M.B.W.

Hohberg, WOLFGANG HELMHARD VON (*Oberthumritz 20 IX 1612; †Regensburg 1688), Austrian poet and Protestant country gentleman, author of one of the few German baroque epic poems and of lyrics in which he aims at a simple and realistic style. His encyclopaedic work on the management of estates, *Georgica Curiosa oder Adeliches Landleben* (2 vols, 1682), is characteristic.

Hirtenlieder (1661); *Die unvergnügte Proserpina* (1661); *Der Habsburgische Ottobert* (3 vols, 1664; epic); *Lust- und Arzney-Garten des Propheten Davids* (1675).

I. Jerschke, *W. H. v. H.* (Diss. Munich, 1936); O. Brunner, *Adeliges Landleben und europäischer Geist dargestellt am Leben und Werk W. H. v. H.s* (1949). L.W.F.

Höijer, BENJAMIN (*Stora Skedvi 1 VI 1767; †Uppsala 13 VI 1812), Swedish philosopher. He eagerly followed and absorbed and as eagerly transmitted German transcendentalism to the young Swedish romantics.

Samlade skrifter (5 vols, 1825–27).

B. Liljekranz, *B. H.* (1912). C.H.K.

Hojeda, DIEGO DE (*Seville 1571; †Huanaco, Peru 1615), Spanish epic poet. He went to America at an early age and became a Dominican at Lima in 1591, prior at Cuzco in 1609 and at Lima in 1610. After an ecclesiastical dispute he became a simple friar again; he died before he could be reinstated. His religious epic in twelve cantos *La Christiada* was complete in 1608, published at Seville in 1611. Christ is the hero; the story begins with the Last Supper and ends with the Crucifixion. The devil's plan for thwarting the redemption of mankind is defeated; God's love and his justice are reconciled. The poem is in the Christian tradition of Vida and Tasso. Its plan and execution are masterly. Hojeda's style is always vivid and animated; his emotional range is wide. He successfully combined poetry and preaching. This fine epic is unjustly neglected today.

La Christiada, ed. Corcoran (Washington D.C., 1935).

M. J. Quintana, *Sobre la poesía épica castellana* (1833); J. Cuervo, *El M. Fr. Diego de Ojeda y La Christiada* (1898); F. Pierce, *The Heroic Poem of the Spanish Golden Age* (1947). E.M.W.

Holbach, PAUL HEINRICH DIETRICH, BARON D' (*Heidelsheim, Baden I 1723; †Paris 21 I 1789), French philosophical writer of German origin. He settled in Paris in his youth and was a wealthy patron of the *encyclopédistes*. His philosophical writings, in which Diderot collaborated, explained sensibility and intellect as functions of matter.

Le Christianisme dévoilé (1761); *Le Système de la nature* (1770, abr. 1774); *La Politique naturelle* (1773); *Le Système social* (1773).

R. Hubert, *Civilisation et Christianisme: d'H. et ses amis* (1928); P. Naville, *D'H. et la philosophie scientifique du 18e siècle* (1943); W. H. Wickwar, *Baron d'H.: A Prelude to the French Revolution* (1935). G.B.

Holberg, LUDVIG, Baron Holberg (*Bergen 3 XII 1684; †Copenhagen 28 I 1754), Danish playwright, satirist, essayist and historian. The son of a Norwegian lieutenant-colonel of peasant stock, he matriculated at Copenhagen in 1702 and after a few short stays in Norway settled permanently in Denmark. A long visit to England (1706–08), and a journey to Paris and Rome (1714–16) were both of the utmost importance to him, since they involved a meeting with modern European ideas, especially French critical philosophy and literature. In 1730, after holding two other chairs at Copenhagen, he became professor of history, his real interest; by then he had already made his name as a creative writer.

Holberg's literary career began with some satirical poems, among which is the great mock-heroic poem *Peder Paars*, published under the pseudonym of Hans Mikkelsen. For the first Danish theatre Holberg wrote 32 comedies, the first 15 being comedies of character. The other main group is 11 comedies of manners, and in his old age he wrote some moral allegories, greatly inferior to his earlier works. Most important among Holberg's plays are the following: *Den politiske Kandestøber, Jean de France, Jeppe paa Bjerget, Jacob von Thyboe, Den Stundesløse, Erasmus Montanus, Henrik og Pernille, De Usynlige, Julestuen* and *Den pantsatte Bondedreng*. Holberg's originality as a playwright is not affected by the fact that he borrowed freely from a variety of sources, from Aristophanes, the Romans, the Italian *commedia dell'arte* and from Molière whom more than anyone else he resembles. Holberg also wrote a satirical novel *Nicolai Klimii Iter Subterraneum* and a number of essays and moral thoughts in the Spectator manner. His historical writings are also of importance. He left his large fortune for the re-establishment of the college at Sorø, and for this was made a baron. His name is immortalized as the founder of a modern Danish literature on European lines.

PLAYS: *Comoedier* (3 vols, 1723–25); *Den danske Skueplads* (7 vols, 1731–54).—SATIRES: *Peder Paars* (1719–20), ed. G. Christensen (1949); *4^{re} Skiemte-Digte* (1722); *Nicolai Klimii Iter Subterraneum* (1741), Eng. tr. *A Journey to the World Under-Ground* (1742).—HISTORICAL WRITINGS: *Introduction til de fornemste europæiske Rigers Historie*, and *Anhang* (1711); *Introduction til Natur og Folkeretten* (1715); *Dissertatio de Historicis Danicis* (1719); *Dissertatio de Nuptiis Propinquorum* (1719); *Dannemarks og Norges Beskrivelse* (1729); *Dannemarks Riges Historie* (3 vols, 1733), a very meagre summary of this in *The History of Norway, . . . from the Union of Calmar by Baron Holberg*, ed. A. Andersen Feldborg (1817); *Synopsis Historiæ Universalis* (1733), *An Introduction to Universal History*, tr. G. Sharpe (1755); *Compendium Geographicum* (1733); *An Introduction to Universal History, to which is added A Short System of Geography*, ed. G. Sharpe (1758); *Bergens Beskrivelse* (1737); *Almindelig Kirkehistorie* (1738); *Heltehistorier* (1739); *Jødiske Historie* (1742); *Heltindehistorier* (1745).—ESSAYS AND VARIOUS: *Metamorphosis* (1726); *Epistola ad Virum Perillustrem* (1728); *Moralske Tanker* (1744), ed. F. J. Billeskov-Jansen (1943); *Epistler* (5 vols, 1748–54; 6 vols, 1944–51); *Epigrammatum Libri Septem* (1749); *Moralske Fabler* (1751).—MEMOIRS: *Memoirs of L. H.* (1827); *Memoirer*, ed. with annot. F. J. Billeskov-Jansen (1943).—*H.'s Breve*, ed. V. Dahlerup (1926).—*L. H.'s Samlede Skrifter*, ed. C. S. Petersen (1913 ff.); *Komedierne og de populære Skrifter*, ed. F. Bull, G. Christensen, C. Roos, S. P. Thomas, A. H. Winsnes (6 vols, 1922–25).—PLAYS IN ENGLISH TRANSLATION: *The Babbling Barber*, in *The Odd Volume* (1826); *Erasmus Montanus*, tr. T. Weber (1885); *Jeppe of the Hill*, tr. W. C. Westergaard and M. B. Ruud (1906); *Three Comedies by L. H.*, tr. H. W. L. Hime (1912); *Comedies by H.*, tr. O. J. Campbell and F. Schenk (1914); *Four Plays by H.*, tr. H. Alexander (1946); *Seven One Act Plays by H.*, tr. H. Alexander (1950).

H. Ehrencron-Müller, *Bibliografi over Holbergs Skrifter* (3 vols, 1933–35); *Holberg-Aarbog* (6 vols, 1920–25); Werlauff, *Historiske Antegninger til Ludvig Holbergs atten første Lystspil* (1858).

J. A. Scheibe, *Nachricht von dem Leben und den Schriften Holbergs* (1764); Georg Brandes, *L. H.* (1884); L. Daae, *L. H.* (1886); O. J. Campbell, *The Comedies of H.* (1914); J. Bing, *L. H.* (1917); K. Mortensen, *L. H.* (1925); H. Brix, *Ludvig Holbergs Komedier* (1942); Th. A. Müller, *Den unge H.* (1943). E.B.

Holcroft, THOMAS (*Leicester Fields, London 10 XII 1745 (O.S.); ∞1765?; ∞1772 Matilda Tipler; ∞1778?; ∞? Louisa Mercier; †Marylebone 23 III 1809), English novelist, dramatist and democrat.

NOVELS: *Alwyn or the Gentleman Comedian* (assisted by W. Nicholson, 2 vols, 1780); *The Adventures of Hugh Trevor. A Novel* (6 vols, 1794).—PLAYS: *Duplicity* (1781); *The Road to Ruin* (1792).—AUTOBIOGRAPHY: *Memoirs of the late T. H. written by himself, cont.* by *W. Hazlitt*, ed. E. Colby (2 vols, 1925). B.H.

Hölderlin, JOHANN CHRISTIAN FRIEDRICH (*Lauffen 20 II 1770; Tübingen 7 VII 1843), German poet. Intended for the church, Hölderlin was educated at the Tübinger Stift. He declined orders, however, and became private tutor in the house of Frau von Kalb. Fragments of his novel *Hyperion* appeared in Schiller's *Neue Thalia* in 1793 and 1795. In 1796 he became a tutor in Frankfurt-on-Main and fell deeply in love with his employer's wife, Susette Gontard (the Diotima of his poems), who returned his passion. This was the overwhelming experience of Hölderlin's life. After a quarrel with Gontard in 1798 Hölderlin left and, after an unsuccessful attempt to live by his pen, became again a tutor, first near Constance then at Bordeaux. In 1802 he returned home insane. He recovered and was made librarian at Homburg in 1804. Two years later his insanity returned and he spent the rest of his life in the care of a Tübingen carpenter.

Except for the philosophical novel *Hyperion* and his translation of two plays of Sophocles, Hölderlin's works were published by friends after his reason had left him. His reputation in his own day was therefore slight. Deeply attached to the classical ideal, he was acutely aware that the Golden Age is beyond recall. The poignancy of human existence overshadowed by death is a recurrent theme of his poetry. The range of his poems, the best of which are written in classical or free verse, is restricted, the depth of his penetration, however, unequalled.

Hyperion (2 vols, 1797–99); *Gedichte*, ed. L. Uhland and G. Schwab (1826); *Sämtliche Werke*, ed. C. T. Schwab (2 vols, 1846); ed. N. v. Hellingrath, F. Seebass, L. v. Pigenot (6 vols, 1919–23); ed. F. Beissner (8 vols, 1946 ff.); *Briefe*, ed. E. Bertram (1935); *Poems*, tr. M. Hamburger (2nd ed. 1952; good intro.).

W. Dilthey, 'H.', in *Das Erlebnis und die Dichtung* (1906); F. Zinkernagel, *Entstehungsgeschichte von H.s 'Hyperion'* (1907); F. Seebass, *H.-Bibliographie* (1922); W. Böhm, *H.* (2 vols, 1928–30); H. Neunheuser, *Die geistige Entwicklung H.s* (1929); W. F. Könitzer, *Die Bedeutung des Schicksals bei H.* (1932); R. Peacock, *H.* (London, 1938); E. L. Stahl, *H.'s Symbolism* (1944); E. Müller, *H.* (1944); F. Tonnelat, *F. H. Son œuvre poétique et sa pensée religieuse* (1950). H.B.G.

Holinshed or **Hollingshead,** RAPHAEL (†Bramcote, Worcs.? 1580?), English chronicler. Little is known of Holinshed's life. Based on an exhaustive study of many authorities, his *Chronicles* (of which only part is by Holinshed himself) were very widely read and provided the source for many historical plays, among them those of Shakespeare.

The Firste volume of the Chronicles of England, Scotland and Ireland . . . (1577; repr. 6 vols, 1807–08).

W. G. Boswell-Stone, *Shakespeare's H.* (1896). J.B.B.

Holland, ABRAHAM (†18 II 1625/6), English poet and translator, son of Philemon Holland. His *Naumachia* is competent and his *Caveat to his Muse* is entertaining.

Naumachia or Hollands Sea Fight (1622); (Heliodorus) *The Faire Æthiopian* (1631); *Virgils Eclogues* (1628); *Foure Bookes of Du Bartas* (1637).—*Hollandi Posthuma* (1626). B.L.J.

Holland, JAN: see VITRINGA, ANNES JOHAN.

Holland, PHILEMON (*Chelmsford 1552; ∞1579 Anne Bot or Peynton; †Coventry 9 II 1637), English translator. As 'translator-general of the Elizabethan age', Holland made available in tolerably accurate versions and readable English many important classical authors, including Pliny the Elder, Plutarch and Xenophon. A good classical scholar (he was by profession a schoolmaster), Holland possessed a vivid and familiar, if sometimes over-elaborate, style.

Plutarch's Morals (1603); *The Historie of the Twelve Caesars* [from Suetonius] (1606), ed. J. H. Freese (1923); *The Historie of the World* [i.e. Pliny's *Natural History*] (2 vols, 1612); *Cyrupædia* (1632). J.B.B.

Holland, SIR RICHARD, or **Richard de Holande** (*fl.* 1450), Scottish author of *The Buke of the Howlat*, a verse bird-allegory after the manner of Chaucer's *Parlement of Foules*.

Ed. F. J. Amours (1897; Asloan MS.) and W. T. Ritchie (1930; Bannatyne MS.). R.W.B.

Hollonius (or **Holle**), LUDWIG (*fl.* 1605). A pastor at Pölitz in Pomerania, Hollonius wrote a play, *Somnium vitae humanae* (1605), in which the legend of the peasant who dreams he is king for a day is interpreted as an allegory of human life and anticipates the baroque theme of life as a dream.

Ed. F. Spengler (1891).

M. Wehrmann, 'L. H.', in Pommersche Monatsbl. (1889); P. Blum, *Die Geschichte vom träumenden Bauern in der Weltliteratur* (Prog. Tetschen, 1908); A. Farinelli, *La vita è un sogno* (1917). D.G.D.

Hollý, JÁN (*Búrsky Sv. Mikuláš 24 III 1785; †Dobrá Voda 14 IV 1849), Slovak poet. Hollý was a Roman Catholic priest in western Slovakia who adopted the type of standard Slovak evolved by Bernolák as the medium for his epics and lyrics in classical metres. The subjects of his epics were taken from the history of the 9th-century Moravian empire (*Svatopluk*, 1833; *Cyrillo-Metodiada*, 1835). His lyrics include idylls, modelled on Virgil's *Georgics*, as well as odes and elegies. All his work aims, in the spirit of the time, at glorifying the Slavs, and especially the Slovaks as the purest representatives of the Slavonic race.

Spisy básnické, ed. J. Viktorin (1863); *Básne*, I, ed. J. Škultéty (1908).

J. Hodál, *J. H., jeho život, diela a pamiatka* (1923). R.A.

Holmes, OLIVER WENDELL (*Cambridge, Mass. 29 VIII 1809; ∞1840 Amelia Jackson; †Boston 7 X 1894), American essayist, poet, novelist. From a prominent Boston family, he studied medicine at Harvard and abroad. He was professor of anatomy at Harvard for 35 years, continually turning out amusing verses, essays and medical dissertations. Fame as a writer came when James Russell Lowell, editor of the newly founded Atlantic Monthly, asked him to contribute; his *Autocrat of the Breakfast-Table* (1858) and its successors mingle miscellaneous facts and fancies, crackle with wit and gaiety. In his 'medicated' novels he used scientific means to show that criminals needed education not punishment. Though much of his light verse and his novels are forgotten he is remembered as the man of science, of wit and imagination—the Autocrat.

NOVELS: *Elsie Venner* (1861); *The Guardian Angel* (1867); *A Mortal Antipathy* (1885).—MISCELLANEOUS: *The Professor at the Breakfast-Table* (1860); *Currents and Counter-Currents in Medical Science* (1860); *The Poet at the Breakfast-Table* (1872); *Our Hundred Days in Europe* (1887); *Over the Teacups* (1891).—COLLECTED POEMS: *The Poetical Works of O. W. H.* (2 vols, 1881).—COLLECTED WRITINGS: Riverside Edition (13 vols, 1891); *Representative Selections*, ed. S. I. Hayakawa and H. M. Jones (1939).

M. A. De W. Howe, *H. of the Breakfast-Table* (1939); W. L. Schroeder, *O. W. H.: An Appreciation* (1909). H.L.C.

Holmström, ISRAEL (*Stockholm *c.* 1660; †Smorgoni, Lithuania 24 II 1708), Swedish civil servant and poet. He was popular for his burlesques, comic verse and drinking-songs. He was an elegant epigrammist in the French genre and also wrote fables modelled on La Fontaine.

Samlade vitterhetsarbeten af svenska författare, VI, ed. P. Hanselli (1863); M. Lamm, *Olof Dalin* (1908). C.H.K.

Holtei, KARL VON (*Breslau 24 I 1798; ∞1821 Luise Rogée, actress; †*ibid.* 12 II 1880), German playwright, poet and novelist, who achieved popular successes in all fields. A picturesque figure, he led a wandering life as actor, reciter and theatre-manager. As a playwright his speciality was operetta; as a poet, Silesian dialect.

Schlesische Gedichte (1830).—PLAYS AND OPERETTAS: *Die Wiener in Berlin* (1845); *Die Berliner in Wien* (1846); *Der alte Feldherr* (1829); *Lenore* (1829); *Ein Trauerspiel in Berlin* (1845); *Der dumme Peter* (1836); *Lorbeerbaum und Bettelstab* (1839).—NOVELS: *Die Vagabunden* (4 vols, 1852); *Christian Lamsell* (5 vols, 1852); *Ein Schneider* (1854).—*Erzählende Schriften* (40 vols, 1861–66); *Theater* (6 vols, 1867); *Vierzig Jahren* (8 vols, 1843–50); sel. tr., E. B. Impey, *Illustrations of German Poetry* (1841).

P. Landau, *H.'s Romane* (1904); A. Moschner, *H. als Dramatiker* (1911); M. Weller, *Die fünf grossen Dramenvorleser* (1939). H.A.P.

Hölty, LUDWIG HEINRICH CHRISTOPH (*Mariensee 21 XII 1748; †Hanover 1 IX 1776), German poet. A pastor's son, Hölty, who was delicate, was educated at home. He studied theology at Göttingen, where he joined Boie's circle. He was one of the original members of the Hainbund (q.v.), though he took little part in its extravagances. He died of tuberculosis. Hölty was of a modest and attractive nature. His poems, which during his lifetime appeared in almanacks, especially the Göttingen *Musenalmanach*, are written in classical metres or in folk-song stanzas. They treat of the sweetness of spring (symbolized by the month of May) and the fleetingness of human life, at the same time revealing a sincere and undoubting religious faith.

Sämtliche hinterlassene Gedichte (2 vols, 1782); *Gedichte* (1783); *Werke*, ed. W. Michael (2 vols, 1914–18).

H. Ruete, *H.: Sein Leben und Dichten* (1883); E. Albert, *Das Naturgefühl Höltys* (1910). H.B.G.

Holyday, or **Holiday,** BARTEN (*Oxford 1593?; †*ibid.* 2 XI 1661), English dramatist, translator and clergyman, whose preaching won praise. He was chaplain to Sir Francis Steuart in Spain, and later to Charles I. James I disliked his *Marriage of the Arts* at Woodstock.

PLAY: *Τεχνογαμία: Or the Marriage of the Arts* (1618; 1630), see J. Nichols, *Progresses of James I*, IV (1828).—VERSE: *A Survey of the World* (1661).—*Motives to a Good Life* (1657).—*All Horace* (based on Hawkins, 1653); *Flaccus his Satires* (1616, 1617, 1635, 1650). B.L.J.

Home, CECIL: see WEBSTER, JULIA.

Home, JOHN (*Leith 21 IX 1722; ∞1770 Mary Home; †Edinburgh 5 IX 1808), Scottish dramatist. He fought on the Hanoverian side at Falkirk (1746); in 1747 became minister of Athelstaneford and began as a dramatist. Kirk disapprobation of his successful tragedy, *Douglas*, led him to resign his ministry; he became tutor to the prince of Wales and continued his writing. Hailed in his day as a second Shakespeare, Home had some sense of plot and declamatory power; *Douglas* (1757) was successfully revived at the Edinburgh Festival, 1950.

Agis (1758); *The Siege of Aquileia* (1760); *Alonzo* (1773); *Alfred* (1778); *History of the Rebellion of 1745* (1802).—*Works* (with a memoir by Henry Mackenzie, 3 vols, 1822).

A. E. Gipson, *J. H., a Study of his Life and Works* (1917). J.K.

Homer, Greek poet (late 8th century B.C.). Although ancient writers give very different accounts of the date, birthplace and *œuvre* of Homer, a good early tradition can be distinguished ascribing to him the *Iliad*, the *Odyssey* and the (lost) *Thebais*. By the 7th century B.C. (*Hymn to Apollo*) he is known as 'the blind man dwelling in rocky Chios'; i.e. if Homer was born in Smyrna, the historical school of Homerid poets knew him as their founder in Chios. The *Iliad* and the *Odyssey* can be dated substantially in the second half 8th century B.C. with a few interpolations which have come in during subsequent recital. The *Iliad* and the *Odyssey* must have been composed for a great festival, perhaps the festival of Apollo at Delos, and were subsequently recited piecemeal by Homerid rhapsodes all over the Greek world. From the 6th century B.C. they were recited complete every fourth year at the Panathenaea in Athens.

Without contemporary comparative material we cannot decide whether the same man composed the *Iliad* and the *Odyssey* but this was the belief of antiquity. Both poems assume a knowledge of the whole corpus of Greek legend to which they can refer briefly. The *Iliad* tells of the events leading up to the death of Hector in the siege of Troy: its central thread is Achilles' quarrel with Agamemnon, the consequent disasters of the Greeks, Achilles' permission to Patroclus to fight in his armour, the death of Patroclus, Achilles' own intervention, the duel with Hector, and Achilles' permission to Priam to bury Hector. On the central thread are hung many incidents of fighting, camp life, home life, and memories of the past. The *Odyssey* tells the story of Odysseus' return from Troy to find his wife Penelope beset by suitors whom he kills: this central thread carries descriptions of Odysseus' adventures, Telemachus' journey with memories of the past, home life in Ithaca. The poems have in common a central thread into which relevant digressions are inserted, symmetrical composition of scenes, divine machinery, clear characterization of individuals, particularly Achilles, Hector, Andromache, Odysseus, Penelope, similes from animals and everyday life to illustrate behaviour, extensive use of formulae for stock scenes and of stock phrases for people and objects, ready-made to fit different places in the hexameter line, which nevertheless never detract from the swift brilliant immediacy of the narrative.

Homer stands between two worlds: behind him is a long past and before him the historical Greek *polis* which is already visible in many of the similes and in the descriptions of city life in Phaeacia and Ithaca. The language with its formulae presupposes a long tradition of oral hexameter poetry; archaeology has proved that Homer's memory goes back to the 16th century B.C. We may suppose that in the Mycenaean period kings had minstrels who sang their exploits including in due course the Trojan war. Through the troubled periods of the Dorian invasion and the migrations the songs were still sung at courts and shrines which preserved a memory of the past: each singing was an improvisation and therefore a modernization so that each was a memory rather than a survival of older songs. The conditions needed to produce our *Iliad* and *Odyssey* from this floating mass of legend which each singer crystallized in his own way into song seem to be (a) a festival at which a long epic could be performed, (b) a band of rhapsodes who could recite a long epic in relays, (c) writing, to record a long epic, (d) a genius to put the inherited oral technique to the new purpose of composing a long epic as an artistic whole: this genius we call Homer.

D. B. Monro and T. W. Allen, *Homeri opera* (1908); A. T. Murray, *The Odyssey* (1919); *The Iliad* (1925, with tr.); W. Leaf, *H.'s Iliad* (1900, with comm.); W. W. Merry, J. Riddell, D. B. Monro, *H.'s Odyssey* (1886, with comm.); W. B. Stanford, *H.'s Odyssey* (1947, with comm.).

TRANSLATIONS: G. Chapman (1598); A. Pope (1720–25); A. Lang, W. Leaf, E. Myers, *The Iliad* (1882); S. H. Butcher, A. Lang, *The Odyssey* (1879); T. E. Shaw, *The Odyssey* (1935); E. V. Rieu, *The Iliad* (1949), *The Odyssey* (1945).

G. G. A. Murray, *Rise of the Greek Epic* (1934); C. M. Bowra, *Tradition and Design in the Iliad* (1930); M. P. Nilsson, *H. and Mycenae* (1933); J. T. Kakridis, *Homeric Researches* (1949); H. L. Lorimer, *H. and the Monuments* (1950); C. M. Bowra, *Heroic Poetry* (1952). T.B.L.W.

See also TROY, ATREIDAE, HELEN, ODYSSEUS.

Hommius, FESTUS; Frisian: FETSE HOMMINGA (*Jelsum 10 II 1567; †Leyden 5 VII 1642), Dutch theologian, pupil of Gomarus and spiritual leader of the counter-Remonstrants. He wrote *Contra-Remonstrantie* (1611) and was one of the leading translators of the Bible.

Specimen Contraversarium Belgicarum (1618); *Journaal* (1620).

P. J. Wyminga, *F. H.* (1899); De Bie en Loosjes, *Biografisch Woordenboek v. d. Prot. Godgel. in Ned.*, IV (1927). A.M.B.W.

Hondius, Petrus (*1578; †1621), Dutch poet, parson at Terneuzen. He was an excellent botanist, especially fascinated by the 'utility of herbs', like Maerlant was in *Der Naturen Bloeme.* He edited Dodonaeus' *Kruidtboec* (1618) and wrote *Dapes inemptae of de Moufe-Schans* (2nd ed. 1621), and *Geschiedenis v. d. Vrijheidsoorlog* (unfinished).

J. G. Frederiks 'Over P. H.', in Tijdschr. v. Nederl. T. en Lett., VI (1880). A.M.B.W.

Hone, William (*Bath 3 VI 1780; †Tottenham 6 XI 1842), English bookseller and writer, associated with Cruikshank in widely popular political satires, author of compilations showing much recondite reading.

Political House that Jack Built (1819); *A Slap at Slop* (1820); *Apocryphal New Testament* (1820); *Ancient Mysteries* (1823); Every Day Book (weekly miscellany to which Lamb contributed, 1826).

F. Rolleston, *Some Account of the Conversion of late W. H., with further particulars of his Life and Extracts from his Correspondence* (1853); F. G. Stephen, *Memoirs of George Cruikshank* (for association with H., 1891); F. W. Hackwood, *Life of H.* (1912). R.M.H.

Honigh, Cornelis (*Koog aan de Zaan 29 X 1845; ∞1873 A. M. M. L. Eykman; †Zwolle 4 IV 1896), Dutch poet and man of letters, headmaster of a secondary school at Zwolle from 1881, co-editor of De Gids, recast the 4th ed. of Jonckbloet's *Geschiedenis der Nederl. letterk.* (6 vols, 1888–94).

Mijn lente (1871); *Geen zomer* (1880).

P. A. M. Boele van Hensbroek, in Levensber. Mij Ned. Letterk. (1897); C. Busken Huet, in *Litterarische Fantasiën en Kritieken*, 15, 21. J.W.W.

Honorius 'Augustodunensis' (*c. 1090; †c. 1150), of uncertain origin (not of Autun), was a prolific and influential writer, a popularizer of knowledge for the lower clergy. His *Elucidarium* is a handbook of the faith. The *Gemma Animae* deals with the Mass and the Divine Office.

Migne, *Patr. Lat.*, 172; J. A. Endres, *H. A.* (1906); R. Bauerreis, 'Zur Herkunft des H. A.', in Stud. u. Mitt. zur Gesch. d. Bened. Ordens (1935). F.J.E.R.

Hood, Thomas (*London 23 V 1799; ∞1824 Jane Reynolds; †*ibid.* 3 V 1845), English poet with outstanding gift of humorous wordplay, finding scope in his comic periodicals. Of his graceful, sentimental serious poetry, 'The Song of the Shirt' stirred his age by its social implications.

Ed. *Gem* (1829); *Hood's Own, or Laughter from Year to Year* (1839).—*Tylney Hall* (3-vol. novel, 1824); *Poetical Works*, ed. W. Jerrold (1906); *Whims and Oddities in Prose and Verse* (2 vols, 1826–27).

F. F. Broderip, *Memorials of H.* (2 vols, 1860); W. Jerrold, *T. H., his life and times* (1907). R.M.H.

Hoofman, Elisabeth Koolaart (*Haarlem 23 II 1664; ∞1693 Pieter Koolaart; †Kassel 4 VI 1736), Dutch poet who, in a difficult life, wrote verse of equal value to that of her contemporaries.

Messias, herderszang (1729); *Gedachten over eenige spreuken des Konings Salomon* (1734); *Naagelaten Gedichten*, ed. W. Kops (1744).—W. P. Wolters and H. C. Rogge, *Bloemlezing uit de gedichten van E. H.* (1871). J.W.W.

Hooft, Pieter Cornelisz (*Amsterdam 16 III 1581; ∞1610 Christina van Erp (†1624), ∞1627 Heleonora Hellemans, widow of Bartelotti; †The Hague 21 V 1647), Dutch poet and writer. Son of an Amsterdam mayor, he received a sound classical education. From 1598 to 1601 he travelled in France and Italy. From Italy which made an impression on him which proved decisive for his life, he sent his fellow members of the 'Egelantier' (q.v.) a *Rijmbrief* which was still in the Rederijker tradition. Back in Amsterdam, however, he became the refined, aristocratic poet, matured under Italian and classical influence, who served beauty as no Dutch poet had done so far or was to do again for centuries. The majority of his poems between 1601 and 1610 are love lyrics showing great mastery of the language. Both playful and controlled he seems to dance on the surface of life and yet one is aware of the hidden depth of melancholy and passion underneath. At the same time he wrote the pastoral play *Granida* with a weak plot, on a well-worn arcadian theme, but with unsurpassed light lyrical passages. He proved unfit for commerce; he read law and was appointed bailiff of Muiden in 1609. There and at Amsterdam he gathered round him a circle of friends, all of them men and women passionately interested in the arts, whether literature or music (his wife was a pupil of Sweelinck) (see Muiderkring). He continued to take an active part in the literary life of Amsterdam and the vicissitudes of the chamber 'Egelantier'. He wrote two historical dramas and a comedy. *Geeraerdt van Velsen* (1613) was partly inspired by his environment at Muiden, partly the result of his increasing interest in history and statecraft. His comedy *Warenar* (1616), adapted from Plautus' *Aulularia*, was a box-office success and compensated the loss on the staging of *Baeto*, his other great drama. He himself observed that the writing took him only 9 days—this by way of an excuse for such a frivolous work. But for all that it is, with Breero's *Spaanse Brabander*, the best Dutch comedy of the century: full of wit and fun without being coarse. His interest in history continued to increase and he set himself to write the *Nederlandse Historiën* (2 vols, 1642, 1654). Modelled on Tacitus, it is terse, difficult and at times obscure, but at the same time virile and rich in content. Hooft is the best Dutch prose writer of the 17th century, the greatest poet of the first half of this century and the purest renaissance artist of his country.

Achilles ende Polyxena (1598); *Theseus en Ariadne* (1602); *Granida* (1605); *Paris' oordeel* (1607); *Baeto oft Oorsprong der Hollanderen* (1617); *Lo Ipocrito* (1617; after Aretino, unpub.); *Gedichten* (1636); *Leven van Hendrik de Groote* (1624); *Rampsaaligheden der Verheffinge van den Huize Medicis* (1638).

J. v. Vloten, *Brieven van P. C. H.* (1855); P. Leendertz, *Volledige uitgave der Gedichten* (2 vols, 1871–75; 2nd ed. F. A. Stoett, 1899); *Volledige Werken*, ed. W. G. Hellinga and others (1954 ff.).

Gielen, Romein and others, *P. C. H., dichter, dramaturg, geschiedschrijver en magistraat* (1947); G. Brandt, *Het Leeven van Hooft* (1677); Busken Huet, *Litt. Fantasiën*, I and XVIII; G. Kalff, 'Hooft's Lyriek', in De Gids (1900); J. Koopmans, 'Hooft als Allegorist', Letterk. Studien (1906); P. Leendertz, Jr., *Bibliografie der Werken van P. C. H.* (1931); G. Kazemier, *Het Vers Hooft* (1932); J. D. M. Cornelissen, *H. en Tacitus* (1938); Th. H. d'Angremond, *P. C. H.'s Achilles en Polyxena* (1943); F. Veenstra, *Bijdrage tot de kennis v. d. invloeden op Hooft* (1946); Annie Romein-Verschoor, *P. C. Hooft* (1947); H. W. van Tricht, *P. C. H.* (2 vols, 1950–51); R. C. Bakhuizen van den Brink, 'Hooft's Warenar', in *Studiën en Schetsen*, III; J. Prinsen JLzn., *P. C. H.* (1922); A. Donkersloot, 'De verzen van H. voor Brechje Spieghel', in *Festbundel de Vooys* (1940); H. Bruch, *P. C. H. Boexken van Cornelius Tacitus: van de gelegentheit, zeeden ende volken van Germaniën* (1943); 5 poems by H., tr. Sir Herbert Grierson in *The Flute* etc. (1931), repr. in *Two Dutch Poets*; while *Batavian Anthology* by J. Browning and H. S. van Dyk contains trs of 3 songs, 2 choruses from *Granida* and *Baeto* and a fragment of *Geeraerdt v. Velsen*. See also biblio. in J. L. Walch, *Nieuw Handboek* etc. (1949) pp. 3857. A.M.B.W.

Hooft, Willem Dircksz (*Amsterdam 1594; †V 1658), Dutch playwright, member of the chamber 'Egelantier' and the board of the Amsterdam theatre. He wrote unedifying farces on sometimes edifying subjects.

Jan Saly (1622); *Doortrapte Melis de Metselaer* (1623); *Andrea de Pierre Peerdekooper* (1628); *Styve Piet* (1628); *De hedendaegsche Verloren Soon* (1630).

J. F. Haverman, *W. D. H. en zijn Kluchten* (1895); Ch. M. Dozy, 'W. D. H.', in Oud-Holland, VI. A.M.B.W.

Hooge, Romeyn de (*Amsterdam IX 1645; †Haarlem 10 VI 1708), Dutch artist and writer. A famous engraver, he was involved in 'Nil Volentibus Arduum' (q.v.) and also became a target for Bidloo's mockery in *Midas*. He retaliated in a cartoon. In 1688 he founded a drawing academy in Haarlem.

Schouburg der Nederlandse veranderingen (1674); *Relation du voyage de sa majesté britanique en Hollande* (1692); *Esopus in Europa* (40 pts, 1701–02); *Spiegel van Staat des Ver. Nederlands* (2 vols, 1706–07).

M. Roest, 'R. de H.', in Navorscher, VII (1857); F. W. D. C. A. v. Hattum, 'Boekillustraties van R. de H.', Imp., II (1942; with short biblio.). A.M.B.W.

Hoogstraten, David Fransz. van (*Rotterdam 14 III 1658; †*ibid.* 21 XI 1724), Dutch scholar, translator and poet; also polemic writer in the 'poets' war'.

Rijmoeffeningen (1678, with P. Rabus); *Gedichten* (1697); *Esopische fabelen van Fedrus* (1703).

P. Vlaming, in *Davidis Hoogstrateni Poemata* (1728); Th. Nolen, *Iets over D. v. H. en de letterkundige twisten van zijn tijd* (1886); E. F. Kossmann, *Nieuwe Bijdragen tot de geschied. van het Ned. Tooneel* (1915). J.W.W.

Hoogstraten, Frans van (*Rotterdam 1632; †*ibid.* 1696), Dutch poet and bookseller, translated much from the Latin, e.g. More's *Utopia* (1660), and wrote edifying poems. His *Voorhof der Ziele* (1668) is a poem to 60 prints by Romeyn de Hooge. A.M.B.W.

Hoogstraten, Jan van (*Rotterdam 26 I 1662; †Gouda 1756), Dutch scholar and bookseller, brother and antagonist of David v. Hoogstraten; commemorative and epic poet.

Minnezangen en drinkliederen (1701); *Mengelzangen en liederen* (1710); *De Kruysheld of het leven van den grooten Apostel Paulus* (1712); *Mengelpoëzij of verscheyde gedigten* (5 vols, 1714–20).

J. te Winkel, *Ontwikkelingsgang der Ned. letterk.*, 5 (1924). J.W.W.

Hoogstraten, Samuel van (*1627; †1678), Dutch poet and painter, pupil of Rembrandt. In his own time his art criticism was taken seriously. He wrote a few foolishly ornate novels and lyrical poems.

Inleiding tot de Hoogeschool der Schilderkunst (1678); *De Gestrafte Ontschaking of Zeeghafte herstelling van den jongen Haegaeveld, versiert met wonderlijke bejegeningen der Hollandsche Nimfen* (1669); *Herstelde Zeeg-Triomf van Karel de Tweede* (1660).

G. H. Veth, in Oud-Holland, VII (1889). A.M.B.W.

Hoogvliet, Arnold (*Vlaardingen 3 VII 1687; ∞1735 Ida van der Ruyt; †*ibid.* 17 X 1763), Dutch poet. His melodious epic poem, *Abraham de Aartsvader* (1727), excels in good comparisons and descriptions of nature and in construction.

P. Ovidius Naso, Feestdagen (1719); *Mengeldichten* (2 vols, 1737–53); *Zijdebalen, Hofdicht* (1740).

Witsen Geysbeek, in *Biografisch, anthologisch en critisch woordenboek* (1822); W. Kloos, in *Een daad van eenvoudige rechtvaardigheid* (1909); J. Koopmans, in De Nieuwe Taalgids, 12 (1918); G. Knuvelder, *Handboek van de Geschiedenis Nederl. letteren*, 2 (1949). J.W.W.

Hook, Theodore Edward (*London 22 IX 1788; †*ibid.* 24 VIII 1841), English novelist, whose narratives influenced the tone of Dickens's early work; a writer of farces and lampoons, and a brilliant practical joker.

Sayings and Doings (9 vols, 1826–29); *Maxwell* (1830); *Fathers and Sons* (3 vols, 1842).

J. G. Lockhart, *T. H.: a Sketch* (1853); R. H. Dalton Barham, *Life and Remains of H.* (1849); M. F. Brightfield, *T. H. and his Novels* (1928). R.M.H.

Hook, Walter Farquhar, dean of Chichester (*London 13 III 1798; ∞1829 Anna Johnstone; †Chichester 20 IX 1875), English divine and man of letters, of ardent social interests.

Dictionary of Ecclesiastical Biography (8 vols, 1842–52); *Lives of the Archbishops of Canterbury* (12 vols, 1860–76); *Parish Sermons*, ed. W. Hook (1879).

W. R. W. Stephens, *Life and Letters of H.* (1878). R.M.H.

Hooker, Richard (*Heavitree, nr Exeter III 1553/4; ∞London 1588 Joan Churchman; †Bishopsbourne, nr Canterbury 2 XI 1600), English divine, a prose writer with a wide range of learning, including Greek and Hebrew, and a lover of music and poetry. From Exeter he went to Corpus Christi College, Oxford. Expelled (1579) he took orders (1581). He is best known for his *Ecclesiastical Policy*.

Ecclesiasticall Politie (8 bks, 1593–1661), bk 1 ed. R. W. Church (1868), bk 5 ed. R. Bayne (1902), bk 8 ed. R. A. Houk (1931); *Works*, ed. J. Gauden (1662), J. Keble (3 vols, 1836), rev. ed. R. W. Church and F. Paget (1888).

I. Walton, *Life* (new ed. 1858); C. J. Sisson, *The Judicious marriage of Mr H.* (1940); F. J. J. Shirley, *R. H. and contemporary political ideas* (1944). J.R.B.

Hookes, Nicholas (*London 1628; ∞Elizabeth?; †*ibid.* 7 XI 1712), English poet, contemporary at Westminster School with Dryden, preceding him to Trinity College, Cambridge.

Amanda (1653; repr. 1923); *Miscellanea Poetica* (1653).

'Hook', in Thomas Campbell, *Specimens of the British Poets* (1819). B.L.J.

Hoop, Adriaan van der (*Rotterdam 17 VI 1802; ∞1826 Dorothea W. Engels; †*ibid.* 4 XI 1841), Dutch poet and editor, self-taught with strong foreign influences; the romantic pose and aggressiveness were not intrinsically justified in his epic, dramatic and critical writings.

Verse: *Poëzy* (1830); *Warschau* (1832); *Willem Tell* (1832); *Leyden ontzet in 1574* (1833); *Het slot van IJsselmonde* (1834); *De Renegaat* (1837); *Columbus* (1840); *Lente en Herfst* (1842).—*Gedichten* (4 vols, 1859–61).—Plays: *Hugo en Elvire* (1831); *Johanna Shore* (1834); *De Horoscoop* (1838); *Han van IJsland* (1838).

J. Koopmans, in De Beweging, 2 (1906); C. G. N. de Vooys, *ibid.* 12 (1917). J.W.W.

Hope, Thomas (*Amsterdam *c.* 1770; ∞1806 Louisa Beresford; †London 3 II 1831), English author and virtuoso, writer of works on costume and furniture and of one novel, of Byronic flavour, in picaresque tradition.

Household Furniture and Interior Decoration (1807); *Costume of the Ancients* (2 vols, 1809); *Designs of Modern Costume* (1812).—Novel: *Anastasius, or Memoirs of a Greek writer at the close of the 18th Century* (1819). R.M.H.

Hopkins, Charles (*Exeter *c.* 1664; †London ? *c.* 1700), English poet and playwright whose ease is deceptively 'natural' and who wrote with care, borrowing from Shakespeare, Fletcher and Dryden for his *Boadicea*. Generally popular, Hopkins was praised by Dryden.

Verse: *Epistolary Poems* (1694); *White-hall* (1698, etc.).—Drama: *Pyrrhus, King of Epirus* (1695); *Boadicea* (1697). B.L.J.

Hopkins, Gerard Manley (*Stratford, Essex 28 VII 1844; †Dublin 8 VI 1889), English poet and Jesuit priest. In 1866 Hopkins became a Roman Catholic, worked for a while as a parish priest in Liverpool and Glasgow and spent the rest of his life teaching in Stonyhurst College and University College, Dublin. Hopkins's verse is the expression of his religious faith and struggle. Its stylistic interest is great—he experimented in sprung rhythm, which is based on metrical regularity and syllabic freedom; in syntactical compression; and in word coinage. But his manner is inseparable from his vision. Abruptness, ellipses and startling compound-words (brown-as-dawning-skinned, between-pie, wolfsnow) are the objective correlative for his inner battles and his exploration of the individuality ('thisness') of men and objects. After Bridges's calculatedly delayed publication of Hopkins's poems in 1918 he became one of the strongest (if not always the happiest) influences on modern poetry.

Poems of G. M. H., ed. Robert Bridges (1918); rev. C. Williams (1930); *The Letters of G. M. H. to Robert Bridges*, ed. C. C. Abbott (2 vols, 1935); *The Notebooks and Papers of G. M. H.*, ed. H. House (1937).

J. Pick, *G. M. H., Poet and Priest* (1942); E. Ruggles, *G. M. H.* (1947); W. H. Gardner, *G. M. H.* (2 vols, vol. I rev. 1948, vol. II 1949); *Immortal Diamond*, ed. N. Weyand (1949, a Jesuit symposium; interesting for its glossary, biblio. and an essay on sprung rhythm).

B.H.

Hopkins, JOHN (□Great Waldingfield, Suffolk 23 X 1570), English schoolmaster (in Suffolk?) and afterwards rector of Great Waldingfield. His name is always associated with that of Sternhold, whose metrical versions of the psalms Hopkins published with additions of his own.

All such Psalms of David as Thomas Sternhold didde in his lifetime draw into English metre (1549; contains 37 versions by Sternhold and 7 by H.); another ed. William Wittingham (1556, with an additional 7 versions), 1st complete ed. 1561 (with additions by Kethe, Norton, Marckant and Pullain); *Dictionary of Hymnology*, ed. J. Julian (1892). J.B.B.

Hopkins, JOHN (*1 I 1674/5), English verse-writer, author of Pindarics, who apologized for rhyming *Paradise Lost* when he 'did not so well Perceive, the majesty . . . of Mr Milton's Style'.

Milton's Paradise Lost, imitated in rhyme (1699); *Amasia. A Collection of Poems* (1700)

B.L.J.

Hopkinson, FRANCIS (*Philadelphia 2 X 1737; ∞1768 Ann Borden; †*ibid.* 9 V 1791), American essayist, poet, musician, painter. He signed the Declaration of Independence, designed the U.S. flag. He wrote graceful Addisonian essays, as well as satires on contemporary affairs.

POEMS: *The Battle of the Kegs* (1779); *A Set of Eight Songs* (1788).—PROSE: *A Pretty Story* (1774).—*The Miscellaneous Essays and Occasional Writings of F. H.* (3 vols, 1792).

G. E. Hastings, *The Life and Works of F. H.* (1926). H.L.C.

Hopper, NORA (*Exeter 1871; ∞5 III 1901 W. H. Chesson; †England 14 IV 1906), Irish minor poet, associated with the Irish Literary Revival and influenced by W. B. Yeats.

Under Quicken Boughs (1896); *Songs of the Morning* (1900); *Aquamarines* (1902); *Selected Poems* (1906); *Ballads in Prose* (1894).

R.McH.

Horace (QUINTUS HORATIUS FLACCUS) (*Venusia 8 XII 65; †Rome 27 XI 8 B.C.), Latin poet. Horace was brought by his father, a freedman of modest circumstances, to Rome, where he received the best available education. While completing his studies at Athens (44) he was enlisted to the cause of M. Brutus and served as a *tribunus militum* under him until his defeat at Philippi (42). Returning to Italy he was compelled by the confiscation of his paternal estate to seek employment as a minor civil servant and commenced writing his *Epodes* (published 30) and *Satires* (Bk 1 pub. 35; Bk 2, 30). Becoming known in literary circles he was introduced in 38 by Virgil and Varius to Maecenas, who admitted him to his intimate circle of friends and in a few years gave him the Sabine farm celebrated in his poetry.

The earlier satires show Horace in a bitter invective mood, but this passed as his circumstances improved, and in the later satires, as in the first book of the *Epistles* (pub. 20) he gives a genial criticism of life and manners, in strong contrast with the burning indignation of Juvenal. He is more frankly revealing of his own life and character than any other Latin poet. In the *Satires* too, as well as in the second book of the *Epistles* and *Ars Poetica*, both published towards the end of his life, he is seen as a literary critic of importance.

Three books of the *Odes* were published in 23. These poems range widely from love-pieces of the lightest nature to grave moral and national themes. As a lyricist he is to be contrasted with Catullus both in his limited emotional range and, above all, in the exquisite perfection of form which he attained. The *Carmen Saeculare* and Book 4 of the *Odes* were published in 17 and 13 B.C.

Ed. R. Bentley (1711); ed. J. C. Orelli–I. G. Baiter–G. Hirschfelder–W. Mewes (2 vols, 4th ed. 1886–92); E. C. Wickham (2 vols, 3rd ed. 1896–91); O. Keller–A. Holder (2 vols, 2nd ed. 1899–25); F. Klingner (2nd ed. 1950). Satires, Epistles, Ars Poetica, tr. H. R. Fairclough (Loeb Libr. 1929); Odes, Epodes, tr. C. E. Bennett (Loeb Libr. 1914); Odes, Epodes, tr. A. D. Godley (1898).

W. Y. Sellar, *H. and the Elegiac Poets* (1892); J. F. D'Alton, *H. and his age* (1917); A. Y. Campbell, *H., a new interpretation* (1924); T. R. Glover, *H., a return to allegiance* (1932); L. P. Wilkinson, *H. and his Lyric poetry* (1945). A.J.D.

Horman, WILLIAM (*Salisbury *c.* 1450; †Eton 12 IV 1535), vice-provost of Eton, author of a *Vulgaria*, a collection of sentences in Latin and English, and of the *Antibossicon*, a defence of William Lily's grammar against an attack by Robert Whitinton ('Bossus').

Vulgaria, pr. Pynson (1519), W. de Worde (1530), repr. M. R. James (1926); *Antibossicon G. Hormani ad G. Lilium*, pr. Pynson (1521). R.W.B.

Horne, RICHARD HENRY or HENGIST (*London 1 I 1803; ∞1847 Miss Foggs; †Margate 13 III 1883), English playwright and poet, of adventurous life; author, with Elizabeth Barrett, of inept criticism *The New Spirit of the Age* (2 vols, 1844). His tragedies, despite a certain grandeur of construction and poetic intensity (which also marked his epic *Orion* (1843), sold at a farthing a copy), were never performed.

Cosmo De Medici (1837); *Death of Marlowe* (1837); *Laura Dibalzo* (1880); *Australian Facts and Prospects* (with life, 1859).

Letters of E. B. B. addressed to R. H. H. (2 vols, 1877). R.M.H.

Horne, THOMAS HARTWELL (*London 20 X 1780; ∞1812 Sarah Millard; †*ibid.* 27 I 1862), English biblical scholar and bibliographer, whose *Introduction to Critical Study and Knowledge of the Holy Scriptures* (1818) was in his days a vanguard work passing through many editions.

Brief View of Necessity and Truth of Christian Revelation (1800).

S. A. Cheyne, *Reminiscences of T. H. H.* (1862). R.M.H.

Hortensius, QUINTUS H. HORTALUS (*114; †50 B.C.), Roman orator, was Cicero's chief forensic rival. He wholeheartedly supported the senate and thus came into conflict with Cicero over Pompey's extraordinary commands in 67 and 66. In oratory his style was 'Asian' and overflorid, but to his copiousness he united a quick and acute brain. No works survive.

For Cicero's estimate of him see *Brutus*; on 'Asian' rhetoric see E. Norden, *Die antike Kunstprosa* (1915). J.A.W.

Horwitz, BELA (also known as BELA CHASAN), 18th-century Yiddish writer, author of the oldest history of Prague Jewry.

Geschichte des Hauses David (1705). J.S.

Hoskins, JOHN (*Monnington-upon-Wye 1566?; ∞Bath 1 VIII 1601 Benedicta Bourne; †Morehampton, Herefordshire 27 VIII 1638), English lawyer, poet and wit, a patron of writers, including Ben Jonson. Hoskins was a friend of Sidney's on whose *Arcadia* he commented in his *Directions*.

Directions for Speech and Style, ed. H. H. Hudson (1936).

L. B. Osborn, *Life, Letters and Writings of J. H.* (1937). B.L.J.

Hostos, EUGENIO MARÍA DE (*Mayagüez, Puerto Rico 11 I 1839; †Dominican Republic 11 VIII 1903), indefatigable educator, writer and agitator for the independence of the Spanish West Indies. Deeply influenced by the *krausistas* during his education in Spain and later by positivism, Hostos is neither an original nor compelling thinker; his writing is brilliant but vague. His best work is the *Diario*, the best-known, *Moral Social* (1888).

Obras completas (20 vols, 1939); *Hostos* (an anthology; *Colección El Pensamiento de América*, 13, 1944); *Moral social*, in *Grandes Escritores de América* series (1939). E.Sa.

Hostrup, JENS CHRISTIAN (*Copenhagen 20 V 1818; ∞1848 Henriette Vilhelmine Louise Mantzius, ∞1855 Christiane Georgine Elisabeth Hauch; †Frederiksberg 21 XI 1892), Danish poet and playwright. As a student of theology at Copenhagen he began to write poetry and plays, usually in an undergraduate setting. His plays are good theatre and have gained great popularity, but they have no high literary value. In his old age he wrote a counterpart to Ibsen's *Doll's House* entitled *Eva*.

PLAYS: *Komedier* (3 vols, 1900).—VERSE: *Sange og Digte fra 30 Aar* (1872); *Sange og Digte fra de senere Aar* (1884); *Efterladte Digte* (1893).—MEMOIRS: *Erindringer fra min Barndom og Ungdom* (1891); *Senere Livserindringer* (1893).—*Poetiske Skrifter* (5 vols, 1852–55).

Breve fra og til C. H. (1897); Helge Hostrup, *J. C. H.* (1916). E.B.

Hou FANG-YÜ (□Shang-ch'iu 1618; †*ibid.* 1655), Chinese essayist. Hou, the son of a prominent politician, enjoyed a brilliant reputation in politico-literary circles of the late-Ming period. He is the hero of K'ung

Shang-jên's famous play, *T'ao-hua shan*. His essay-style was modelled on the *ku-wên* of Ou-yang Hsiu.

Chuang-hui t'ang wên-chi (1656).
A. W. Hummel, *Eminent Chinese of the Ch'ing Period*, I (1943). A.R.D.

Houbraken, Arnold (*Dordrecht 28 III 1660; †Amsterdam 14 X 1719), Dutch painter, etcher and writer whose *De Groote Schouwburg der Nederlandsche Kunstschilders en schilderessen* (3 vols, 1718–21) is still of importance.

C. Hofstede de Groot, *A. H. in seiner Bedeutung für die holländische Kunstgeschichte* (1891). J.W.W.

Houdar de La Motte, Antoine, otherwise known as Lamotte-Houdar(t) (*Paris 17 ? I 1672; †Paris 26 XII 1731), French writer. He was a prolific but undistinguished dramatist and poet, whose verse rendering of the *Iliad* (1714) reopened the quarrel of the ancients and the moderns (see C. Perrault), which now became a debate on the 18th-century conception of poetry.

Verse: *Odes* (1709); *Fables* (1719).—Plays: *Les Macchabées* (1721); *Romulus* (1722); *Inès de Castro* (1723); *Le Magnifique* (1731).—*Œuvres de théâtre* (2 vols, 1730); *Œuvres complètes* (11 vols, 1754); *Paradoxes littéraires de H. de La M.* (his critical writings), ed. Jullien (1859).
P. Dupont, *H. de La M.* (1898). G.B.

Houghton, Richard Monckton Milnes, 1st Baron (*London 19 VI 1809; ∞1851 Hon. Annabel Crewe; †Vichy 11 VIII 1885), English poet and man of letters. His poetry has graceful charm and at the same time a compelling quality, which is seen particularly in such poems as 'The Beating of my own Heart' and 'Strangers Yet'.

Poetry for the People (1840); *Palm Leaves* (1848); *The Poetical Works of R. M. M.* (2 vols, 1876); *The Influence of Homer* (1829); *The Life, Letters, and Literary Remains of John Keats* (2 vols, 1848; repr. 1927); *Monographs* (1873).
J. Pope-Hennessy, *Monckton Milnes; the years of promise 1809–1851* (1949); T. W. Reid, *The Life, Letters and Friendships of R. M. M., First Lord H.* (2 vols, 1890). B.H.

Hout, Jan van (*Leyden 14 XII 1542; ∞Lijsbeth Reyersd. van Wing (†1605); †12 II 1609), Dutch poet, prose writer and playwright; from 1564 secretary of Leyden. His literary remains are slight; his poetry and prose are renaissance in form; his only known drama (*Lotteryspel*) on the other hand is still in the Rederijker tradition which, incidentally, he fought tooth and nail, especially in the dedication of his lost translation of Buchanan's *Franciscanus*.

Ed. J. Prinsen, in Tijdschr. v. Nederl. T. en Lett., 22–23 (1904).
J. Prinsen, *De Nederlandsche Renaissancedichter J. v. H.* (1907) and in De Beweging, III (1908); J. C. H. De Pater, *J. v. H.* (1947). J.J.M.

Houwaert, Jan Baptist (*Brussels 1533; †11 III 1599), Dutch playwright and prolific poet. In addition to translations from the Latin he wrote lyrical poems, long didactical poems such as *Den Generalen Loop der Werelt* (1612), *Paraensesis Politica* (1614), *Milenus Clachte* (1577–78), *Pegasides Pleyn ofte Den Lusthof der Maechden* (1582–83), *De vier Wterste* (1583) and plays in the Rederijker tradition, such as *Handel der Amoreusheyt, bevattende dry excellente, constighe soetvloeyende poetische spelen van sinnen, van Jupiter en Yo* (1583), *Een tragedie vander Orloghen, Die Comedie van den Peys* and a dialogue *Virtutem dilige* (all three unpublished, written before 1596). In him the Rederijker tradition and renaissance as well as Protestantism and humanism struggle for supremacy.

Bibl. Belg. H 13–34, 89–189; F. v. Veerdeghem and O. van Daele, in Bull. Acad. royale de Belg., 3e série (1893); F. v. Veerdeghem, in Nederl. Museum (1894); J. F. Vanderheyden, in Tijdschr. v. Nederl. T. en Lett., 51; W. de Vreese, in Het Boek, N. R. XXII; G. A. Nauta, in Tijdschr. v. Nederl. T. en Lett., 61; W. v. Eeghem, in Versl. Med. Kon. Vlaamse Ac. (1940); J. J. Mak, in Nieuwe Taalg. (1951). J.J.M.

Hoveden, John of and Roger of: see Howden.

Howard, Edward (*London XI 1624), English essayist, poet and dramatist whose preface to *The Women's Conquest* (1671) urges blank verse as preferable to couplets in drama. His *The Change of Croones* was admired by Pepys but led to political disfavour. Howard's translation of Cicero's *De Amicitia* into heroic couplets (1674) is a *tour de force*. B.L.J.

Howard, Edward Grenville George (†30 XII 1841), English writer of sea-stories, sometime shipmate of Marryat and his sub-editor at the Metropolitan Magazine.

Rattlin the Reefer, ed. Captain Marryat (3 vols, 1836); *Jack Ashore* (3 vols, 1840); *Sir Henry Morgan the Buccaneer* (3 vols, 1842). R.M.H.

Howard, Henry, Earl of Surrey (*Hunsdon ? 1517 ?; ∞*c.* I–*c.* IV 1532 Lady Frances de Vere; †London 20 I 1546/7), English poet. As companion to Henry VIII's illegitimate son, the duke of Richmond, he visited France (1532). Earl Marshal at the trial of Anne Boleyn (1536) and active against the Pilgrimage of Grace, Surrey later held military commands of forces in France (1543–45); nevertheless, he was executed on a trumped-up charge of high treason. Unjustifiably notorious for pride, Surrey was brave, modest and generous. He successfully followed Romance lyrical models; his translation is smooth and strong.

The Poems of H. H., Earl of S., ed. F. M. Padelford (1928).
E. Casady, *H. H., Earl of S.* (1938).
B.L.J.

Howard, H. L.: see Wells, Charles Jeremiah.

Howard, Sir Robert (*1626; ∞Mrs Uphill, ∞Lady Honora O'Brien, ∞?, ∞26 II 1692/3 Annabella Dives; †London 3 IX 1698), English politician and dramatist; knighted at Newbury (29 VI 1644); imprisoned in Windsor Castle during the Commonwealth; sat in Parliament after the Restoration and held posts in the Treasury. Howard collaborated with Dryden in *The Indian Queen* (1665), but they were involved later in controversy in which Howard consistently opposed rhyme on naturalistic grounds.

Four New Plays (1665), repr. with *The Duke of Lerma* as *Five New Plays* (1692).—*Poems* (1660; 1696); *The History of Religion* (1694; as *The Growth of Deism*, 1709).
Dryden and H., ed. D. D. Arundell (1929); F. R. Scott, *The Life and Works of Sir R. H.* (1946). B.L.J.

Howden (Hoveden), John of (†1275), English poet, clerk to Eleanor, widow of Henry III. His *Practica Chilindri* is an astronomical work. His poems, in Latin, are mystical and devotional. The best-known is *Philomena*, of which he made an Anglo-Norman version.

Practica Chilindri, ed. E. Brock (1868); *Philomena*, ed. C. Blume (1930); other poems, ed. F. J. E. Raby, in Surtees Soc. (1939).
L. W. Stone, 'Jean de Howden', in Romania (1945). F.J.E.R.

Howden (Hoveden), Roger of (†*c.* 1201), English historian, was a clerk in the chancery of Henry II whom he accompanied to France in 1173–74 and for whom he acted as legate in 1175. He became parson of Howden before 1176. In 1189 he served as itinerant justice of the forests in Northumberland, Cumberland and Yorkshire. His chronicle runs from 732 to 1201 and is of exceptional value for the last nine years.

Chronica Rogeri de Hovedene, ed. W. Stubbs (4 vols, 1868–71); F. Barlow, 'R. of H.', in Eng. Hist. Rev., 65 (1950). R.R.R.

Howe, John (*Loughborough 17 V 1630; †London 2 IV 1705), English theologian, minister at Great Torrington, Devon, and resident chaplain to Oliver Cromwell at Whitehall. His writings are turgid in style but sound and vigorous in content.

A Treatise on delighting in God (1670); *Union among Protestants* (1683); *A Redeemer's tears wept over lost souls* (1684).
H. Rogers, *Life and Character of H.* (rev. ed. 1863).

Howell, James (*Llangammarch, Breconshire ? 1594 ?; □Holborn 3 XI 1666), English pamphleteer and letter-writer. 1623, Fellow of Jesus College, Oxford; foreign travel, 1616–24; imprisoned in the Fleet, 1643–51, as a debtor; he wrote many pamphlets there. In 1661 he was appointed Historiographer Royal. Howell had a facile pen, a wide knowledge of languages and a great interest in contemporary politics. He is now remembered as the writer of *Epistolae Ho-Elianae*, essays of some charm written in the epistolary form.

Δενδρολογία: Dodona's Grove, or, the Vocall Forest (1640; repr. 1644, 1645, 1649); *Instructions for Forreine Travell* (1642, 1650, 1868); *Epistolae Ho-Elianae*, vol. I, 1645; vol. II, 1647; vols I–III, 1650 (called '2nd ed.'); vols I–IV, 1655 (called '3rd ed.'); standard ed. J. Jacobs (2 vols, 1890–92).
W. H. Vann, *Notes On the Writings of J. H.* (1924); E. Bensly, 'Additional Notes on the Familiar Letters of J. H.', in Aberystwyth Studies, VIII (1926). C.P.

Howell, Thomas (*Dunster ?; *fl.* 1567–81), English poet who was under the patronage of the Pembroke and Talbot families. He wrote with care lyrics on conventional subjects, which are often tuneful. His sonnets resemble Shakespeare's.

Howell, His Devises (1581), ed. Sir Walter Raleigh (1906); *The Poems of T. H.*, ed. A. B. Grosart, *Occasional Issues*, III (1879).
B.L.J.

Howitt, Mary, née Bothan (*Coleford, Glos 12 III 1799; ∞1821 William Howitt; †Rome 30 I 1888) and **Howitt,** William (*Heanor, Derby. 18 XII 1792; †Rome 3 III 1879), English miscellaneous writers, joint authors of number of works in poetry and prose. Mary translated Hans Andersen and Fredrika Bremer.

Verse: *Book of the Seasons* (1831); *The Forest Minstrel* (1822); *Desolation of Eyam*

(1827).—Prose: *Literature and Romance of Northern Europe* (1852).—W. Howitt: *Homes and Haunts of most Eminent British Poets* (1849); *History of Priestcraft* (1833).

M. Howitt, *Life of M. H.* (1889); A. M. H. Watt, *Pioneers of Spiritual Reformation* (1883; for W. Howitt). R.M.H.

Hoy, Thomas (*London 12 XII 1659; †Jamaica ? *c.* 1718), English physician and verse translator of Musaeus and Ovid, who went to Merchant Taylors' School (1672), became a probationer fellow of St John's College, Oxford, and regius professor of physic.

Agathocles the Sicilian Usurper (1683).—Translations: *Two Essays* (Musaeus, *Hero and Leander*; Ovid, *Art of Love*, Bk I, 1692). B.L.J.

Hoz y Mota, Juan Claudio de (*Madrid 1622; †Madrid ? 1714 ?), Spanish dramatist. He is a minor figure who dramatized one of Zayas's novels with some success Other plays by him influenced Rivas, Zorrilla and Hartzenbusch.

Bibl. Autores Esp., XLIX. E.M.W.

Hraban: see Rabanus Maurus.

Hrotsvitha (*fl.* 960), Latin dramatist; of noble Saxon birth; nun at Gandersheim. Her 'dramas' (series of rhythmical prose dialogues, in imitation of Terence) deal with penitents and martyrs, but it is the vivid portrayal of sin (in *Abraham* a brothel scene) or an episode of farce which now interest us. Other works are legends in hexameters (amongst them *Theophilus*, the medieval Faust) and the *Gesta Oddonis*, written for abbess Gerberg, niece of Otto I. Hrotsvitha's works are part of the Ottonian renaissance; they were first noticed by Conrad Celtis (1501).

Hrotsvithæ opera, ed. K. Strecker (2nd ed. 1930); Ger. tr. in P. v. Winterfeld, *Deutsche Dichter des lat. MAs.* (3rd and 4th eds 1922); *The non-dramatic works*, tr. Sister M. G. Wiegand (1936); *The plays*, tr. H. J. W. Tillyard (1923).

J. Körner, *Bibliographisches Handbuch* (1949; for further reference). F.P.P.

Hsi K‘ang (▫Chih, Anhui 223; †Lo-yang 262), Chinese poet, musician and Taoist philosopher. While living at Shan-yang (north of the capital, Lo-yang), Hsi became one of a celebrated literary-philosophical coterie, 'The Seven Sages of the Bamboo Grove' (*fl. c.* 245–55) whose interests were poetry, music and Taoist alchemy. He seems to have kept away from contemporary politics but involvement by a friend brought his execution. Although much of his writing was soon lost, a number of his philosophical essays, of considerable interest, and his famous *Ch‘in-fu* have survived.

Hsi K‘ang and his Poetical Essay on the Lute, tr. R. H. van Gulik (Tokyo, 1941).—Collected Works: *Hsi Chung-san chi* (select tr. in E. von Zach, *Sinologische Beiträge*, II, Batavia, 1935; G. Margouliès, *Anthologie Raisonnée de la Litt. Chin.*, 1948). A.R.D.

Hsiao T‘ung (*501; †Nanking 531), Chinese prince. His *Wên-hsüan*, the oldest extant anthology of a comprehensive kind, has preserved many early poems and prose-pieces. His method of selection, which he defines in a preface, epitomized the contemporary view of literature as an art of belles-lettres.

Wên-hsüan (completed *c.* 530), pref. tr. in G. Margouliès, *Le 'Fou' dans le Wen-Siuan* (1925). A.R.D.

Hsieh Ling-yün (▫Yang-hsia 385; †Kuang-chou 433), Chinese poet. Hsieh inherited the title of Duke K‘ang-lo. He served Liu Yü who became first emperor of the Liu-sung dynasty (420). Later he was implicated in various plots and was executed. A fine nature poet, he developed parallelism which was to become one of the main elements in the T‘ang dynasty 'regulated' verse (*lü-shih*).

Hsieh K‘ang-lo chi (select tr. in E. von Zach, *Sinologische Beiträge*, II, Batavia, 1935). A.R.D.

Hsieh T‘iao (▫Yang-hsia 464; †Nanking 499), Chinese poet. Hsieh is associated with Shên Yo and others under the designation of the 'Yung-ming period poets' (483–93); in their discussions the T‘ang dynasty 'regulated' poetry is supposed to have its beginnings. Hsieh, who was the best poet of the group, foreshadows, in his four-line poems, the T‘ang *chüeh-chü* ('stop-short').

Hsieh Hsüan-ch‘êng chi (select tr. in E. von Zach, *Sinologische Beiträge*, II, Batavia, 1935; G. Margouliès, *Anthologie Raisonnée de la Litt. Chin.*, 1948). A.R.D.

Hsü Kuang-ch‘i (▫Shanghai 24 IV 1562; †Peking 8 XI 1633), Chinese scholar. After his appointment to the Hanlin academy (1604), Hsü became the first translator of European books, rendering Euclid and other works on mathematics, astronomy etc. into Chinese, with the aid of Matteo Ricci. He spent the rest of his life in the advocacy of Christianity (he had been baptized in 1603) and the introduction of western sciences and military weapons.

Hsü Wên-ting kung chi (1896; new eds with additions 1909, 1933).

L. Pfister, 'Notices Biographiques et Bibliographiques', Variétés Sinologiques, 59 (Shanghai, 1932); A. W. Hummel, *Eminent Chinese of the Ch'ing Period*, I (1943). A.R.D.

Hsü LING (□T'an, Shantung 507; †583), Chinese poet. Hsü achieved high office under the short-lived Liang and Ch'ên dynasties. His name is coupled with that of Yü Hsin to typify the poetic style of the 6th century. His work shows great concern for musical effect and comes near to the T'ang dynasty 'regulated' verse. He also compiled an important poetry anthology (*Yü-t'ai hsin-yung*). A.R.D.

Hsü SHÊN (□Chao-ling), Chinese scholar. Opinons on the dates of Hsü's life vary between *c.* 75–105 and *c.* 58–147. His is the earliest extant etymological and palaeographical Chinese dictionary (*Shuo-wên chieh-tzŭ* (completed *c.* 100, now normally pr. with commentary of Tuan Yü-ts'ai, 1813–15). His studies on the classics, *wu-ching i-i* (incorporated in Chêng Hsüan's *Po wu-ching i-i*), were much respected by his contemporaries. A.R.D.

Hsüan-tsang, religious name of Ch'ên ? I (*602; †Ch'ang-an 664), Chinese Buddhist monk. From his pilgrimage to India (*c.* 629–*c.* 645) he returned to Ch'ang-an with many scriptures and other sacred objects. In 646 he presented to emperor T'ai-tsung a record of his travels, later edited and published by his disciple, Pien-chi. He passed the rest of his life in translating the scriptures which he had secured. Seventy-five of his translations remain in the Chinese Tripitaka. He became a 'hero' of later fiction.

Ta-T'ang hsi-yu chi (648; *Mémoires sur les Contrées occidentales*, tr. S. Julien, 2 vols, 1857–58; *Buddhist Records of the Western World*, tr. S. Beal, 2 vols, 1906); *Wei-shih êrh-shih lun* ([Hsüan-tsang's translation of *Vijñaptimātratāsiddhi*; *Vimśatika* of Vasubandhu], tr. C. H. Hamilton, 1938).

S. Julien, *Histoire de la vie de Hiouen-Thsang et de ses voyages dans l'Inde* (1853; tr. of biog. by Hsüan-tsang's disciples, Hui-li and Yen-ts'ung); S. Beal, *Life of Hiuen-tsiang* (1888; as last); T. Watters, *On Yuan Chwang's travels in India* (2 vols, 1904–05); R. Grousset, *In the Footsteps of the Buddha* (1932); A. Waley, *The Real Tripitaka* (1952). A.R.D.

Hsün-tzŭ, 'MASTER HSÜN', title of HSÜN K'UANG (*Chao state *c.* 300 B.C. ?), Chinese philosopher. The only certain date in Hsün-tzŭ's career is 255 when he was made magistrate of Lan-ling in the state of Ch'u. He first spent a long period (*c.* 285–265 ?) in Ch'i, attracted by the renown of the Chi-hsia 'academy'. His magistracy at Lan-ling appears to have been held for two periods (255–246 ? and 240–237 ?); in the interval he visited Chao and Ch'in. Confucian ideas were subjected by him to a far greater systematization than by Mêng-tzŭ. Avowing a fundamental disbelief in the essential goodness of human nature, maintained by Mêng-tzŭ, he insisted on the importance of education and fixed rules of conduct (*li*). It was his influence rather than Mêng-tzŭ's that prevailed in Confucianism of the late 3rd and 2nd century. The book, *Hsün-tzŭ*, shows a general homogeneity, apart from the last five chapters which are probably an addition, and a fine prose style.

The Works of Hsüntze, tr. H. H. Dubs (1928); J. J. L. Duyvendak, 'Hsün-tzŭ on the Rectification of Names', in T'oung Pao, XXIII (1924) and 'Notes on Dubs' tr. of Hsün-tzŭ', *ibid.*, XXIX (1932).

H. H. Dubs, *Hsüntze, the Moulder of Ancient Confucianism* (1927); J. J. L. Duyvendak, 'The Chronology of Hsün-tzŭ', in T'oung Pao, XXVI (1929). A.R.D.

Hu TS'ÊNG, 9th-century Chinese poet. Hu wrote a large number of historical poems (*yung-shih shih*) which though untypical of T'ang poetry, enjoyed great popularity in the succeeding centuries; they are frequently quoted in Ming historical novels. His poetry was equally popular in Japan (15th–16th century) for its lucidity of expression.

An-ting chi (collected works). A.R.D.

Huang CHING-JÊN (*Kao-ch'un 20 II 1749; †Yün-ch'êng 25 V 1783), Chinese poet. Huang had for much of his life to endure poverty. Although he won early recognition as a poet, he continually failed in the civil service examinations and was forced to take private secretarial posts. Finally in 1782 he abandoned himself to a life of pleasure. His poems, often pessimistic in expression, achieve some of the spontaneity of his great model, Li Po, in their sincere treatment of emotions.

Liang-tang hsüan ch'üan-chi (1858).

A. W. Hummel, *Eminent Chinese of the Ch'ing Period*, I (1943). A.R.D.

Huang T'ING-CHIEN (□Fen-ning, Kiangsi 1045; †I-chou, Kwangsi 1105), Chinese poet. Huang's reputation was already growing when he asked Su Shih to accept him as a 'disciple' (*c.* 1077). With the return of Su and the 'conservatives' to power (1086) he was given a literary post and commissioned with others to write the history of emperor Shên-tsung's reign (1068–85; the period of Wang An-shih's reforms). When the reform party regained its influence (1094) he was banished and spent the rest of his life in provincial posts. Like Su, he was famous also as a calligrapher. In his poetry he strove for originality of expression; his *tz'ŭ* are distinguished by skilful use of colloquialisms. His style found many imitators who formed the 'Kiangsi' school.

Shan-ku chi (select tr. in G. Margouliès, *Anthologie Raisonnée de la Litt. Ch.*, 1948). A.R.D.

Huang Tsung-hsi (*Yü-yao 24 IX 1610; †*ibid*, 12 VIII 1695), Chinese scholar and political thinker. Huang played a prominent part in the political strife of the late Ming period. After the fall of the dynasty he gave himself entirely to study. His *Ming-ju hsüeh-an* (wr. 1676), a critical history of Ming philosophers, achieves considerable objectivity despite his own adherence to Wang Yang-ming. He left unfinished a similar work on Sung and Yüan philosophers, *Sung Yuan hsüeh-an*, completed by various hands, 1846. His small book on political theory, *Ming-i tai-fang lu* (wr. 1662), had great influence upon the reformers at the end of the Manchu dynasty.

A. W. Hummel, *Eminent Chinese of the Ch'ing Period*, I (1943). A.R.D.

Huarte de San Juan, Juan (*San Juan de Pie de Puerto 1530?; †Linares 1591?), Spanish medical writer. He practised medicine in northern Andalusia. His *Examen de ingenios para las ciencias*, a well-written and learned treatise on the qualities of the mind in relation to those of the body, was published in 1575, included in the Index of 1581 and reissued, purged, by his son in 1594. It was much read in England.

Ed. R. Sanz (1930); *Examen de ingenios, the examination of men's wits*, tr. R. C[arew] (1594).

M. de Iriarte, *H. de S. J. y su Examen de ingenios* (1948); A. Farinelli, *Dos excéntricos* (1936). E.M.W.

Hubert, Antonis de (*Zierikzee 1590; †Leyden 1636), Dutch poet, attorney at Zierikzee, later lived at Amsterdam where he met Reael, Hooft and Vondel. His versification of the psalms (1624) is distinguished by the purity of his Dutch. He served on the committee for the translation of the Bible at Leyden.

J. H. de Stoppelaar, *De Zelandica Gente de Huybert* (1852). A.M.B.W.

Huc, Evariste Regis (*Toulouse 1 VI 1813; †Paris 25 III 1860), French missionary and writer. His *Souvenirs* of his great journey to China (1850) were translated by Hyatt in 1852.

L'Empire Chinois (1854, tr. 1855); *Le Christianisme en Chine* (1857, tr. 1858).

Prince Henri d'Orléans, *E.R.H. et ses critiques* (1893).

Huch, Friedrich (*Brunswick 19 VI 1873; †Munich 12 V 1913), German novelist. He cultivated the particularly German genre, 'Bildungsroman'. His *Peter Michel* (1901) may be interpreted as a counterpart to Goethe's *Wilhelm Meister*, just as *Die Geschwister* (1903) is related to Goethe's *Wahlverwandtschaften*. But in all his novels the characteristics of a later period are apparent: decadent characters, psychological analysis, and dream visions intruding into a realistic world.

Mao (1907); *Pitt und Fox* (1909); *Enzio* (1911).—*Gesammelte Werke*, intro. Thomas Mann (4 vols, 1925).

N. Jollos, *F. H. und sein Werk* (1930); R. Denecke, *F. H. und die Problematik der bürgerlichen Welt* (1937). R.W.L.

Huchown or **Sir Hugh of Eglinton**?, 14th-century poet, presumably Scottish (or West Midland?); only *The Pistill of Susan* is firmly attributable to him.

'The Pistill of Susan', ed. F. J. Amours in *Scottish Alliterative Poems* (1891–97); S. O. Andrew, 'H.'s Works', in Rev. Eng. Studies, V (1929). R.W.B.

Hue de Rotelande, 12th-century Anglo-Norman poet, living in N.W. Herefordshire. His two Old French romances (*c.* 1185) have a Greco-Byzantine colouring. *Ipomedon*, unusually realistic in style, develops round the three days' tournament and the conquest of the unknown fair. *Protheselaus*, dedicated to Gilbert Fitz-Baderon of Monmouth (†1191), is a sequel with many chivalrous adventures and a slight love interest. Hue's popularity is shown by Middle English versions of *Ipomedon*, a work known also to Ulrich Füetrer.

Ipomedon, ed. E. Koelbing and E. Koschwitz (1889); *Protheselaus*, ed. F. Kluckow (1924). M.F.L.

Huet, Conrad Busken, pseuds. Thrasybulus, Een geabonneerde op het Bijblad, Fantasio (*The Hague 28 XII 1826; ∞1859 Anna van der Tholl; †Paris 1 V 1886), Dutch critic, historian, journalist and prose writer. He studied theology at Leiden, was first a parson, later co-editor of De Gids and a great friend of Potgieter's with whom he left De Gids after an editorial conflict, mainly because of Huet's criticism of the liberal government which he later continued in the East Indies. His censorship of the daily press in the East Indies was strongly resented, in particular by Potgieter, whose friendship gradually weakened. In 1876 Huet settled in Paris. His sketches and novels, though interesting, are hardly well done; it is impossible, however, to overrate the importance of his *Litterarische Fantasiën en Kritieken*, finally collected into 26 volumes (1881–88); because of their wit and merry sarcasm they still make fascinating reading, and the exactness of his critical assessments has been confirmed in most cases. Huet was at his most brilliant when he found fault and only at the end of his life, in his masterpiece, *Het Land van Rembrandt* (3 vols, 1882–84, *Rembrandt's Heimat*, Germ. tr. M. Mohr and G. v. d. Ropp, 1886–87), did he attain a certain harmony between praise and blame; it was the first Dutch cultural history, ingenious and subjective in composition and style.

Huet was still more fascinating, if possible, as a writer of letters, interesting in the *Brieven aan Potgieter* (ed. Verwey, 3 vols, 1925), engaging in those to his wife, *Brieven van Cd. B. H.* (ed. A. and G. B. H., 2 vols, 1890).

Brieven over den Bijbel (1858); *Overdrukjes, schetsen en verhalen* (1858); *Kanselredenen* (1861); *Toespraken* (1864); *Lidewijde* (1868); *Robert Bruce's leerjaren* (1898); *Josefine* (1898); *Nationale vertoogen* (2 vols, 1876); *Potgieter 1860–1875. Persoonlijke Herinneringen* (1877); *Van Napels naar Amsterdam* (1877); *Parijs en omstreken* (1878); *Europeesche brieven* (2 vols, 1878); *Het land van Rubens* (1879), *The land of Rubens*, Eng. tr. A. D. van Dam (1888).—Letters (to van Vloten) in De Twintigste Eeuw, 8 (1902); (to A. H. Bisschops Grevelink) in Groot Nederland (1928).

C. Hasselaar (Mrs B. Huet), in De Gids (1880); Quack, *ibid.* (1886); A. G. van Hamel, in *Mannen van Beteekenis*, 18 (1887); A. Pierson, 'Jongere Tijdgenooten', in *Verspreide Geschriften*, 1st series, I; J. B. Meerkerk, *B. H.* (1911); J. Saks, *Potgieter en B. H.* (1927); J. Tielrooy, *C. B. H. et la littér. franç.* (1923); J. Romein, in *Erflaters van onze beschaving*, 4 (1940); G. Colmjon, *C. B. H.* (1943); C. G. N. de Vooys, *C. B. H.* (1949); S. A. Naber, *Vier Tijdgenooten* (1894); H. J. Polak, 'Tweeërlei letterkundige kritiek', in De Gids (1891); C. G. N. de Vooys, 'Potgieter en B. H. als critici', in *Letterkundige Studiën* (1910); E. J. Potgieter, *Kritische Studiën*, 3; L. van Deyssel, 'Lidewijde', in *Verzamelde Opstellen*, I; F. Coenen, in Groot Nederland (1916); J. Tielrooy, 'De stijl van B. H.', in De Nieuwe Taalgids, 21 (1927). J.W.W.

Huet, PIERRE-DANIEL (*Caen 8 II 1630; †Paris 26 I 1721), French theologian; tutor, with Bossuet, to the dauphin. After much travel he settled (1711) in a Jesuit establishment in Paris, and wrote. He also edited the classics for his pupil (Delphin ed.) and studied the origins of romances.

Demonstratio Evangelica (1679); *A History of Cartesian Philosophy* (1692); *Traité philosophique de la faiblesse d'esprit humain* (posth., Amsterdam 1722).

C. J. G. Bartholomess, *Vie de H.* (1850); A. Dupont, *P.-D. A. et l'exégèse comparatiste du XVIIe siècle* (1930).

Hugh of St Victor (*1096; †1141), of Saxon birth, was educated at Hamersleben and then pursued his encyclopaedic studies at St Victor, teaching there until his death, and becoming famous as a prolific writer. It was his aim to gather all that was necessary in secular learning and in the knowledge of the scriptures and the Fathers in the service of a mystical theology. His *Didascalion* sets out his programme of learning, and his *De sacramentis* is, in effect, a *summa theologiae*.

Migne, *Patr. Lat.*, 175–177.—H. Ostler, *Die Psychologie des H. v. St V.* (1906). F.J.E.R.

Hugh Primas OF ORLEANS (*fl.* 1136), French Latin poet, taught in Orleans and Paris. His rhythmical poems display his personality—his love of wine, of gambling, of women, and the ups and downs of his changeful life. He lived on the bounty of any who would help him, and vented his satire on those who became tired of him. His fellow scholars named him Primate and he was supreme in his easy mastery of rhythm and rhyme as well as of the leonine hexameter.

Die Oxforder Gedichte des Primas, ed. W. Meyer in Gött. Nachr. (1907). F.J.E.R.

Hughes, JOHN (*Marlborough 29 I 1676/7; †London 17 II 1719/20), English poet, dramatist, essayist and translator who contributed to the Tatler, Spectator and Guardian. Educated at a dissenting academy in Little Britain, London, with Isaac Watts and Samuel Say, he showed a liking for poetry and music. Still young, he had a post in the Ordinance Office, acting as secretary to several commissions purchasing land for the royal docks at Portsmouth and Chatham. His *Siege of Damascus* (1720), a tragedy, is the best of his poetic works, but the opera *Calypso and Telemachus* (1712) also received applause. He became affluent only with the appointment as secretary to the commissioners of the peace in the Court of Chancery. A friend of Addison whom he persuaded to produce *Cato*, Hughes has been warmly praised by Steele and seems to have been pleasant and talented. Writing on a variety of subjects, and translating from Fontenelle, he shows an easy, readable style, wearing his cloak of learning with the ease required by contemporary fashion. His edition of Spenser (1715) was unrivalled for nearly a century. B.L.J.

Poems on Several Occasions, with some select Essays in Prose, ed. W. Duncombe (1735); Collected Poems in *Johnson*, 22; *Anderson*, 7; *Chalmers*, 10; *The Ecstasy* (1720); *The Letters of Abelard and Heloise* (1722).—OPERA: *Apollo and Daphne* (1716).—PERIODICAL: *The Lay Monk* (1713–14, with Sir R. Blackmore).

S. Johnson, *Life of J. H.*, in *Lives*, ed. G. Birkbeck Hill, II (1905). J.R.B.

Hughes, JOHN CEIRIOG: see CEIRIOG.

Hughes, THOMAS (*fl.* 1587), English dramatist, born in Cheshire and educated at Queen's College, Cambridge (1571) becoming a fellow (1576). Later a member of Gray's Inn he had chief share in the *Misfortunes of Arthur*, played before queen Elizabeth at Greenwich (8 II 1587/8).

The Misfortunes of Arthur (1587; repr. J. W. Cunliffe, *Early English Classical Tragedies*, 1912). B.L.J.

Hughes, THOMAS (*Uffington, Berks 29 X 1822; ∞1848 Frances Ford; †Brighton 21 III 1896), English novelist. Hughes was an active Christian Socialist reformer but is chiefly remembered for *Tom Brown's Schooldays* (1856).

The Scouring of the White Horse (1850); *Tom Brown at Oxford* (1866).

E. C. Mack and W. H. G. Armitage, *T. H.* (1953). B.H.

Hugo, COUNT **of Montfort** (Bregenz) (1357–1425), from 1388 Landvogt of Aargau and Thurgau, from 1415 governor of Styria. The 'Minnedienst' expected of a 14th-century noble, Hugo absolves mainly in gauche homage (including verse letters, duly dated) to his own (third) wife. Poems entitled *Rede* record his reflections on religion. A mediocre poet but an interesting figure. Melodies by his 'faithful servant Bürk Mangolt' are preserved.

H. v. M., ed. J. E. Wackernell (1881); *Die Lieder des H. v. M. mit den Melodien des B. M.*, ed. P. Runge (1906). F.P.P.

Hugo, VICTOR-MARIE (*Besançon 26 II 1802; ∞1822 Adèle Foucher; †Paris 23 V 1885), French poet, novelist and playwright; son of General Léopold-Sigisbert Hugo. His early years were spent in the train of Napoleon's armies. The most stirring experiences of his childhood were his visits to Italy (1808) and Spain (1811–12). His studies were planned with a military career in mind, but his real vocation soon became apparent. At the age of 17 he founded a literary review, Le Conservateur littéraire, which ran for two years. When he was 20 he produced his first collection of verse (*Odes et poésies diverses*), followed by *Nouvelles Odes* (1824) and by *Odes et Ballades* (1826). The latter title was used again two years later for a volume combining the three collections. In 1823 Hugo wrote his first novel, *Han d'Islande*, and followed it up in 1826 with *Bug-Jargal*. His first published play, *Cromwell*, appeared in 1827, with a preface which, in spite of its dubious premises and conclusions, became a document of singular importance in literary history. The genre which it sought to justify—the romantic drama—was put to a crucial test in 1830 on the occasion of the production of *Hernani*. The ensuing quarrel—'la bataille d'*Hernani*'—established Hugo's leadership in the literary life of his time, a leadership further strengthened by the publication of his great historical novel, *Notre-Dame de Paris* (1831). His subsequent plays, however (*Marion de Lorme*, 1831; *Le Roi s'amuse*, 1832; *Lucrèce Borgia*, 1833; and *Ruy Blas*, 1838), met with varying degrees of success, and after the failure of *Les Burgraves* (1843), in which he had attempted to use the stage as the meeting point of lyric and epic poetry, he turned away from the theatre without abandoning drama. All his life he continued to add plays to his *Théâtre en liberté* (pub. 1886). His real medium was revealed in *Les Orientales* (1829), a book of verse which, in spite of the emphasis placed on subject-matter, represented the triumph of poetic imagery and technical skill. Such conventional features as it still contained gradually disappeared in the subsequent books—*Les Feuilles d'Automne* (1831), *Les Chants du Crépuscule* (1835), *Les Voix intérieures* (1837) and *Les Rayons et les Ombres* (1840)—which displayed a genuine freedom in the interpretation of nature, a freedom due to the poet's greater powers of observation and imaginative expression. Between 1843 and 1852 Hugo published nothing, and the poems written during those years were included in later collections. Outwardly it seemed that the pause was due to the tragic death of his daughter Léopoldine (1843). The same period of Hugo's life saw the awakening of his political ambitions. He had been in turn an ardent royalist, an admirer of Napoleon and a supporter of the July monarchy (he became *Pair de France* in 1845) until his faith in democracy supplanted his earlier beliefs and allegiances. In 1848 he was elected one of the 'representatives of the people' and in the following year became a member for Paris of the *Assemblée nationale*. After the *coup d'état* of 1851, however, he had to flee the country to avoid reprisals for his uncompromising opposition to Louis Napoleon. He went to Belgium, thence to Jersey and finally to Guernsey, where he lived from 1855 to 1870. While his exile undoubtedly added to his political stature, it also brought him back to poetry. The eloquent satirical and epic verse of *Les Châtiments* (1853), still inspired by political passion, was followed by a series of works which rank among the greatest in modern literature. In *Les Contemplations* (1856) he created—and lived—the myth of the poet as a seer. Then came the two most striking visions of his poetic universe—*La Fin de Satan* and *Dieu* (published posthumously in 1886–91)—the first two panels of a projected triptych. The third was *La Légende des Siècles* (1859, 1877 and 1883), an epic of mankind and the epitome of Hugo's poetic experiments. He may have sought relief from these monumental tasks in the ribald fantasy of *Les Chansons des rues et des bois* (1865); yet in the three great novels which belong to the same period—*Les Misérables* (1862), *Les Travailleurs de la Mer* (1866) and *L'Homme qui rit* (1869)—his visionary world intrudes significantly upon passages of realistic narrative. His exile ended on 5 IX 1870 when he returned to Paris—an elder statesman embodying the somewhat outmoded republican virtues, but acclaimed as a hero. Memorable political and patriotic manifestations took place on his 80th birthday and again on his death in 1885. He was given a state funeral as the foremost man of letters of his time and a champion of the humanitarian ideal. But the Hugo who was honoured in this fashion was not the one whose work and influence have survived. He anticipated nearly all the innovations of later schools of poetry, and it is significant that, despite the vagaries of the critics' judgment, poets of our own time look upon Hugo as their predecessor, no less important than Baudelaire or Lautréamont. But his real greatness lay in his creative vigour, in his power to reflect the varied aspirations of his century and yet remain throughout a living force in the process of poetical discovery. Even his faults and eccentricities did not divert him from the true path of his genius. Mystical and philosophic preoccupations and spiritualist experiences, once apprehended and conveyed through the symbolism of the night and the sea, became an integral part of his imaginative creation, and even grandiloquence and over-emphasis were often inseparable from his most lucid moments and his consummate mastery of expression. The profound unity of his work combined with so much diversity and with the resolute dedication of a long and immensely active life to his poetic task makes him appear to us today as an example of artistic endeavour unparalleled in modern times.

Le Dernier Jour d'un Condamné (1829); *Le Rhin* (1842); *Napoléon-le-Petit* (1852); *Histoire d'un Crime* (wr. 1852, pub. 1877); *William Shakespeare* (1864); *L'Année terrible* (1872); *Quatre-vingt-treize* (1874); *L'Art d'être grand-père* (1877); *Les Quatre Vents de l'esprit* (1881); *Choses vues* (1887–1900); *Toute la Lyre* (1887).—Edition de l'Imprimerie Nationale (45 vols, best and most complete ed.); *La Légende des Siècles*, crit. ed., P. Berret (1920). A vast collection of letters Hugo received from his loyal mistress, Juliette Drouet, between 1833 and 1883 is still awaiting complete publication.

L. Mabilleau, *V. H.* (1893); C. Renouvier, *V. H. le philosophe* (1900); A. Joussain, *L'Esthétique de V. H.* (1920); G. Simon, *Les Tables tournantes de Jersey* (1923); P. Berret, *V. H.* (1927); D. Saurat, *La religion de V. H.* (1929); J.-B. Barrère, *La Fantaisie de V. H.* (1949–51); H. Guillemin, *V. H. par lui-même* (1951). J.G.

Hugo von Trimberg (*c.* 1230–1313), German moralist, schoolmaster of Bamberg who from 1290 wrote and revised his *Renner* (25,000 lines), a 'discursive' moral philosophy and burgher encyclopaedia, incorporating his impressive knowledge of the main classics, the Fathers, the Bible, Freidank and the sciences, anecdote and social satire. About 60 MSS and a print prove its popularity; it interested Gottsched and Lessing. His Latin *Registrum multorum auctorum* in Goliardic verse is often informative.

Ed. G. Ehrismann (1908–11); selected passages in J. Kürschner, *Dt. Nat.-Lit.*, XII.

L. Behrendt, *The ethical teaching of H. of T.* (1926). F.P.P.

Hugues de Berzé (*1150?; †1219), French poet, lord of Berzé-le-Châtel in Burgundy. He wrote, after crusading experiences (1201), his didactic *Bible* (1215 ?), an exhortation to prepare for death. Five lyric poems also survive. Not a professional writer, he has some literary merit.

Bible au seigneur de B., ed. F. Lecoy (1939). F. Lecoy, 'Pour la chronologie d'H. de B.', in Romania, 67 (1942–43). M.F.L.

Hugues d'Oisy (*1150?; †1190?), French poet. Of noble birth and châtelain of Cambrai, he initiated his kinsman Conon de Béthune into lyric poetry. He wrote a light satirical piece, the *Tournoiement des Dames* (1180).

Tournoiement des Dames, ed. A. Jeanroy, in Romania, 28 (1899); lyrics, ed. J. Bédier and P. Aubry, in *Chansons de Croisade* (1909).
P. A. Becker, 'Die Kreuzzuglieder von Conon de Béthune und Huon d'Oisi', in Zeitsch. f. franz. Spr. und Lit., 64 (1942). M.F.L.

Hui SHIH (†*c.* 310 B.C.), Chinese philosopher. Hui was minister of Wei under king Hui (370–319 B.C.) and again under his successor, Hsiang. His theory of cognition appears to have greatly influenced Chuang-tzŭ whom he met in Sung between 322 and 319. The book, *Hui-tzŭ*, is lost; his dialectics are now known only from *Chuang-tzŭ* (his teaching is explicitly described in ch. 33).

A. Forke, 'The Chinese Sophists', in Jour. N. China Branch Roy. As. Soc., 34 (1901–02). A.R.D.

Hui TUNG (▫Yüan-ho, Kiangsu 18 XI 1697; †17/27 VI 1758), Chinese scholar. Hui came of a well-known scholarly family; he received from his father, Hui Shih-ch'i (1671–1741), the view-point of the 'Han-hsüeh' school. In their philological approach Hui and his disciples accepted, often too uncritically, the judgments of the Han dynasty scholars as being nearest in time to the Confucian classics, but they effectively disputed the dominance of the 'theological' attitude of the Sung dynasty neo-Confucians. His chief interest was in the *I-ching*.

Chou-i shu (*c.* 1759); *I Han-hsüeh*; *Chou-i pên-i pien-chêng*; *Ku-wên shang-shu k'ao* (*c.* 1774); *Chiu-ching ku-i* (*c.* 1775).
A. W. Hummel, *Eminent Chinese of the Ch'ing Period*, I (1943). A.R.D.

Huisinga Bakker, PIETER (*Huizinge, Groningen 1713; †Amsterdam 12 X 1801), Dutch poet and prose writer whose careful verse is unjustly forgotten.

Poëzij (3 vols, 1763–90); *Amsterdam* (1782); *Leeven van Jan Wagenaar* (1776); *Beschouwing van den ouden gebrekkelijken en sedert verbeterden trant onzer Nederduitsche verzen*, in Werken Mij Nederl. Letterk.,V (1783). J.W.W.

Huitfeldt, ARILD (*Bergenhus 11 IX 1546; †Herlufsholm 16 XII 1609), Danish historian. He belonged to one of the most prominent noble families and became chancellor of Denmark. He was the first to write a history of Denmark after Saxo Grammaticus.

Danmarckis Rigis Krønicke fra Kong Dan og indtil Kong Knud den Siette (10 vols, 1595–1604).
H. F. Rørdam, *Historieskriveren A. H.* (1896); E. Jørgensen, *Historieforskning og Historieskrivning i Danmark* (1931). E.B.

Humbert de Montmoret (†*c.* 1525), French neo-Latin poet. One of the earliest poets in France to write patriotic poems on the model of the classical epic.

Bellum Rauenne (1513); *Duodecim silue* (n.d.).—D. Murarasu, *La poésie néolatine* (1928). F.W.

Humboldt, (FRIEDRICH HEINRICH) ALEXANDER VON (*Berlin 14 IX 1769; †*ibid.* 6 V 1859), German scientist and explorer. During the 1820s he lived in Paris, publishing accounts of his travels in 30 volumes.

Kosmos [an encyclopaedia account of the physical universe] (4 vols, 1845, 1847, 1850, 1858).
R. H. Stoddard, *Life, Travels and Books of A. von H.* (1860); L. Doering, *Wesen und Aufgaben der Geographie bei A. von H.* (1931).

Humboldt, (KARL) WILHELM VON (*Potsdam 22 VI 1767; †Tegel 8 IV 1835), German philologist, brother of Alexander. He was the virtual founder of Berlin university, but retired from politics in 1819 and devoted himself to linguistic research. His influence greatly extended the application of philology to general sociological and historical questions.

Gesammelte Werke (7 vols, 1841–52; new ed. 16 vols, 1903–36).
A. Leitzmann, *W. v. H.* (1919); S. A. Kaehler, *W. v. H. und der Staat* (1927). D.H.

Hume, DAVID (*Edinburgh 26 IV 1711; †*ibid.* 25 VIII 1776), Scottish philosopher and historian. He turned from the law and spent the years 1734–37 in study in France. His first publication, the *Treatise*, which contains the fullest exposition of his philosophy, was little noticed; with the appearance of his *Essays* his reputation began to rise. In 1752 he was appointed Keeper of the Advocates' Library; and thereafter held a number of secretarial posts. His *History*, though it linked his name with that of Gibbon in his day, is now prized more as a literary classic than a dependable historical work. In philosophy he developed the psychology of Locke and Berkeley, finding the source of cognition in sensory impression and reflection. One of his most important contributions to philosophy is the denial of experiential or formal proof of causality. Hume explains moral principles in terms of habit and social custom; his attitude to religious belief is sceptical. Religion arises 'from the incessant hopes and fears which actuate the human mind'. Hume's philosophy stimulated the great Scottish school of Reid and Dugald Stewart.

A Treatise of Human Nature (3 vols, 1739–40); *Essays Moral and Political* (2 vols, 1741–42); *Philosophical Essays concerning Human Understanding* (1748); *An Enquiry concerning the Principles of Morals* (1751); *Political Discourses* (1752); *Essays and Treatises* (4 vols, 1753–54); *The History of England* (5 vols, 1754–61); *Four Dissertations* (1757); *The Life of David Hume, Esq. Written by Himself* (1777); *Two Essays* (1777); *Dialogues concerning Natural Religion* (1779). *A Treatise of Human Nature and Dialogues*, ed. T. H. Green and T. H. Grose (2 vols, 1874); *Essays*, ed. Green and Grose (2 vols, 1875); *Dialogues*, ed. B. McEwen (1907); *Political Discourses*, ed. W. B. Robertson (1908).

T. H. Huxley, *Hume* (1879); E. Albee, *H.'s Ethical System* (1897); G. H. Sabine, *H.'s Contribution to Historical Method* (1906); C. D. Broad, *H.'s Theory of the Credibility of Miracles* (1916); C. W. Hendel, *Studies in the Philosophy of H.* (1925); A. Leroy, *La critique et la religion chez D. H.* (1930); J. Laird, *H.'s Philosophy of Human Nature* (1933); N. Kemp Smith, *The Philosophy of D. H.* (1941).

J.K.

Humfrey, LAURENCE (*Newport Pagnel *c.* 1527; ∞Joan Inkfordby; †Oxford 1 II 1589/90), Protestant theologian and president of Magdalen College, Oxford. One of the Marian exiles, he was later known as 'Papistomastix'. S.J.L.

Hung SHÊNG (▫Hangchow 1646?; †*ibid.* 1704), Chinese dramatist, was a disciple of Wang Shih-chên, and also intimate with Chu I-tsun and Chao Chih-hsin, after his entry into the imperial academy. His *Ch'ang-shêng tien* (*c.* 1684) was praised by emperor K'anghsi and had many private performances in the houses of officials. One such performance in 1689 during a period of court mourning brought his dismissal from the academy, and he spent his last years in poverty. The theme of the *Ch'ang-shêng tien*, the famous love-story of the T'ang emperor, Hsüan-tsung, and Yang Kuei-fei is in no way original but its treatment with fine poetry gained it lasting esteem. None of Hung's other seven plays had a like success. A.R.D.

Hunnis, WILLIAM (†1597), English musician and poet. As Master of the Children of the Chapel Royal (1566) Hunnis arranged performances of plays by his charges. He versified psalms and wrote minor religious poems.

Certayne Psalmes (1549); *A Hyve full of Hunnye* (1578); *Seven Sobs of a Sorrowful Soule* (1583); *Hunnes Recreations* (1588).

C. C. Stopes, 'W. H. and the Revels of the Chapel Royal', in Bang's *Materialen*, 29 (1910).

W.A.A.

Hunt, JAMES HENRY LEIGH (*Southgate, Mddx 19 X 1784; ∞1809 Marianne Kent; †Putney 28 VIII 1859), English critic, poet and journalist. Hunt followed Coleridge and Lamb at Christ's Hospital and in 1808 began to edit The Examiner with his brother John. Their attacks on the Prince Regent took Leigh to a gaily decorated cell in prison. From 1818 to 1821 he published a series of charming essays under the title of The Indicator. Hunt was a generous critic and friend and influenced and encouraged young writers (Keats and Shelley, for instance). His bitter attack on Byron rose out of their uncongenial association in Italy where they collaborated in The Liberal (1822). His privately circulated *Christianism* (1832; afterwards published as *The Religion of the Heart,* 1853) secured him Carlyle's friendship. In 1834 he founded The London Journal, another vehicle for his colourful essays; this was continued until 1836. Hunt's facile verse is forgotten but his essays and *Autobiography* (1858)—intelligent, frank and dramatic—are still read.

The Feast of the Poets (1814); *The Story of Rimini* (narrative poem, 1816); *Foliage* (1818); *Lord Byron and his Contemporaries* (1828); *The Palfrey* (poem, 1842); *Sir Ralph Esher* (novel, 1834); *A Legend of Florence* (play, 1840); *Imagination and Fancy* (1844); *Wit and Humour* (1846); *The Town* (2 vols, 1848); *The Old Court Suburb* (1855).—*The Poetical Works of L. H.*, ed. H. S. Mitford (1923); *Selected Essays*, ed. J. B. Priestley (1929).

E. Blunden, *H.: a Biography* (1930).

B.H.

Huon de Mery, 13th-century French poet. A Benedictine monk living in Paris, he wrote *Li Tournoiemenz d'Antecrist* (*c.* 1235), an allegorical romance about repentance. Influenced by courtly writers like Chrétien de Troyes and Raoul de Houdenc, the work has literary distinction.

Ed. G. Wimmer (1888). M.F.L.

Huonder, GION ANTONI (*Mustér 18 XI 1824; †Chur 18 III 1867), Ræto-Romansch poet, who had an unhappy career. His poetical output was small, but some of his poems are almost perfect: they express, poetically but with quite unique intensity, the ideal of the mountain peasantry, freedom in poverty.

Poesias e prosa (1924). R.R.B.

Huon le Roi de Cambrai (*fl.* 13th century), French poet, author of two moral works (*La Vie de Saint Quentin*, before 1248, ed. A. Långfors and W. Söderhjelm, 1909) and *Les Regrets de Notre Dame* (between 1270 and 1275, ed. A. Långfors, 1907). A further series of poems (ed. Långfors, 1913) attributed to the Roi de Cambrai are probably by Huon. These are: *Li Abecés par Ekivoche* (on the symbolic meaning of the letters of the alphabet), *L'Ave Maria en Roumans* (moralizing glosses on the *Ave*), and *La Descrissions des Relegions* (characteristics and defects of the monastic orders). Finally, two *fabliaux* (ed. Långfors, 3rd ed. 1927), *Le Vair Palefroi* by Huon le Roi and *La Male Honte* by Huon de Cambrai may also be his work. Both are innocuous: the former, the simple tale of a girl who escapes from an unwelcome marriage thanks to the fleetness of her lover's palfrey and the befuddled state of the bridal party, is related with humour and finished narrative art. F.W.

Hurban, Jozef (L'udovít) Miloslav (*Devín 24 IV 1836; †Hlboké 21 II 1888), Slovak novelist, poet and critic. A Slovak country pastor, Hurban was closely associated with L'. Štúr in the establishment and propagation of modern standard Slovak, though he was not always insistent on the supersession of Czech as a literary language for the Slovaks. His work as a critic (especially in the periodical Slovenské pohl'ady, which he founded in 1846) was authoritative for his contemporaries. His original literary work comprises epics and novels on early Slovak and Slavonic history.

Verse: *Svatba krále velko-moravského* (1842).—Novel: *Gottšalk* (1861); *Olejkár* (1846, in book form 1889).—*L'udovít Štúr* (in Slovenské pohl'ady, 1881–84; in book form, 3 vols, 1928–42).

S. Št. Osuský, *Filozofia štúrovcov*, II: *Hurbanova filozofia* (1928). R.A.

Hurtado de Mendoza, Antonio (*Castro de Urdiales 1586; †Madrid 1644), Spanish poet and dramatist. He was a courtier who wrote for the court theatre. His *El marido hace mujer* is the source of Molière's *L'école des maris.* Sir Richard Fanshawe translated his *Querer por sólo querer* into English (*Fiestas de Aranjuez*; *Querer por solo querer*, 1671). His works are refined, ingenious and courtly.

Bibl. Autores Esp., XVI, XLII, XLV; Nue. Bibl. Autores Esp., XVII. E.M.W.

Hurtado de Mendoza, Diego (*Granada 1503; †Madrid 1575), Spanish poet, historian and humanist. He was of noble family, studied at Salamanca and executed important diplomatic missions for Charles V in England, Venice, Rome and at the Council of Trent. He incurred Philip II's disapproval and retired from court life in 1568. He read Greek, Hebrew and Arabic. His collection of manuscripts passed to the Escurial after his death. He wrote verse with more fluency than care, but some of his lyrics and burlesque verses are very well turned. His letter to Boscán and his classical fables in *octavas* are competent. The *Lazarillo de Tormes* (q.v.) has been attributed to him. His finest work is the prose history of the rebellion of the *moriscos* of Granada in 1568–71; this is modelled on Sallust and Tacitus and is brilliantly written. It was published posthumously in 1627. He also wrote some amusing prose satires.

Bibl. Autores Esp., XXI, XXXII, XXXVI; 'Poésies burlesques et satiriques inédites', ed. A. Morel-Fatio in *Jahrb. f. rom. und engl. Sprache und Lit.*, II (1875); *Obras poéticas*, ed. W. I. Knapp (1877).

A. Paz y Melia, *Sales españolas*, I (1890); A. González Palencia and E. Mele, *Vida y obras de don Diego Hurtado de Mendoza* (3 vols, 1940–43); R. Foulché-Delbosc, in Revue Hispanique: I, 1894; II, 1895; V, 1898; VII, 1900; XXIII, 1910; XXXI, 1914; XXXII, 1914; XXXV, 1915. E.M.W.

Hurtado de Toledo, Luis: see Carvajal, Micael de.

Hus, Jan (*Husinec 1369?; †Constance 6 VII 1415), Czech religious reformer, theologian and philologist. Hus came to Prague university from his southern Bohemian home in the 1390s, took his master's degree in 1396 and was ordained in 1400. In 1402, when rector of the university, he began to preach a series of sermons in the Bethlehem chapel which gained him a popular reputation as a moralist, as well as bringing him to the favourable notice of the Bohemian court. From then on he was active as a religious reformer, writing and preaching on theological issues. His acknowledged master was the Englishman John Wyclif, though he was far from accepting all Wyclif's doctrines. The disturbances that followed his public condemnation of the sale of indulgences in 1412 caused him to leave Prague for a time and continue his writing and meditation in various provincial retreats. He failed to clear himself of the charge of heresy before the council of Constance and was convicted of heresy and burnt at the stake. His place as a Czech national figure and a religious reformer of European importance was already assured.

Apart from his Latin and Czech theological writings and his letters (especially those written in prison at Constance) Hus is remembered for his Czech hymns and for his reform of Czech orthography (*De orthographia bohemica*, 1410).

Latin works, ed. V. Flajšhans (1903–08); *Sermones in Bethlehem 1410–11*, ed. V. Flajšhans, in Věstník Král. čes. spol. nauk (1938–42); *Magistri Iohannis Hus Quodlibet*, ed. B. Ryba (1948); *Betlemské texty*, ed. B. Ryba (1951).—Czech works, *M. J. Husi Sebrané spisy české*, ed. K. J. Erben (3 vols, 1865–68), ed. V. Flajšhans (1903–08).—*John Hus, Letters with introductions and explanatory notes*, ed. H. B. Workman and R. M. Pope (1904).

A. H. Wratislaw, *J. H.* (1882); Count F. Lützow, *The Life and Times of Master J. H.* (1909); V. Novotný and V. Kybal, *J. H.* (5 vols, 1919–27); R. R. Betts, 'J. H.', in History (1939); P. Roubiczek and J. Kalmer, *Warrior of God: the life and times of J. H.* (1947); F. M. Bartoš, *Literární činnost M. J. Husi* (1948). R.A.

Husson, JULES-FRANÇOIS FÉLIX: see CHAMPFLEURY.

Hussovius (HUSSOWSKI), MIKOŁAJ (*Hussów *c.* 1475–85; †after 1533), Polish-Latin poet. Of low birth, he served with Bishop Ciołek. His main poem (*Carmen . . .*) written in good Latin gives a fine description of the beauties of the Polish landscape.

VERSE: *Carmen de statura, feritate et venatione bisontis* (1523); *De vita et gestis divi Hyacinthi* (1525). *Carmina* (1894; crit. ed. with intro., J. Pelczar).

J. Kallenbach, 'O żywiole rodzimym w poezji M. Hussowskiego', in *Charisteria de Morawski* (1922). S.S.

Hutcheson, FRANCIS (*Dublin 8 VIII 1694; †Glasgow 1 XI 1746), Irish philosopher. He was destined for the Presbyterian ministry but his *Enquiry into Beauty and Virtue* (1720) won him recognition as a philosopher and he was elected to the chair of moral philosophy at Glasgow. It was Hutcheson who coined the phrase 'moral sense' (the power of recognizing moral attributes in action) which has passed into common

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Hutchinson, LUCY, née Apsley (*London 29 I 1619/20; ∞3 VII 1638 John Hutchinson; †*c.* 1676 ?), English author and translator of Lucretius best known for her biography of her husband the Parliamentarian, who died in prison after the Restoration despite her efforts to obtain his release.

Memoirs of the Life of Colonel Hutchinson, ed. Sir C. H. Firth (1906). B.L.J.

Huth, ALFRED HENRY (*London 14 I 1850; †*ibid.* 14 X 1910), English bibliophile, part founder of the Bibliographical Society.

The Marriage of Near Kin (1875); *Life of Henry Thomas Buckle* (2 vols, 1880); *Speculum Humanae Salvationis* (1888); tr. Goethe's Faust, Part I (1889, rev. ed. 1912); *Travel and Adventures of Matthew Dudgeon* (1894).

Huth, HENRY (*London 17 IV 1815; †*ibid.* 10 XII 1878), English bibliophile and banker. He collected his famous library of early printed books with advice from the historian H. T. Buckle. He was a president of the Philobiblion Society.

S. de Ricci, *English Collectors of Books* (1930).

Hutten, ULRICH VON (*Steckelberg Castle 21 IV 1488; †Ufenau, Lake Zürich VIII or IX 1523), German knight and humanist. After a turbulent youth became a militant humanist, supported Luther, attacked the papacy, had his health undermined by syphilis and died a fugitive in Switzerland. Employing stinging satire and invective, Hutten wrote Latin dialogues modelled on Lucian, attacking tyrannical rulers (*Phalarismus*, 1516) and the papacy (*Vadiscus*, 1520), glorifying the emperor and the German national spirit (*Inspicientes*, 1520; *Arminius*, 1524) and describing his own personal fortunes (*Fortuna*, 1519; *Febris*, 1519). After 1520 he wrote in German and introduced the dialogue form into the popular literature of the time (*Gesprächsbüchlein*, 1521). He wrote many of the letters in Part II of the *Epistolae Obscurorum Virorum* (q.v.). The figure of Hutten as a warrior of freedom helping to herald the Reformation in Germany, has been much romanticized by his countrymen and often given literary treatment.

Querelae (1510); *Exhortatio* (1512); *Nemo* (1512–18); *Aula* (1518); *Gesprächsbüchlein*, ed. R. Zoozmann (1905); *Arminius*, ed. P. Sparmberg (1920); *Hutteni Opera*, ed. E. Böcking (7 vols, 1859–70); *Deutsche Schriften*, ed. S. Szamatólski (1891).

D. F. Strauss, *U. v. H.* (1858; new ed. O. Clemen, 1938; Eng. tr. 1874); P. Kalkoff, *U. v. H. und die Reformation* (1920); H. Holborn, *U. v. H.* (1929; rev. Eng. ed. 1937); G. Ritter, *U. v. H.* (1941). D.G.D.

Hutton, Richard Holt (*Leeds 2 VI 1826; ∞1851 Anne Roscoe, ∞1858 Eliza Roscoe; †Twickenham 9 IX 1897), English theologian and man of letters; literary editor of The Spectator, author of works defending Christianity against rationalists.

Essays, Theological and Literary (2 vols, 1871); *Memoirs of Cardinal Newman* (1891).
J. Hogben, *H. of the Spectator* (1900). R.M.H.

Huxley, Thomas Henry (*Ealing 4 V 1825; ∞1855 H. A. Heathorn; †Bastbourne 29 VI 1895), English biologist. Huxley's researches began with the study of marine organisms on his voyage in H.M.S. *Rattlesnake*, and he soon became Fellow of the Royal Society and left the navy to lecture at the Royal School of Mines. His later researches and speculations were devoted to the confirmation and extension of evolutionary theory. His writings are graceful and lucid and did much to foster interest in science. A keen philosopher, he brought a scientific mind to bear on metaphysical and theological problems.

Man's Place in Nature (1863); *Hume* (1879); *Science and Culture and Other Essays* (1881); *Evolution and Ethics* (1893); *Collected Essays by T. H. H.* (9 vols, 1894–1908).
P. Chalmers Mitchell, *T. H. H., a Sketch of his Life and Work* (1900); L. Huxley, *The Life and Letters of T. H. H.* (2 vols, 1900); E. Clodd, *T. H. H.* (1902); J. R. Ainsworth Davies, *T. H. H.* (1907). B.H.

Huybert, Petrus Antonius de (*The Hague 25 I 1693; †*ibid.* 19 VI, 1780) Dutch poet, important in the 'poets' war' (1715–16), as a writer of comedies under the motto 'per gradus ad scientiam', and as a translator.

Verse: *Dichtlievende uitspanningen* (with J. J. Mauricius, 1753).—Farces: *De dwarsdrijfster* (1718); *De vermiste molenaar* (1712); *Het onbestorven weeuwtje* (1718). J.W.W.

Huydecoper, Balthazar (*Amsterdam 10 IV 1695; †*ibid.* 23 IX 1778), Dutch man of letters, poet and playwright, alderman of Amsterdam, pioneer of critical editions.

Brieven van P. C. Hooft (1738); *Rijmkroniek van Melis Stoke* (3 vols, 1772); *Proeve van taal- en dichtkunde in vrijmoedige aanmerkingen op Vondel's vertaalde herscheppingen van Ovidius* (3 vols, 1730).—Verse: *Gedichten* (1788).—Plays: *Arsaces* (1715); *Achilles* (1719).
G. D. J. Schotel, *Commentatio de meritis B. Huydecoperi* (1833–34); H. A. Ett, *B. H.* (1947) and in Tijdschr. Ned. Taal en Letterk., 67 (1950). J.W.W.

Huygens, Constantijn (*The Hague 4 IX 1596; ∞6 IV 1627 Susanna van Baerle (†10 V 1637); †*ibid.* 1687), Dutch poet and statesman. An unusually intelligent youth, he was given an excellent education and at an early age excelled in several branches of learning and art. He wrote poetry in Latin, French, Italian, Dutch, composed music and was secretary to four Oranges in succession. Before entering the service of Frederick Henry in 1625 he repeatedly visited England as secretary to a Dutch envoy. All through his life he regarded his literary activity as *Korenbloemen* ('cornflowers') in the fertile field of his political work. In this he felt akin first to Cats—they were both Calvinists and humanists and he dedicated his satire *Costelyck Mal* (1621) to him—later more to Hooft and the Muiderkring (q.v.). Although a deeply emotional nature, as a poet he is intellectual. The swiftness of his mind and his addiction to play on words render him difficult to read. His admiration for John Donne and his marriage (his wife was a précieuse) enhanced this leaning. More pointed and wittier than Cats, he is less refined than Hooft. Especially in his farces and in some of his epigrams he indulges his tendency to coarse jokes. He chooses his subjects from his own life or from the society in which he moves, or gives character sketches. Level-headed though not pedestrian, a singer who seldom soars, a didactic poet without pedantry—he is a good representative of the 17th-century Dutchman.

D'Uytlandighe Herder (1622); *Dagwerck* (1639); *Hofwyck* (1651); *Cluyswerck* (1683); *Scheepspraet* (1625); *Voorhout* (1621); *Stedestemmen* (1624); *Zeestraet* (1666); *Zede-printen* (1623); *Oogentroost* (1647); *Sneldichten*; *Trijntje Cornelis* (1653, farce). Six translated poems in *Batavian Anthology* by John Bowring and H. S. van Dyk (1824).—Collected Verse: *Korenbloemen* (1658, extended in 1672).
J. A. Worp, *De Gedichten van C. H.* (9 vols, 1892–99) and *De briefwisseling van C. H.* (5 vols, 1911–17); Th. Jorissen, *Mémoires de C. H.* (1873); J. H. W. Unger, *Dagboek van C. H.* (1885); H.'s *De Vita Propria*, ed. P. Hofman Peerlkamp (1817); H. J. Eymael, 'John Donne's invloed op C. H.', in De Gids, II (1891), *Huygens Studiën* (1886); P. Valkhoff, 'C. H., homme d'état et poète hollandais et ses amitiés françaises', in Gazette de Hollande (1925–26); G. Cohen, 'Descartes en C. H.', in Haagsch Maandblad, II (1928); F. den Eerzamen, 'H. en de Bijbel', in Nieuwe Taalgids (1928); Margery Lane, 'C. H.', in Wetenschappelijke Bladen, II (1931); F. A. Stoett,

'H.'s Zedeprint: een professor', in Nieuwe Taalgids, XXX; C. L. Thyssen-Schoute, 'C. H. en Rabelais', in Tijdschr. v. Ned. T. en Lett., LVII; W. J. A. Jonckbloet and J. P. Land, *Musique et Musiciens au XVIIe siècle. Correspondance et œuvres musicales de C. H.* (1882); A. G. H. Bacherach, *Sir Constantijn Huygens and some trends in the literature and art of 17th-century England and Holland* (1953). A.M.B.W.

Huysmans, Joris-Karl [Charles Marie Georges] (*Paris 5 II 1848; †Paris 12 V 1907), French novelist. The son of a Dutch father, Huysmans described himself as '*un hollandais putréfié de parisianisme*'. The influence of Baudelaire manifest in his early prose poems *Le Drageoir aux Épices* (1874) soon gave way to that of realism, in his first novel *Marthe, histoire d'une fille* (1876) which, together with an article in defence of Zola's *L'Assommoir* (1877), led to the founding of the naturalist school of writers. Huysmans dedicated his novel *Les Sœurs Vatard* (1879) to Zola and contributed a short story, *Sac au dos*, to the *Soirées de Médan* (1880). The influence of Baudelaire again asserted itself, however, when turning from the purely 'documentary' aspect of naturalism, Huysmans began to analyse the spiritual side of modern life, in *A rebours* (1884) and *Là-bas* (1891), and in his studies of the impressionist painters in *L'Art moderne* (1883) and *Certains* (1889). The contrast between his spiritual ideals and the peculiar naturalism of his expression which is his most personal and individual contribution to literature is best seen in *En route* (1895) and *La Cathédrale* (1898), both written after his conversion to Catholicism in 1892.

Croquis parisiens (1880); *En ménage* (1881); *A vau-l'eau* (1882); *La Bièvre et Saint-Séverin* (1898); *L'Oblat* (1903); *Trois primitifs* (1904). —*Œuvres complètes*, ed. L. Descaves (16 vols, 1928–34).

H. Bachelin, *Du naturalisme littéraire au naturalisme mystique* (1926); L. Deffoux, *H. sous plusieurs aspects* (1927); H. Trudgian, *L'esthétique de H.* (1934). T.W.

Hyatt, Stanley Portal (*1877; †30 VI 1914), Rhodesian novelist. He went to Rhodesia in 1899 and before cattle disease ruined him, became the largest native trader in east Matabeleland. His novels are mostly tales of adventure with a Rhodesian setting.

Marcus Hay (1907); *The Little Brown Brother* (1908); *Biffel, a Trek Ox* (1909); *The Marriage of Hilary Carden* (1909); *The Northward Trek* (1909); *Black Sheep* (1909); *The Law of the Bolo* (1910); *The Land of Promises* (1911); *The Makers of Mischief* (1911); *The Way of the Cardines* (1913); *The Black Peril of Peihoo* (1914); *A Man from the Past* (1915); *The Mammoth* (1916). E.R.S.

Hyde, Edward, Earl of Clarendon (*Denton, Wilts ? 18 II 1608/9; ∞1629 ? Anne Ayliffe, ∞10 VII 1634 Frances Aylesbury; †Rouen 9 XII 1674), English statesman and historian of outstanding prose style, loyal to the Stewarts, who was eventually impeached and disgraced when lord chancellor (1667). A man of wide interests he was a frequenter of Falkland's house in the 1630s. Later chancellor of the university of Oxford he left his name to its press which still benefits from the royalties of his *History*. B.L.J.

The History of the Rebellion and Civil Wars in England (3 vols, 1702–04); *The History of the Rebellion and Civil Wars in Ireland* (1719–20), both ed. W. D. Macray (6 vols, 1888).

C. H. Firth, *Clarendon's History of the Rebellion*, in Eng. Hist. Rev. (1904) and *E. H. Earl of Clarendon* (1909); Sir H. Craik, *Life of Edward Earl of Clarendon* (2 vols, 1911); L. C. Knights, 'Reflections on Clarendon's *History of the Rebellion*', in Scrutiny (1948). J.R.B.

Hyginus, Roman mythographer of uncertain date, wrote *Genealogiae*, a handbook of mythology, which frequently shows misunderstanding of Greek sources, and *Poetica Astronomica*, an account of the constellations with the myths attached to them.

Ed. H. J. Rose (1934); A van Staveren, *Mythographi Latini* (1742; with comm.). J.A.W.

Hynd, John (*fl.* 1606), English romance-writer; graduated at Cambridge; wrote after the style of Greene, interspersing his prose with verse.

Prose Fiction: *The Historie of Lysimachus and Varrona* (1604); *Eliosto Libidinoso* (1606). —Prose Tract: *The Mirrour of Worldly Fame* (1603; repr. *Harleian Misc.* II, 1809). B.L.J.

Hyperides (*389; †323 B.C.), Athenian orator, supported Demosthenes and died, as he had lived, opposing Macedon. Four fragmentary speeches (one prosecuting Demosthenes, in the Harpalus case, with obvious regret for a lost master, one *Against Athenogenes*, of a lighter, romantic interest) justify the ancients' high estimation of him. He has at times an almost Demosthenean fervour, and a wit and delicacy of feeling which are his own.

Ed. F. G. Kenyon (1907); C. Jensen (1917); G. Colin (1946; with Fr. tr.); *Funeral Oration*, tr. A. S. Way, in *Speeches in Thucydides* (1934).

A. and M. Croiset, *Histoire de la littérature grecque*, IV (1947); J. F. Dobson, *The Greek Orators* (1919). J.H.K.

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